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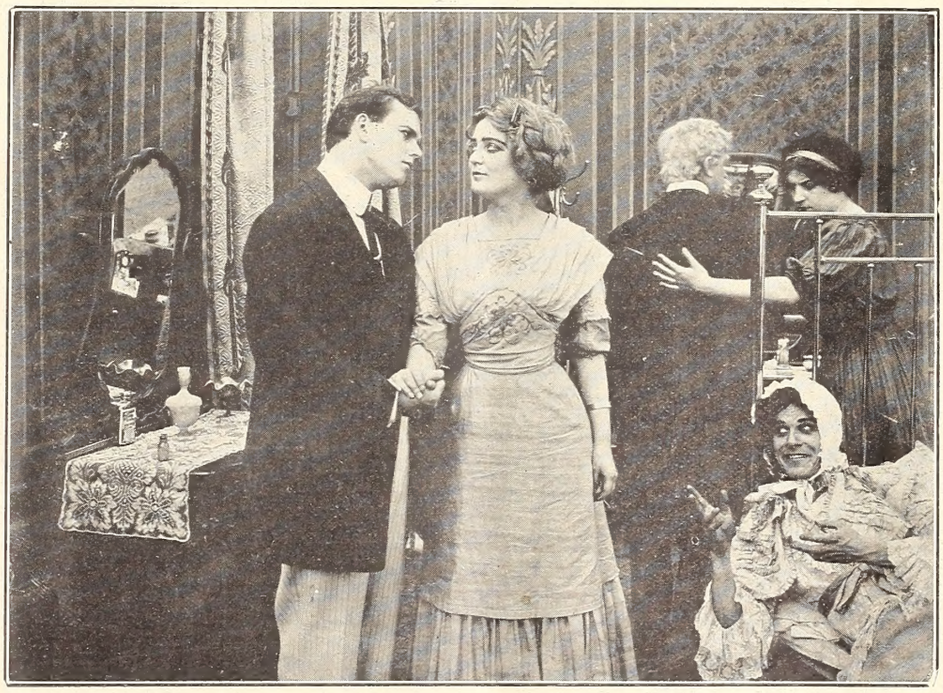
The Film Index

H.F. Hoffman



Scene from Lubin's Release of July 7, "Ferdie's Vacation."

Vol. VI. No. 1. NEW YORK, JULY 2, 1910. Whole No. 219

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JULY 2, 1910

THE VAUDEVILLE QUESTION.

IN another column is printed a letter from Mr. Lew F. Cullins of The Dalles, Oreg., who protests against the condemnation of vaudeville in connection with pictures. He states that he has had a very different experience from that of another correspondent whose letter was printed in The Index recently.

Mr. Cullins is probably right from his point of view. It is possible that he caters to a patronage which will stand for cheap vaudeville; it is possible that he is playing a class of vaudeville that is better than that usually offered in picture theatres. Then there is the possibility that the better class of vaudeville does not play in The Dalles, which leaves Mr. Cullins' offerings the best the town will stand and consequently draws to his house those who like vaudeville. His case may be an exception and there may be others similarly situated in the small towns where the best vaudeville never appears.

Our opinions are based upon our own preferences and experience in part, and upon the testimony of others. With mighty few exceptions what vaudeville we have seen in picture theatres was stupid when it was not disgusting and aroused only derision. We must give Mr. Cullins credit for being able to discriminate, and we feel sure that he would never stand for the majority of acts usually seen in picture theatres.

Just as there are some so-called picture thetres that are poorly ventilated, dark and uninviting, but still money-makers, there are those which run vaudeville profitably. Such places are simply operated down to the level of their public. The fact that that class of houses is profitable does not alter the fact that the vaudeville offered by them is "cheap" and offensive to a large class of patrons of the picture theatre—the class which goes to see the pictures. Neither does it alter the fact that there are many people who would go to the picture theatre if they did not have to listen to the cheap vaudeville.

Pictures these days are so good and of such great variety that there is no necessity to vary the monotony with something infinitely worse. A wise manager who knows how to make the most of pictures will never have to go to extra expense to vary his program with questionably vaudeville.

THE BAITING OF LAEMMLE

From the awful squeal that went up from the camp of the Little Giant of Kenosho it is evident that the rapier thrust delivered by George Kleine found a crevice in the tin armour of the valiant knight of the "independents" and let loose the hot air in a copious malodorous blast.

It was a "dare-devil"-ish thing to do, for there is none so vulnerable as the bombastuous "Lemmel Man," and a serious puncture might result in an annihilating explosion.

How it must have hurt the "Lemmel" crowd to behold their patron saint so neatly spitted and then done to a turn over the fire of Klein's keen wit. In vain do they resort to ancient history; 'tis but an evasion, an attempt to "buffalo" the populace in hopes of making a safe getaway.

"President" of this, "president" of that and the other, it is still "the little, shrinking, fearsome man, who lingers in the marble hall" and watches the more fortunate ones roll by in the sumptuous band wagon and, "slowly, with a faltering voice, a voice unsteady as the sea, remarks: 'O, Lemmel? Why, that's me.' "

VALUE OF PICTURES TO CHILDREN

The Chicago evening "American," of June 16, had the following editorial on the value of pictures—moving pictures especially—to children, as they convey ideas to the mind directly, and by the easiest road:

Ruskin, who had painfully tried with his pencil and pen to reproduce the beauties of architecture and of nature, rejoiced in the discovery of photography. He realized that with photography a man might live and die in his own village and yet be a great traveler. For the photograph brings everything that is worth while in the world before the eyes of the stay-at-home. When the MIND travels the body need not travel.

Have you ever thought how much the photograph has taught you? You know the leaning tower of Pisa, or the great Pyramids of Egypt, or the Palace of St. Mark's in Venice, or the Falls of Niagara—hundreds of the world's wonders.

They are clear in your mind, although you may never have actually seen any ONE of those things.

Through the photograph we travel in our imagination, and by the photograph we are tempted to travel physically.

The moving picture—lending a semblance of life, multiplies infinitely the value of photography as a force in education.

And because the moving picture has such power—especially upon the immature minds of children—ALL MOVING PICTURE EXHIBITIONS SHOULD BE RIGIDLY SCRUTINIZED; every picture put in motion before the eyes of children should pass a severe censorship and be officially licensed before its presentation.

No man for profit should be permitted to exhibit any picture that a good father or mother would refuse to put before a gathering of children in the home.

Any picture that would not be exhibited in a well managed school should under no circumstances be open to the inspection of children—and of this rule there should be the strictest possible enforcement.

Moving pictures, teaching attractively the facts of history, industry, travel and nature, ought to be AND WILL be part of public education in every school.

But there should be the severest punishment for those that exhibit harmful pictures. Unfortunately, of such pictures there are many.

This is a valuable article on the moving picture, in showing its power for good or evil. It would be difficult today to find a single manufacturer in the licensed ranks who is not anxious for the highly moral character of every film turned out by his factory. Every true friend of the moving picture is in favor of having every moving picture exhibition rigidly scrutinized, and of having every picture subjected to a severe censorship before presentation. The surveillance of theatres lies with the police, and such surveillance is not necessary where licensed films are run, for the latter have been subjected to a rigid censorship before being officially licensed for exhibition.

The swift exposure of, and "the severest punishment for, those that exhibit that harmful picture" are devoutly to be wished; but in these days of rigorous censorship of films, before which censorship no film can be exhibited without a heavy fine or probable cancellation of the offender's theatre license, it is misleading to state that there are many "harmful pictures" exhibited in this country. If there be any theatres in this country where harmful pictures are exhibited, it is the duty of every supporter and lover of the moving picture to have them closed up. And the guilty maker of such films should have his product barred from exhibition indefinitely. The moving picture is a great educational force for good, and it must not be perverted to evil.

MR. H. A. BROWNE AGAIN

A few weeks ago The Film Index reprinted from the London Kinematograph an interview given that excellent journal by Mr. H. A. Browne on the subject of trade conditions in America.

We pointed out the fact that Mr. Browne was in error in many of his conclusions and intimated that the worthy gentleman had mistaken a small disorganized faction in the trade as representative of the whole and thus drew the disparaging conclusion that the American trade was in a state of chaos.

When the reply of The Film Index reached England a representative of The Kinematograph Weekly called Mr. Browne's attention to it. This is what he said:

"You will better understand," said he, "the reason for such an attitude when you remember that the Film Index is the organ of the licensed companies. Their views are consequently prejudiced in favor of the Patents Company as against the Independents. I admit that I was looking at it from the point of view of the Independents, and that is what interests us over here. I still maintain that picture shows and pictures in England are far superior to those in America, and one of the reasons for that is that the film market is limited by its high tariff, while the English market is open to all the world. Another reason is that the Patents Company practically boycott English films. That company is a close corporation. If the renters over there who hold a license from the Patents Motion Picture Company venture to buy from other companies their supplies are immediately cut off by the Patents Company. Quality for quality, the English made film is as good as, if not better than, those of the majority of American makers, and the reasons why 'English pictures are seldom seen in America' are those I've given you.

"As to the Independents being a small disorganized faction, however much the Patents Company may belittle them, they are to-day a very strong body, and a fighting force to be reckoned with. I would ask the Patents Company one question: 'Is your house in order?'

"With reference to non-flam film, when I was in New York in April there was, as I said, very little in use. It is only quite recently that it has been adopted in New York."

In conclusion, Mr. Browne said: "I went to America to find a market for English and European films. I found the only business I could do was with the Independents, and naturally I discussed the matter from their point of view."

Really, you know, we ought to be satisfied with that. It is an admission in toto that what The Film Index said was, and still is, true, for conditions among the so-called "independents" are in greater chaos to-day than they were at the time of Mr. Browne's visit.

The great trouble with Mr. Browne, and others occupying a similar position in the world's picture trade, is that they cannot, or will not, look over their own back yard fences. If Mr. Browne was a far-sighted business man he would appreciate the fact that, even though English pictures have been eliminated from the program of the Motion Picture Patents Company that organization in supplying 80 per cent. of

Exchanges Join General Film Company

New Organization Receives Many Offers and Accepts Seven of Them

At a meeting of the General Film Company, held at the company's offices, 10 Fifth avenue, New York City, last Wednesday and Thursday, June 22d and 23d, it was announced that a number of offers to sell had been received during the past two weeks.

After considering these offers the company announced the purchase of the following exchanges:

Actograph Company, New York City.
Actograph Company, Albany, N. Y.
Pittsburg Calcium Light and Film Co., Rochester, N. Y.
Motion Picture Supply Company, Rochester, N. Y.
Buffalo Film Exchange, Buffalo, N. Y.
C. A. Calehuff, Philadelphia, Pa.
Electric Theatre Supply Company, Philadelphia, Pa.

Beyond this announcement no further details regarding the transfers have been given out by the General Film Company.

American picture theatres and in making 90 per cent. of the pictures used in America comes pretty nearly being representative of the picture trade here; and, prejudiced or not, The Film Index stated only the bare facts regarding the situation.

If Mr. Browne meant his strictures to refer to the "independents" only why didn't he say so at first. Now that he admits such to be the case we accept his apology.

A LITTLE MORE ON "CAMERA DODGING."

In acknowledging the correctness with which the editor of The Film Index grasped the question of "Camera Consciousness" raised by Mr. Herbert Waterbury in a letter to this paper published recently, the M. P. editor of the "Dramatic Mirror" propounds a question:

"How can a player convey the impression that he is looking away from the camera, or, as Mr. Waterbury puts it, conspicuously avoiding it, unless by some furtive glance he first betrays the fact that he knows the camera is there, which in itself is the thing 'the Mirror' has criticized? Can the Index editor or Herbert Waterbury elucidate on this point?"

The editor is not holding a brief for Mr. Waterbury; neither is he prepared to say that the M. P. actor has not been known to "dodge the camera" or become, as Mr. Waterbury explains, "camera shy." For ourself we are compelled to say that we have never known an actor to "shy" at the camera in a manner distressingly conspicuous. Our judgment was that "if" the actor did conspicuously "shy" the fault was as bad as to everlastingly "gaze."

Now that we have thus given our tentative support to Mr. Waterbury's contention, we must ask him to come forward with the documentary evidence in the case.

This matter of controversy does, nevertheless, suggest that there may be grounds for Mr. Waterbury's contention in the manner in which some pictures have been put on. Just at this moment we do not recall a case in point, but there have been pictures in which we have observed the movement of the players to be mainly up and down stage, so to speak, thus presenting a full rear view too frequently. Possibly it is such a situation that Mr. Waterbury had in mind. We recall nothing of recent issue illustrating that fault and despite the "Mirror" critic's constant pounding of the "camera gazers," we do not anticipate that M. P. players will develop the fault of "camera dodging" to any alarming extent.

JUSTICE TO MOVING PICTURE MAN.

Editor of The Globe:

Sir—The fact that certain moving picture shows are immoral is, to a great extent, due to the management of the houses. I have been in certain shows on 125th st and have been a witness to the actions of boys and girls who frequent the buildings. The shows consisted of two murders and the always present cracksman. Only two blocks from these shows is a theatre in which for 10 cents one may see as clean a show and hear as good a lecture as any one might wish. The reason for that is the employment of capable men and a capable woman to see that all within the theatre is kept as it should be.

I believe that the growing popularity of clean picture shows is tending to the uplift of every class of people. This theatre produces pictures of great celebrations thousands of miles away. Why, then, should the city direct attention to all those places and classify them as immoral? Like certain theatres and even streets, some of the picture shows, where children without proper protection are admitted, should be closed, but why do the parents themselves permit the children to enter them? H. A. D.

New York, June 12.

The above letter appeared in a recent issue of the New York "Globe" and is a fair statement of the conditions as the writer saw them. He might have gone farther and have said that any leaning toward immorality in the picture show is entirely due to the management of the house.

There is no necessity for picture theatre managers resorting to sensationalism to gain business. The class of pictures now made by the best producers do not depend upon commission of crime to arouse interest. There is enough in life to supply comedy and drama of the clean, the safe and sane sort, for all the needs of either legitimate or picture stage. Then, too, there are the educational subjects, which command the attention of everyone, great or humble. The range of subjects is wide and readily obtained.

The picture and the picture theatre as a form of amusement as an institution should not be condemned. Each individual theatre is just what its owner makes it. If he is a man of good character he will reflect that character in his business. He will keep his show clean and observe the law.

Unfortunately, the exhibition business is beset with men devoid of moral character, whose only aim is to get the money. There are too many who pander to the evil that is in mankind. Many, lacking in character themselves, run their businesses down to their own level; thus we see the low, suggestive picture that gets a laugh, set up as the standard of what a picture should be. Along with that class of pictures goes naturally all the depravity of the neighborhood, for the manager who will stand for the one will permit the other.

The attempt to correct the evil in the pictures by censoring them was all right as far as the pictures censored were concerned. But that did not entirely correct the evil. The corrective effort should be applied to the theatre and the owner or manager who permits questionable pictures to be shown in his house. By this sign there are some managers who would and should be "censored" out of business.

IS AGAINST VAUDEVILLE.

Louis Gerarini, manager of The Empire motion picture theatre, at 1519 Second avenue, New York city, reports that business on the East Side is better then he expected for this time of the year. His business has so increased that in the near future he intends adding 100 more chairs. At the present his theatre seats 150 persons.

Mr. Garbarini is another manager who believes that pictures are the only thing for such theatres and that vaudeville, unless it is the very best, does more harm than good. He has a small orchestra to furnish music for the illustrated songs and believes that good music is one of the chief attractions for popular songs.

SELIG'S FIRE PICTURE

Fire Chief's Daughter, Out This Week, Splendid Example of Realism.

Many attempts have been made to secure fire runs and conflagration scenes and in fact for a time the market was fairly flooded with pictures of this class, but all gave the impression to the patron as a framed-up affair and assumed the atmosphere of picture posing, too much to savor of the real. In this respect Selig has produced a picture so true to life, so real in the heart interest, and the attending excitement prevalent at big fires that the slightest doubt as regards public opinion has been swept aside, and those who have been fortunate enough to witness the sample copy of this truly wonderful picture, have pronounced it the pinnacle of success and bespeak for it the popularity accorded the most noted films of the times.

The story embodies a theme of intense interest and proves the oftimes repeated phrase, that "many a manly heart beats beneath a shirt of blue." The fire chief has a beautiful daughter whom he is desirous of marrying to a wealthy clubman of political influence—but the fates and her heart had willed it otherwise. She had met and loved a fire lieutenant in her father's employ and sought only that love that is balm to the seathing emotions of true womanhood. The chief, incensed at the choice of the daughter, reduces the lieutenant to the ranks, and later forbids him the home. But "Love finds a way." So did Ellen—the humble little home of Jack Graves, with only his widowed mother as a companion, holds more in store for her than all the riches her father's choice could offer. She was at the parting of the ways—the future held her happiness in the balance. She followed the instinct of her own heart and is happy in her choice. The father casts her from his shelter and refuses to become reconciled.

One day a fire is reported while Jack is at home—on ascertaining that it is the chief's own home, he is the first on the ground and fights the deadly flames with all the power within him, and risks and almost loses his life in saving the home and Ellen's mother. There was no mistaking to whom is due the credit and as a devoted wife and mother watches carefully over the sick bed of Jack and as the sultry days drag slowly on, a new spirit has awakened in the chief's heart and he goes to the young couple and gives his hand to the one he had turned from his door.

MERCHANTS OPPOSE PICTURE SHOWS.

Because Julius Both and a few selfish merchants of Huntington, W. Va., are under the impression that motion picture theatres in that ctiy are prospering, they have appeared before the city commissioners asking that there be no licenses granted to motion picture men, claiming it is hurting their business.

The matter was discussed at a meeting of the board, June 18, when J. A. Burns, one of the oldest showmen known in that section applied for a license. Mr. Burns is not only a citizen of Huntington, but is also a large property holder. When the meeting was over Mr. Burns was told his application had been turned down and there was no possible chance of him doing business in his own city.

EXTRA SPECIAL RELEASE.

The editor of The Film Index has received the following important announcement:

"Mr. and Mrs. J. Stuart Blackton announces with pleasure the birth of Violet Virginia on Wednesday, June 22, 1910, at 9 a. m. Weight, eight and three-fourths pounds. Licensed by the Motion Picture Patents Company; approved by the National Board of Censors; but reserved for private exhibition only."

The Index herewith extends heartiest congratulations to Mr. and Mrs. Blackton and best wishes for the new "Vitagraph Girl."

J. C. SHULL OPENS NEW THEATRE.

J. C. Shull, of Dowagiac, Mich., opened his new theatre on North Front street, June 18. The house was crowded and gave every evidence of the business that could be done with a first-class house giving first-class pictures.

The ground upon which the building stands was purchased by Mr. Shull from the Scott brothers.

Detective Picture Story

Essanay Puts Over a "Sherlock Holmes."

OUT at the Essanay manufacturing plant last week, through the courtesy of S. P. Hamilton, superintendent, I was treated to a view of a drama that is bound to raise still higher the reputation of the product bearing the Indian head trade-mark. It was the negative that was run off for me, there being no prints made as yet, the release of the film not yet being fixed. Nor, indeed, has the title been decided upon; so I shall refer to the subject as the "detective story," and by that designation it will be readily recognized, when it comes out under its proper name; for there is not the slightest doubt that it will create a stir and a "sit-up-and-take-notice" feeling in film circles and among picture theatre patrons.

I had never before seen a detective story of complicated plot told in moving pictures, although I understand the Edison Company turned out the "Livingston Case" some time ago, and this reel, therefore, impressed me more strongly than ever with the great dramatic potentialities and possibilities of the moving pictures. Of course, the success of making clear to the spectator the inner-mind workings of the principals in such a film story depends chiefly on the producer, when, by rapid change of scene, he keeps the attention alternately on the actions of each of the principals and enables one to follow the moves and counter moves made by them. But it must not be forgotten that clever acting plays an all important part in the unraveling of the story, as a look, a gesture, or an attitude may each convey more than many sentences could express in the spoken drama.

With the exception of the opening scene, where the highly-bred thief and the celebrated detective of the story accidentally confront each other, the action is confined to interior views, and these include among them a high society reception in New York, where smart costumes, well-bred ease, grace of movement and elegance of manner are all indispensable to a correct and pleasing depiction of the scene. To the credit of the Essanay Eastern stock company it must be conceded, with ungrudging praise, that every member sustains his or her part with becoming dignity and effect. The photographic quality of this scene is excellent, and, indeed, this applies all through the reel.

Detective Bramwell of the story has been ably and realistically portrayed by Brinsley Shaw, a well seasoned and capable actor, who, just now, is making a big hit in his part with "The Fortune Hunter," at the Olympic, this city. Indeed, I could see from the easy and natural run of action throughout the enactment of the story that much careful rehearsal and clever stage management has been done to bring out with proper effect the telling points in Mr. Shaw's characterization. I refer, of course, to that support which must be given by the minor characters in a cast to the work of the principals, and, in this respect, the Essaney stock company merits praise.

The same well-balanced support was given Marshal Stedman, who took the part of the society thief. Mr. Stedman gives a strong, clear, snappy impersonation and centers attention on the purloining society man whenever he comes into the camera's field. His training with several of Charles Frohman's companies and with the Viola Allen company has made him a polished and forceful actor.

SCENE FROM ESSANAY'S "THE HOLLOW CANE"—THE HOSTESS EXHIBITS HER COLLECTION OF CURIOS.

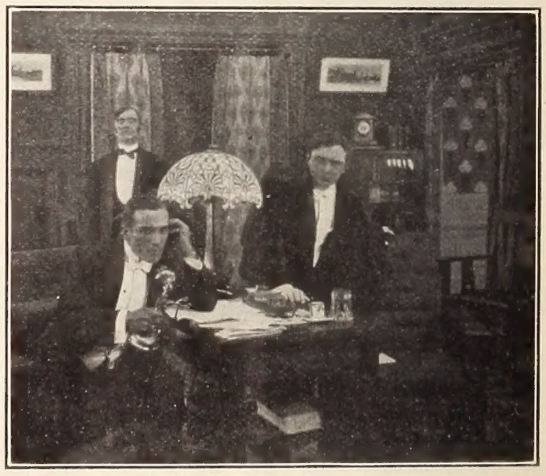
But I have referred to the clever stage management, and to the skillful manner in which the scenes of this film subject are rapidly changed to bring out clearly the continuity of the story. That veteran producer, Tom Ricketts, can claim responsibility for both and, when picture theatre goers see the reel run off, much of the fascination that it works in the mind of each will be due to the careful, intelligent planning and keen-sighted supervision of Mr. Ricketts.

A brief outline of this detective story will be in order at this juncture. Bramwell, the detective and the society thief, who shall be nameless, run into each other by accident on the street. The thief's hat falls off and the detective politely lifts and hands it to the owner. As he does so, he scrutinizes the stranger's face closely. Walking along, after the incident, the detective is convinced that the man is a criminal and that they have met before.

The thief, in turn, has recognized the detective, but soon banishes from his mind all fear of discovery. Meanwhile the detective has reached his office and begins to rummage through a pile of old photographs. After long search, he discovers a photograph of the man in question. The mustache formerly worn has been shaven off, hence the difficulty of identification after many years.

THE THIEF SEES THE JEWELS.

The thief, who has extensive society acquaintance of the best class, attends a reception given by a noted society leader. She has a splendid collection of jewels, which the thief contrives to steal almost before her eyes. The theft is discovered almost immediately afterwards, and before any of the guests have left. Bramwell is called up and requested to come immediately. This he does, and has himself announced as a foreign nobleman. The thief, however, recognizes him at once. The detective also espies the thief. The ladies are requested to leave the gentlemen alone for a short time to discuss a question not suitable for delicate ears. The detective searches all the men guests, leaving the thief to the last, confident that the jewels will be found on him. But he is disappointed. His brain working quickly, he maps out a plan to find the jewels, which he is certain are in the thief's possession. He is successful, and turns the trick in about five minutes.



BRAMWELL, THE DETECTIVE, IS NOTIFIED OF THE ROBBERY.

How it was done must be learned by seeing the film, as to tell it here would spoil the interest of the story.

ESSANAY NOTES.

The Essanay Company's Saturday Western release of this week, "The Bad Man's Last Deed," is an exceptionally strong human interest drama, picturesque in its scenic surroundings and splendidly photographed. It tells of a Western bad man who has won the title of "undesirable citizen" and is requested, after a shooting up affair,

FINAL SCENE FROM ESSANAY SUBJECT, "THE HOLLOW CANE"—BRAMWELL ACCUSES THE THIEF.

to get out of the community, with a warning that he will be instantly dispatched should he cross a certain boundary line fixed by the sheriff. Arizona Pete, the bad man, later accomplishes a good deed when he accompanies the son of one of his enemies, across the dead line, when he had found the boy in a gambling dive in a neighboring city, drunk and fleeced of his money, but pays the penalty of death later when the sheriff shoots him down.

The two comedies coming next week are typical of the Essanay's Chicago product and of an ascending standard "The Other Johnson," tells of a chap who receives word that he has fallen heir to an immense fortune. He is immediately oppressed by creditors, "touching" friends, beggars and charity solicitors, who make his life so much like a nightmare that he is only too happy when at the end of the day he receives a dispatch that he is not the right Johnson. "A Darling Confusion" which accompanies "The Other Johnson," is short but overflowing with the stuff that laughs are made of.

SELIG'S LATEST SENSATIONAL WAR SPECTACLE.

The Selig Company is engaged in producing a big feature film at the present time that promises to hit the high places in the favor of picture theatre goers. The picture will reveal hand to hand conflicts and the clash of large bodies of men in mortal combat on the Sahara sands. The following excerpts from the evening "News" of Chicago, June 7, has reference to the new Selig film, and will give an inkling of what may be expected in the realism of the settings and encounters, and the accuracy of the costumes and uniforms of the contending British and Arabian forces:

Residents of Dune Park, near Gary, Ind., are recovering from an exciting experience—that of seeing an entire British army annihilated by a band of merciless Arabian warriors, in real moving-picture style. The shimmering stretches of sand in Indiana for a time were transformed into what appeared to be a real desert, including all the essentials of typical Sahara surroundings. The camels, palm trees and a herd of prancing Arabian horses, all were there. Dusky travelers—of the deep-dyed species—with black beards, and carrying curved Oriental swords, rode the Arabian chargers and played important parts. The occasion was an excursion of a company of moving-picture actors from a Chicago concern in search of a setting which would make sufficiently realistic a desert scene destined for presentation in picture theatres.

The climax of the unique outing of the Chicago actors came when the tired band rushed for the train just twenty minutes before its departure. This, however, was not included in the picture, and was not taken on the film.

NEW FALL RIVER HOUSE.

When the new Palace Theatre, of Fall River, Mass., is complete, July 15, it will not only be one of the largest in the Bay State, but will also be one of the prettiest and most modern in the country. The theatre, which will be located at the corner of Bedford and Third streets, will seat 800 persons, each person having a chair that will give him plenty to feel comfortable during the performance. It is the intention of the management that every patron will be at ease and not feel crowded in the least.

The theatre will be artistically decorated. There will be marble statues in front of the building and in the lobby, and electric lights will stud the building on all sides. The fire exits will be so arranged that the house can be emptied in three minutes. The house will also have a new $500 picture machine capable of giving the best results in showing the films.

Manager William B. Stecker is looking after every detail of the building and assures his patrons that everything for their comfort will be looked after.

BUYS THE PICTURE SHOW.

Joe Accommasso, one of the proprietors of the Elite theatre at No. 23 West Main street, Carterville, Ga., purchased, on June 2, the half interest of his partner, A. Cuomo, and is now sole proprietor of the cosy little theatre. Mr. Cuomo and family will return to Rome, and Mr. Accommasso will remain in charge here. The Elite is a nice, clean and handsome little moving picture theatre and is doing a splendid business. Some of the best pictures that can be obtained are being run nightly.

IMPROVING SHELBYVILLE THEATRE.

The management of the Lyric theatre, Shelbyville, Ill., has arranged for some extensive improvements which will be finished some time before the summer ends. The ceiling in the back of the house will be torn out and a new large picture screen installed and elevated about six feet.

There will be six hundred new seats put in and more standing room provided just inside the entrance. The cost of the improvements will be over $500.

THE VAUDEVILLE QUESTION.

Western Manager Gives The Other Side—Successful In His Town.

The Dalles, Ore.

The Film Index, New York City.

Dear Sir:—I have been reading from time to time the many different letters sent to the Film Index condemning the so called "cheap vaudeville acts," run in connection with moving pictures; also editorials saying that the straight picture shows are the real winners. Now what I would like to know, what right has any one manager to d—n vaudeville acts just because it did not prove to be a winner for him? It may be the fault of the acts, again it may be the inability of the manager. I think any one should only send in their own experiences and not try to make people believe that the same thing exists throughout the whole country.

As a manager, with 27 years experience in different lines of the amusement profession, I wish to say that I try to give my people what they want, and I know that I am in a better position to know what my people want, here in my city, than some one a thousand miles away. If my trade demands vaudeville acts and pictures that is what they'll get; if they want straight pictures all well and good whatever suits my trade, suits me so long as I am getting the dimes. I am now in my third year in this city; was the first house here, and have seen about a dozen different managers, come and go since I opened; but my house is still running and playing to S. R. O., every night.

The first six months here, I ran straight pictures, but business was not big then, so I put in vaudeville acts and for over two years they have proven a big success. Therefore I have tried the straight pictures and the combination and I know what is best for me. There is another house here which runs pictures only, I know some were close to the business they do and I am very glad that I own the house I have.

Why, then, should I be trying to condemn another man's house that I know nothing about. Why don't these parties write what they think about it, and not try to put themselves up for authority for the world. If vaudeville does not pay any manager, let him cut it out, and not keep trying to knock some one else that is making money by using vaudeville. The Index says in an item, in issue under date of June 18, that vaudeville has no place in a picture show, and the manager who insists upon running it is driving and keeping away his best business. Now I wish to say that my trade consists of the very best people in Dalles, which proves that the above-mentioned item is not a fact everywhere. The Index may mean well, but such items do not read well to managers who are making a success by using a mixed program, and I think that my bank statements will show up very favorably along with any straight picture house in any part of the country.

With the same seating capacity, same admissions and size of city, without a doubt the mixed program has proven to be the best for me. So let the other fellow say what he knows and not what he thinks.

Yours truly, Lew F. Cullins.

MAJESTIC THEATRE, DENVER, COLO.—J. Rush Bronson, Prop.; Seats 1,850, Admission 10c.

COVERING A NEWS EVENT

How the Vitagraph Got the Picture Story of Roosevelt's Return

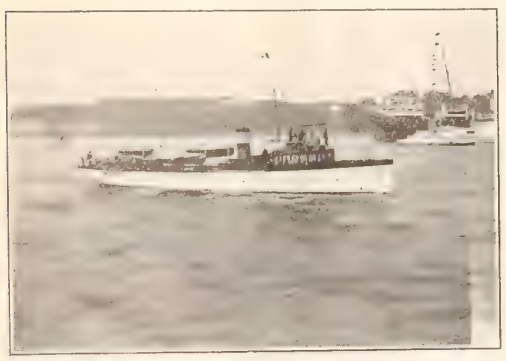
THERE is a wonderful similarity in the methods employed to cover a big news event by a metropolitan newspaper and up to the minute motion picture manufacturer. This fact was splendidly illustrated upon the occasion of the return of Colonel Roosevelt to New York, June 18, which event was the occasion of a considerable demonstration. It was previously announced by the Vitagraph Company that the event would be covered for pictures in the usual Vitagraph completeness, and the result, now known to most of the picturemen, is said to be one of the most successful efforts of the kind.

For the reporters of the newspaper the Vitagraph Company substituted motion picture cameras and camera men who were stationed at advantageous points. The newspaper tug was represented by two fast motor yachts, and the "copy" was the negative film. Throughout the event the picturemen exercised the same alertness to catch and record each event that is common to the newspaper reporter and it is doubtful if the exhaustive reports of the affair published in the several New York dailies are more illuminating than are the Vitagraph pictures.

SECTION OF FILM PICTURING ROOSEVELT.

The skirmish line of the picture men deployed at a very early hour Saturday morning. It consisted of the two Vitagraph motor yachts, the Ethel May II, Captain A. E. Smith commanding, and the Paula, Capt. J. Stuart Blackton commanding. Besides the crews each boat was equipped with a battery of two motion picture cameras with operators and assistants.

Making an early start the Vitagraph yatchs were the first to sight the SS. Kaiserin Auguste Victoria in the offing at about six o'clock. Salutes were exchanged and pictures of the big liner coming up the lower bay were taken. Later the faithful eyes of the cameras recorded the approach of the official boats, the Manhattan and the Androscoggin; the first of which received the distinguished traveler from the liner and later turned him over to the Reception Committee on the Androscoggin. Having recorded these events the negatives were delivered to a waiting automobile at the Bay Ridge landing in the lower bay and rushed to the Vitagraph studios for development.



MR. SMITH'S YACHT, ETHEL MAY II, VITAGRAPHING THE KAISERIN AUGUSTE VICTORIA WITH ROOSEVELT ON BOARD.

On land the operations were conducted by five camera outfits; three at the Battery where Colonel Roosevelt was formally received by Mayor Gaynor and from whence the parade proceeded up Broadway; one at Washington Arch, where the parade turned into Fifth avenue, and the fifth at Central Park Plaza, Fifth avenue and 59th street, where the Colonel reviewed the procession as it dispersed.

MR. BLACKTON'S YACHT, THE PAULA.

As soon as each camera squad completed the work allotted to it the exposed negative was taken up by a waiting automobile and hurried to the studios where the work of developing and printing was proceeding with despatch and precision. Altogether between 4,000 and 5,000 feet of negative film was exposed and developed. From this fund of material was gleaned 415 feet of corking pictures, the first prints of which were delivered and exhibited in New York on Sunday, June 19—just about 24 hours after the big event occurred.

VITAGRAPHING COL. ROOSEVELT FROM MR. BLACKTON'S YACHT, PAULA.

When it comes to picture making, guess you will believe that is "Going Some."

KALEM'S NEW BULLETIN.

The Kalem Company has abandoned its plan of issuing an extended descriptive lecture with each subject and adopted a simple bulletin leaflet giving a brief description of the picture. Accompanying this bulletin will be another sheet carrying a half-tone engraving from a strong scene in each picture with the cast of the principal characters in the picture. This sheet is 8½x11 inches and will be convenient to post on bulletin boards in theatre lobbies.

OPPOSING PICTURE TAX

New Orleans Item Argues Strongly Against Additional Burden On Picture Theatres.

Now that the appeal of the motion picture men of New Orleans, La., has reached the press, it is gratifying to know that the principal dailies of the "Crescent City" are going to help the managers of the small theatres to fight the bill of Representative Harold Moise, who proposes the placing of an additional tax of $25 on second, third and fourth-class motion picture theatres.

The New Orleans Item, one of the leading papers, has come forward and given its views on both sides of the question. It congratulates Mr. Moise for the attitude which he takes to give the additional tax to charity, while at the same time it condemns him for attempting to take away innocent pleasure from hundreds of people who can't afford high-class entertainment. An editorial from The Item is as follows:

We trust that Representative Harold Moise of New Orleans reckoned up the consequences when he proposed to raise the tax on certain classes of moving picture shows, second, third and fourth—which, of course, means the cheaper and smaller shows, more or less remote from the center of things in this city.

We have already heard a wail from the vast and motley audiences who feel their rights invaded; for an added tax will mean, for them, either a higher price of admission or fewer attractions.

The moving picture show is not a bit different from the rest of us. It will pass the tax along; and the "consumer" (in this case the kid with a nickel or the homebound mother with too many children and too little money to go far afield for pleasure) is always the ultimate goat, as nature intended the "consumer" to be.

Now, The Item respects Mr. Moise's courage and is willing to attribute to him the most worthy motives. The tax will go to the use of the Charity Hospital, and the young statesman's enthusiasm for that estimable institution is most commendable. But, Mr. Moise is making for himself that sort of trouble which the ambitious statesman usually avoids. He risks stirring up the potential women's vote, the ire of the juvenile, or the hate of the horny-handed son of toil, for proposing to curtail their five- and ten-cent sandwich of film with interlarded vaudeville.

We have spoken somewhat in levity; but there is a serious side to the matter, too. Without having gone deeply into the merits of the case we may safely ask Mr. Moise and his fellows to consider at least one phase of it.

The moving picture is the sole summer amusement of thousands of people whose purses do not reach as far as West End. The small shows scattered about the residential or minor commercial centers of the town give the mother who can not leave home long a chance to get a bit of pleasure and interest and save the price of the children's admission on carfare. The moving picture is nearly always entertaining. Often it is instructive. At any rate it is the sole amusement of many people and the chief amusement of many more. The shows have cut out, too, the "Jesse James" and "other man's wife" films almost entirely and cater especially in these smaller outlying places to what is technically known in all retailing as the "family trade." Pictures of a romantic, moral or semi-educational theme have the vogue. Industrial processes are popular. Comfortably seated, we may follow the milk from the grass, through the cow and the can, to the ultimate consumer's coffee cup. Cotton picking, or the wonders of foreign lands we may likewise view without getting beyond the odor of the Magazine Market. All this is worth while. We see and enjoy, and forgive the girl who sings "The Polar Bear Man," or the Hebrew or Dutch comedian.

We all need the moving picture show, and there are others who may need it more than we do. Taxes are necessary—and inevitable. Let us tax justly always. But we must never lose sight of the fact that the power to tax is also the power to destroy, and it is seldom wise to begin to levy a tax from the bottom or to put a greater tax on the necessities or the pleasures of the poor man and his family.

ELKHART THEATRE OPENS.

The opening of the Bucklen Theatre, Elkhart, Ind., June 7, was one of the features of the summer show season. The boys' band, a well-known local organization, played several selections during the evening and attracted a large crowd.

Owing to failure of the proper lenses to reach the theatre in time, the pictures on the opening night were not up to all expectations, but the following day showed a great improvement as the lenses arrived in time for the evening performance. The patrons of the house are well pleased with the class of pictures the management is running, and the theatre is now doing a good business.

Posters for the Big Fight

The A. B. C. Co. desires to announce that it is making a magnificent Special, full colored, 3-sheet Poster for the

Johnson=Jeffries Fight Pictures

This will be the most elaborate and "True-to-Life" Poster ever designed for any picture and will not fail to pull business. No expense will be spared to make it perfect and attractive.

REMEMBER: IT'S A 3-SHEET **PLACE YOUR ORDERS NOW**

(There will also be the usual 1-sheet posters for this subject)

A. B. C. COMPANY, CLEVELAND OHIO

PREPARING FOR BIG FIGHT

Vitagraph Camera Corps Starts for the Scene of Battle—Ten Cameras On the Job.

On Sunday, June 26, the Vitagraph camera corps consisting of ten cameras, camera men and attendants, under the direction of Mr. J. Stuart Blackton, left New York by special car for Reno, Nev., the scene of the great contest for the World's heavyweight championship between James J. Jeffries and Jack Johnson. The party will go via Chicago where a number of Chicago film men will join, and continue on with all speed to the battle grounds.

It is stated that the cameras will be placed in multiples of three, thus giving three negatives for each position. Every possible precaution to insure good pictures will be taken.

Regarding the negotiations being conducted by Mr. W. T. Rock, final word has not been received in New York. At a conference with Jeffries and Rickard on Thursday, June 23, the deal was closed for the interests represented by those gentlemen for which $75,000 was paid. Johnson and Gleason have, at this meeting, still to be closed with.

PLANING PLAYGROUND PICTURES.

There is a movement on foot among those interested in the welfare of No. 9 school playground, Rochester, N. Y., to make it one of the best places of the kind in this country. A new departure is the matter of securing a moving picture machine so that the children of that vicinity may receive instruction and pleasure as well from the pictures which could be shown, with a machine at the disposal of those in charge of the playground. At the recent convention of the playground league of America, held in Rochester, there was a demonstration of the value of motion pictures in connection with the work of playground instructors, generally, and a moving picture entertainment given for the benefit of those educators present convinced them that the idea is an admirable one.

POOR CHILDREN GUEST OF LYMAN HOWE.

Shubert's theatre, Kansas City, Mo., was filled with children from the various Kansas City institutes, June 17, to witness the motion pictures given by Lyman Howe. Mr. Howe who gave the performance free, also lectured to the young people in a most interesting manner. He gave them full descriptions of all the foreign cities and towns shown on the screen and also told them of how the motion picture machines were gotten up the dizzy heights of mountain peaks, where some of the prettiest scenes were taken.

To make the event more of a success the management of the Schubert theatre gave the theatre free of charge, while the two taxicab companies gave the little ones free transportation to and from the theatre.

According to those in charge of the institutions the motion picture entertainment was one of the biggest treats the children could have. They also praised the pictures and said they were most instructive and elevating.

PICTURES FOR CITY PARKS.

Councilman Michael Mullen, of Cincinnati, O., has offered to purchase a moving picture machine for Lytle Park, if the Park commission would operate it. The offer was accepted by that body at its meeting June 16. It is expected that there will be three or four shows a week for the entertainment of the children of that neighborhood, when plans are perfected, though it may be that a performance will be given on Sunday evening only at the start.

PICTURES POPULAR AT CONEY.

It is estimated that on Sunday, June 18, 300,000 persons visited Coney Island, that popular resort of New York City. All day long great crowds of sightseers passed up and down the beach, visiting all the resorts and places of amusement. Motion picture theatres reaped a harvest during the day and managers report they were surprised to see the way their places were patronized when taken into consideration all the other attractions there were.

It is now getting a fad with bathers after coming out of the water to run up to the motion picture theatres, see the show, then run back and finish their swim. This means that during the time a person is taking a good bath he sees at least two good shows. If the warm weather continues many managers will attempt to enlarge their houses as last Sunday showed signs of more business than the theatres would accommodate.

DELEGATES TO I. A. T. S. E. CONVENTION.

At a meeting of No. 35, Operators' Branch of the International Alliance of Theatrical Stage Employees, of New York City, June 20, John Finnety and A. Goldberg were chosen delegates to represent the local branch at the annual convention to be held in Washington, the latter part of July.

This years' convention is expected to be the largest attended in the history of the organization, representatives from all over the United States will be in attendance.

THINGS WE LIKE TO HEAR.

If you've got anything to say about a fellow, say it to his face. Never hold back the truth; let it come out good and strong. It doesn't do a fellow any harm, and it does the other fellow a whole lot of good. This sounds good; it has a ring to it that sounds clear and to the point:

Vitagraph Company of America.

Dear Sirs: I have fought a hard battle trying to hold it in but I can't hold it any longer. I have just got to say a few things about your Life Portrayals. Your Vitagraph Girl is "IT"; your Leading Man is alone in the field of pantomiming. The lady who played "Elektra," the student in "The Peacemaker," and Davy Jones are all great. There are others in your company who deserve mention, but I can't describe them; the two little children, of course, have no equal.

I have a show in a town that is a health and summer resort, and we have people here from all over the world. I am about to open what I consider for its size, the finest picture theatre in the state of Michigan, so for Lord's sake don't stop making pictures unless you want me to go broke.

Respectfully, R. G. PELTIER,
Bijou Theatre, Mt. Clemens, Mich.

CHICAGO LETTER

By James S. McQuade

THE Alliance ruled predominant at the Cincinnati meeting, held June 18 and 19. There was no discordant element present, from all accounts, as no invitation had been given any member of the Sales Co. to attend. Twenty-two exchanges—a gain of two since the Detroit meeting—were present, in person or by proxy, and all the members of the Associated Independent Film Manufacturers were represented in like manner.

During the two days' session very little was transacted in the line of business, most of the time being devoted to social festivities, at which the strengthening of the Alliance as an organization was the uppermost and persistent theme. The only new questions of importance considered were: an agreement on the part of the Associated Manufacturers to sell their product to members of the Alliance only and that the said manufacturers would refuse to sell to any exchange unless it purchased their program exclusively; also the Alliance, on its part, agreed to use the program of the Associated Manufacturers exclusively, until such time as the product of other independent manufacturers was placed in the open market.

The members of the Alliance, as will be seen from the foregoing, seek to strengthen their position and preserve their organization by refusing to tie themselves to any particular organization of manufacturers. If new manufacturers spring up in the future, whose product has merit, the Alliance reserves the right to purchase from them. So, too, if any manufacturing member of the Sales Co. is willing to ship his product direct to a member of the Alliance, it is optional on the part of that member to purchase from him. The perpetuation of the open market and the independence of the Alliance are the chief ends sought.

To prevent weakening or indecision on the part of any member of the Alliance, frequent meetings will be held throughout the year in various cities. At these meetings will be discussed all the new phases affecting the Alliance owing to a change of conditions, and due provision made to protect and fortify it against the encroachments of the enemy. The next general meeting of the Alliance is set for July 9 and 10 at Niagara Falls.

The Actophone Co., a member of the Associated Manufacturers, was recently reorganized and will be henceworth known as The Champion. The latter's representative announced at the meeting that the firm will be ready to release films in two weeks.

OUT! OUT! THOU DAMNED SPOT.

"Would that mine enemy would write a book!" wrote someone with an ax to grind. He, as aptly, might have applied that wish to a letter—a circular letter, for instance.

Whenever you see, or hear of, a man blowing his own trumpet loudly, blaringly and insistently, you can always bet your bottom dollar, that at some time or other, between blasts, he will say or do something that will re-act like a boomerang. That something may not come back as the echo of a windy trumpet note; more often it comes unexpectedly, like the whirling apex of a cyclone.

Some time ago, I received from an exhibitor—never mind who he is, or where—a circular letter which had been mailed him, over a year ago, by the ardent president of a licensed exchange. Thousands of copies of the same letter were mailed broadcast to other exhibitors throughout the country at the time; and, doubtless, many in the "independent" camp will recognize it at a glance. Here it is, punctuation and all, except the address of the exhibitor to whom it was mailed:

Chicago, Feb. 5, 1909.

Here are some COLD FACTS I want you to consider for ALL YOU ARE WORTH:

First:—YOU are the Mainstay of the Moving Picture Business. Without you the Manufacturer and the Renter wouldn't last as long as a snowball in Hell. (Moral:—Therefore when anyone tells you that the Manufacturers or the Renters are trying to put you out of business, he must have an Ax to grind. Don't let him use you as a grindstone.)

Second:—Certain people, styling themselves "Independents," are urging you to fight Thomas Edison, the man who invented the very apparatus that gives you and me a chance to make a living. The REASON why they want YOU to put up the fight is that they cannot do it themselves. Furthermore, they cannot get a license from Thomas Edison. (Moral:—If Thomas Edison refuses them a license, there must be a damned good reason back of his refusal. If Thomas Edison thinks these people are a detriment to the Moving Picture Business, can YOU afford to do business with them? There's a Nigger in the Woodpile. Be sure you know what it is before you accept any jackass advice.)

Third:—If you have any confidence in ME—if you believe I am on the square—WHY do you suppose I decided not to join the so-called "Independents?" LISTEN to the answer:—It's because THEY HAVEN'T GOT A SINGLE LEG TO STAND ON. Their ONLY hope is that they can get their fight into the Courts and do business for perhaps half a year or so before they are thrown out by law altogether. They are banking entirely on the law's delay—one of the biggest fool schemes that was ever devised. They expect you to help put up a losing fight, and in the meantime submit to all sorts of annoyance and nuisance. (Moral:—DON'T pull another man's chestnuts out of the Fire, because it is going to be about the hottest little fire that ever happened.)

BAKERONIAN THEATRE, PORTLAND, OREG.—Thomas McGuire, Proprietor. One of the Popular 5c. Theatres of Portland.

Fourth:—You KNOW from experience that Europe has already taken a back seat in the production of good money-making Films. America is in the lead, after a long battle, and it is a cinch that she will not let go of her advantage. If you do business with the so-called "Independents," you'll have to use European stuff exclusively, and you'll have to take whatever you can get. You won't have one-tenth as big an assortment of subjects to choose from as you will if you deal with me—and I can PROVE it. (Moral: Don't let a Dog in the Manger keep you from getting what you want.) CARL LAEMMLE,
President, THE LAEMMLE FILM SERVICE.

How like the Laemmle effusions of today—only they were written on the other side of the fence! The same loud trumpeting egotist, who, as the I AM, sought to lead men in the only way by appealing to their vanity and cupidity, and by inoculating them with the belief in his own inviolate rectitude. THEN his business faults were those of poor method and egotism; misrepresentation could not be charged against him. NOW, sitting with impish glee on the trident formed by all three, he brazenly asks for a continuance of confidence from the men he has befooled. "If you have any confidence in ME" has been and always will be the burden of his song, until his dupes find him out, and then it will be his "swan" song.

Mr. Laemmle, how is your backbone? Or, more properly where is your backbone?

A WILD AUTO RIDE.

Geo. K. Spoor, who returned safe and sound the other day from his flying visit to Europe, narrates a humorous incident that happened during his sojourn there. That is, it turned out so that it can be viewed in a humorous vein, although it nearly proved a tragedy.

Mr. Spoor made the trip from Paris to Berlin in Martin Beck's 90-horse power Renault, in which were seated Mr. Beck, Wm. Passport, the chauffeur and himself. As everyone knows, Mr. Beck is vice-president of the Orpheum Circuit and, what is not so well known, Mr. Passport is the Orpheum booking representative at Berlin.

The auto trip is about 980 miles, and the chauffeur was relieved at intervals by Mr. Beck. When about 300 miles or so from Berlin, Mr. Beck was driving, and the machine was going at such a clip that Mr. Spoor expostulated. The next instant a rough place in the road caused the car to jump, and Mr. Passport fell out.

"Stop! Stop! Passport has fallen out," yelled Spoor.

"We'll get it on coming back," replied Beck, not catching what was said, and again hitting the high places.

Again Spoor yelled that Passport had disappeared.

"Good God!" ejaculated Beck, "I thought it was his overcoat."

"Yes, his overcoat; but Passport is in it," said Spoor.

The car was turned about and, when a mile was covered, Passport was discovered in the offing ambling towards them with a woe-begone look. The latter was caused by the fear that he might be forced to tramp it to the next stopping place, several miles away. He had fallen fairly on his shoulders, and the breath was crushed out of him for a time; but he was uninjured.

Autoing in Europe, over good roads, in flying demon cars of the Renault type, with Martin Beck at the helm, is considered risky traveling by Geo. K. Spoor.

FILM QUALITY AND VARIETY.

C. E. Van Duzee, manager of the Twin City Calcium & Stereoptican Co., of Minneapolis, Minn., wrote recently to George Kleine complimenting him on the high quality of the Gaumont product. Among other pleasing references, Mr. Duzee stated: "I want to congratulate you on the magnificent production of "Esther" you are now using, as it certainly rivals anything that the Pathe Co. have produced in their art films."

Manager C. D. Matting, of the Mitchell Film Exchange, Memphis, Tenn., has also words of good cheer for Mr. Kleine, as his letter and enclosure of June 15 show:

"We beg to hand herewith a letter from one of our customers containing a little compliment for your releases. As the opinion expressed therein is the same as held by at least 90 per cent. of the exhibitors we serve, it may contribute its part towards broadening the field of knowledge for any manufacturer who is ambitious to produce goods of merit."

The letter referred to was written by W. L. Mack, of Bleich & Mack, owners and managers of the New Grand theatre, Jonesboro, Ark. As it is the honest opinion of a man who has observed carefully and who evidently reflects accurately the feeling in his community, the letter is well worth the printing and space:

I have nothing important to relate at this time, but am writing for personal reasons, and, incidentally, to call attention to the enclosed editorial, clipped from the Memphis Commercial, which is exactly like the views our people have on the subject of motion pictures. Motion pictures, no doubt, occupy the most prominent position in the public mind of all forms of amusement or education, and for that reason are receiving more criticism at the hands of the people and press than any other amusement. While the most talk is in their favor, there are always those in every community who look for the bad in every issue, and can always be depended on to give a "black eye" to everything, no matter what it is, or what its worth may be to individuals or communities.

However, the inclosed clipping contains serious food for consideration, and is every whit true, and if there is much demand for pictures of the character herein censured, there are other places where they work against the standing of the picture theatres, and that is the condition in this place.

(Continued on page 25.)

THE HOUSE OF MELIES

Making Rapid Strides in the Race of Quality

PICTURE men who have been long in the business, have watched with considerable interest the entrance of the house of G. Melies into the field of American picture productions. Sufficient progress has been made by this time to assure the friends of that old picture concern that the venture is already an artistic success, and that time alone is needed to place its product securely on the market.

In times past Melies was a name to conjure with among picture men. After the first furor, when the public began to tire of mere representations of moving things, it was G. Melies, of Paris, who conceived the idea of presenting spectacles and dramas, with actors in make-up, as on the legitimate stage. It was Melies who made the first long film. He originated and was for long time the past master of the art of making trick pictures and illusions. There are many who still remember that famous film, "A Trip to the Moon," and another equally popular, "Cinderella." These were at once the cause of wonder and despair of the film makers of their day and there is now no secret in the fact that Melies pictures were stolen, pirated, duped and imitated on every hand. But their excellence and character served as a type to be emulated and set a goal toward which all producers strived.

It is fitting, therefore, to render unto Melies such credit as is due him and his house for the prominent part he played in the origin of "the silent drama."

While the "trick picture" is no longer the great cause of wonderment that it once was, and the tabloid drama now forms the greater part of the multitude of subjects released by motion picture makers of the present day, we have still to reckon with the house of Melies, which has passed successfully through the evolutions of the trade and is a live and progressive factor.

Melies American studio was established some months ago under a license of the Motion Picture Patents Company, but difficulties in the manufacturing processes and with the organization of the producing department compelled a suspension of releases until April 7th of this year, when "Cyclone Pete's Matrimony," a pictured version of a whimsical feature of Western life, was the subject of the first offering.

G. MELIES SUBJECT, "THE LITTLE PREACHER."

G. MELIES SUBJECT, "THE RULING PASSION."

This picture was taken by the Melies stock company of experienced performers on a ranch near San Antonio, Tex., amid a wealth of "local color" heightened by the presence in the company of a large contingent of real cowboys, Mexicans and Indians. This "true to life" idea emphasized by the wholesome comedy of the story and the excellent photography of the picture, commanded instant attention for the new product of G. Melies, which set a new standard for Western pictures.

A week later came the "Branding A Thief," another distinctly Western phase of life, handled with great care for the idiosyncrasies and localisms which give value to such subjects, and the artistic merit of the new Melies pictures were fairly established.

Since then the subjects have been coming out with regularity. "Speed Versus Death" was a photographic gem and has been widely commented upon for its good qualities.

A specialty of the Melies company has been the Mexican dramas released from time to time. These started with "The Seal of the Church," a stirring story of Mexican life, which depicted love, hatred and revenge in many interesting ways. It was followed later by "The Padre's Secret," which was well received and carefully followed by audiences all over the country. The scenes of adobe houses and mission churches were particularly interesting to persons who had read of them, and it was like having Mexico brought to their very doors in all its varying picturesqueness.

The release of June 30th, "The Ruling Passion," is another of these Mexican plays. The ruling passion of these people is undoubtedly gambling, and in this picture is told a pleasing story of how a young "Vaquero" staked all he owned upon the outcome of a horse race and eventually won the girl of his choice with the race.

The race scenes are particularly stirring in this picture, and the scenes of Mexican village life, of work in the cactus fields, of the adobe houses, of the patios, haciendas, and missions are good enough to be released as scenic or industrial films.

The length of the Melies reels are limited to 950 feet, and "The Ruling Passion" was trimmed from 1,350 feet of negative to this regular length, so that there are never long-drawn-out exits, or monotonous scenes which contain nothing of interest.

The Melies stock company is operating on a ranch near San Antonio, Texas, under charge of a competent director, with plenty of scenarios written to order, so as to utilize the best scenery of the famous Pan-Handle country. The company has first call upon the services of fifty Texas and Mexican cowboys, who furnish their own horses, saddle and equipment, so that everything is realistic and correct to the smallest detail. More pictures of life in this interesting corner of the world may be looked forward to.

WHEELING THEATRE RUNS PICTURES.

The popular Virginia theatre, of Wheeling, West Virginia, will run motion pictures during the summer months. Manager Charles A. Feinler wants to give the Wheeling people a place to witness the best pictures and for that reason has decided to keep his house open during the hot months.

Besides adding new machines and making arrangements for only the best pictures Mr. Feinler is having a cooling plant put in. New pictures will be shown every day.

"OUT OF THE NIGHT"

Future Edison Subject from a Rex Beach Story

THE problem of getting a delicate or obscure suggestion "across the footlights" is the thing that troubles and keeps awake every dramatic producer. In the "spoken drama" a word may be used to do the trick where nothing else seems to suffice. With the picture producer there may be used no spoken word to convey or illuminate a subtle meaning upon which the picture depends, and without which illumination or "getting across" of the main idea or keynote of the picture, the entire efforts seems to the audience to be the merest nonsense.

It was this problem that confronted the Edison producers when they essayed a pictured interpretation of Rex Beach's gripping little story, "Out of the Night." Briefly the story is this: A young man, who has literally fought his way from the ranks to commercial success, finds himself at middle age possessed of little more than his hard-earned fortune. A friend persuades him to enter society and to see what it has in store for him. He is duly introduced to the charmed circle and there discovers the one woman.

In the preliminary stages of his courtship he is injured in a runaway accident while out horseback riding with the girl. The injury results in total blindness. Feeling that his affliction is a bar to matrimony the man decides to withdraw himself from the girl's presence and forget that he had hoped to win her affections. He also seeks to conceal from her the fact that he is blind lest she might feel inclined to marry him out of pity, for the injury he received was really the result of his attempt to save her life.

Before he gets away the girl discovers the state of affairs and voluntarily yields her future to his keeping.

The story possesses fine dramatic qualities with a climax that offers excellent possibilities. What puzzled the Edison producers was how to convey to the audience through pictures the fact that the man was blind and to establish that fact beyond doubt; and not only that, but to show that the girl did not know he was blind up to the proper time for her to discover that distressing fact as required by the story, and to make clear by the manner in which she made that discovery that she had no previous knowledge of the fact and that she really did make the painful discovery when she appears in the picture to have made it as the story requires.

In the "spoken drama" this process is one of the easiest tricks of the producer. By occasional conversation it can easily be shown that the blindness of the man is not known to the girl, and so on, but the pictures do not talk—at least not yet.

It is an easy matter to convince the audience by pictures that the man is blind and that it is the result of the accident. The accident occurs, the man is picked up, and carried to his bed. Next we see the doctor indicating that the patient's eyes are affected. Later a visit to the specialist led by a valet and an inability to read print settles that question; it might have done in fewer scenes, had the producer so desired.

EDISON SUBJECT. "OUT OF THE NIGHT."—A CHARMING COMEDY SCENE.

EDISON SUBJECT. "OUT OF THE NIGHT."

This brings us to the nice situations: The invalid is convalescing and the girl is calling upon him occasionally. The fact that he is a convalescent excuses him for keeping his chair in her presence at the first meeting and helps him to conceal his blindness. When she departs he mentally gets the measure of her tread and counts her steps to the carriage, at the same time groping his way to the window where he stands waving his hand and bowing a "good bye."

The poor fellow manages to keep up this deception until the last visit the girl makes before the time he has set for his departure. On this occasion she leaves her hand bag on the table and, instead of going directly to her carriage, she returns for it to discover the man bowing and smiling and waving his hand before the window.

For a moment she stares at him in surprise and wonderment; in the next his brave but pitiful deception is revealed to her, and in another she flings her arms about his neck, which is the picture version of the story, which never grows old.

Aside from this trying problem there are two interesting features in this picture. There is a bit of comedy in the scene where the man is introduced to society at a reception that is delight-

EDISON SUBJECT, "OUT OF THE NIGHT."—THE DECEPTION REVEALED.

ful. It also contains an illustration of the method of showing an accident by "suggestion," which is preferable to the method of "simulation," which has been generally used by picture producers. In this case the girl's horse runs away; the man pursues and, in attempting to save the girl, both are thrown, the man being trampled by the horse. This could scarcely be simulating in the picture, but the fact that an accident has occurred is conveyed with convincing effect by the actions of the spectators after which the picture shows the victims lying on the ground and the horses running off riderless.

This picture is also remarkable for its excellent photography. Right here it may be mentioned that, what ever adverse criticism Edison pictures have merited in the past on this point, no complaints can be made of recent pictures for that reason. In respect to photography the Edison producers are getting excellent results.

By the way, don't forget to take a good look at the lovely little leading woman in this picture. If there's to be an Edison Girl, she gets our vote.

EDISON NOTES.

The flip of a coin in the hands of a messenger boy is responsible for the screamingly funny climax in "The Tale of Two Coats," to be released July 5. A tall, thin and very angular public figure dispatched a typical, "fresh" messenger "kid" to the railroad station with a suit case containing his dress suit, which he instructs him to express to a hotel in a nearby city, where he is to be the principal speaker at a banquet in honor of the Governor of the State. On his way to the station the "kid" is waylaid by a very short and very fat clerk who commissions him to ship his dress suit case, also containing a dress suit, to a suburban home, where he is to meet his "best girl" at a house party. The suit cases are identical in appearance, which fact escapes the messenger's attention until he reaches the baggage-room. Here he is nonplussed for a moment—only for a moment, however, for he quickly cuts the Gordian Knot with the toss of a coin.

The outcome of the resulting mix-up is shown in four scenes—two dressing rooms, the party, and the banquet, and it's hard to say which is the funniest. Possibly the last scene in which the two studies in physical contrasts are brought face to face, where mutual explanations are offered, will draw the most laughs. The picture is a howling short comedy with our old friend "Jones" in the role of the fat clerk.

"Equal to the Emergency" is the charming little comedy which completes the reel of the 5th. It is a jolly little story which deals with a pair of "newly weds," the even tenor of whose first few days of housekeeping is interrupted by the enforced absence of the bride. The husband gets lonesome, calls up some of "the boys" and starts a little poker party which so scandalizes the cook that she quits in a dudgeon. Then comes a message from Uncle Whatawad who is coming on only because he knows that "wifey" is away; for Uncle Whatawad objected most emphatically to his nephew's marriage, although he had never seen the girl.

The situation is saved by the wife's return and her impersonation of the cook, but an embarrassing contretemps is precipitated by the Uncle's sudden infatuation for the pretty cook (?) and his attempt to steal a hug and a kiss. The clever little wife is again to the rescue, however, and finally happiness reigns supreme.

A novel, up-to-date plot in which the quickest and most modern of scientific methods of communication, the wireless, is employed, is one of the distinguishing features of "A Wireless Romance," the dramatic release of July 8. Another feature is the wonderful photography, which is easily understood when it is explained that the picture is one of the numbers recently produced in Cuba, and still another feature, novel and fascinating, is a thrilling race at high speed between a yacht and a racing launch. This is an absorbing story with some very strong dramatic situations, made all the more interesting by the element of novelty that surrounds the theme.

"A Vacation in Havana," release of July 15, is not an educational film in its entirety, as the title would seem to indicate, for a dainty love story with some laughable comedy is cleverly interwoven with the scenic views of the City of Havana and places of historic interest in its vicinity.

The next comedy of the "Bumptious" series will be released July 15th. It is entitled "How Bumptious Papered the Parlor," and is said to be the funniest yet of the series.

The Edison Model "B" Kinetoscope and Edison films have figured prominently in several educational demonstrations of late, one of which was held in Rochester, N. Y., before the Playground Commission of that city. The Model "B" was also used for the several demonstrations given in the public schools of Rochester under the supervision of Mr. John Collier, Educational Secretary of the National Board of Censorship.

The Model "B" was also used for demonstration at an exhibition of Educational films in Franklin Institute, Philadelphia, Pa., on Wednesday evening, June 15th, under the auspices of Mr. Chas. A. Calehuff, the Edison jobber of that city.

In connection with the demonstration a lecture on animated picture photography was delivered by Mr. F. H. Stewart, traveling representative of the Edison Company. Using the Model "B" as an example of the present day perfection obtained in the projection of pictures, Mr. Stewart gave an interesting description of the evolution of the art from the old stereoscopic camera of 1850 to the present style of machines. Mr. Stewart was followed closely throughout his lecture by the large audience present.

The directors of the Institute were so impressed by the demonstration that they immediately placed, through Mr. Calehuff, an order for a Model "B."

An Edison Model "B" was recently installed by the Howard Moving Picture Company of Boston, Mass., in the Post Exchange, Marine Officers School, Port Royal, S. C., by order of Lieut. B. Tinyear, Jr.

CAUGHT IN THE RAIN.

An Episode In the Life of a Motion Picture Actor.

"It was Roosevelt luck," everybody said when the big storm of Saturday last, that raged about New York and vicinity, held off till after the ceremonies attending the reception of Colonel Roosevelt in that city. But if Jupiter Pluvious entertained a wholesome respect for the "big stick," he had no such regard for the convenience and comfort of a company of Kalem picture people who, under the direction of Mr. Ralph Olcott, were improving each shining hour over on the Kalem Indian farm that promising day.

The picture folks had been hard at work all morning and were getting ready to go home when the storm burst upon them in all its fury. There were seventeen different kinds of Jersey lightning with accompanying peals of thunder, and buckets full of rain uncomfortably frapped with hail the size of hickory nuts. As the actors were well on their way toward home when the storm burst, they were unable to avail themselves of the shelter of the log cabins and block houses at the farm, so they made a dash for cover through the thick of it. Everything that would shed rain was quickly used to protect the negative film, and one of the young women was fortunate to have the use of a bit of tent canvas to keep out the wet. The rest of the company took things as they came and were drenched to the skin.

Having no desire to go to town looking like a parcel of drowned rats, they finally resorted to a stock of costumes kept in store at the "farm" and rigged themselves out in motley. It was certainly a nondescript crew that came trooping back to New York that Saturday afternoon.

WOODRUFF LEASES MAJESTIC.

Guy M. Woodruff, proprietor of the Bijou theatre, Lansing, Ill., has leased the Majestic theatre, owned by Mrs. H. B. Vickary, for the term of one year. It is the intention of Mr. Woodruff to keep both theatres running at full blast during the summer months with only the best of pictures. During the time Mr. Woodruff has been in Lansing he has given the patrons of his house the best kind of entertainment and they are anxious to see what surprise he will spring on them at the new house.

SPOOR BACK FROM EUROPE.

Essanay President Pays Visit to London Office—Also in Paris and Berlin.

George K. Spoor, President of the Essanay Company, returned last week from a month's sojourn in Europe, looking after his business interests there. Mr. Spoor spent several days at the Essanay's London office, which is under the management of Mr. Harry Spoor, then continued on to Paris and through to Berlin, where he spent several days in consultation with his Berlin agents. This agency has now arranged to handle the major portion of the Essanay Company's European business, covering all the Continental states, except Norway and Sweden. Concerning this trip Mr. Spoor said that outside of certain business with his London office, his tour had nothing to do with the moving picture business and that he was merely on pleasure bent.

Mr. Spoor expressed himself as highly pleased with the progress made by the Essanay London office.

"Our office in London," said Mr. Spoor, "is doing a big business as are the other leading American manufacturers. Our business is steadily growing and we have found it necessary to again move into more capacious quarters. The agency has extended its field to both the Australian and South African market and is selling a large amount of film to these buyers.

"Our agency in Berlin will handle the majority of the Continental European trade, excepting Norway and Sweden," he said. "They expect soon to open offices in St. Petersburg and in Barcelona. I am highly pleased with the foreign market outlook and with the arrangements which have been made with our Berlin agents."

Mr. Spoor had nothing to say about his impressions of the moving picture industry in Europe, as he made little inquiry or investigation of foreign picture work during his trip.

LUBIN NOTES.

The Lubin release for July Fourth will not be a patriotic subject. It will offer the first-run exhibitors with a valuable heart-interest picture that we regard as one of the prettiest child stories we have turned out in many moons. "His Child's Captive" is a really unusual story of an errant father who is brought to a sense of his wrong doing by his little son. There is no forced sentiment, just the simple, heart-gripping appeal of real life.

"Ferdie's Vacation" gives a new twist to an old story, a twist so new that you'll forget that the foundation situation is not entirely new when you see it July 7th. Ferdie wants a vacation and he arranges to receive a telegram that his sister is seriously ill. The other chaps in the office agree to share his work between them and Ferdie is delighted with the success of his scheme until his sympathetic employer wires that he will stop off to see how the sister is getting along—and Ferdie never even had a sister! The rest is where the most fun comes in.

Most of the heads of departments of the Lubin company are spending their spare time in the projection room watching the product of the new studio which brings the interior scenes to a par with the splendid outdoor work of the Lubin photographers. For an experiment the other day the studio was set to its full capacity and it was found that twelve big sets could be in position at once, enabling two of the directors to complete their interior scenes in a single day and the other two the next. This will greatly expedite production while improving it.

One of the cowboys attached to the Lubin stock company offered a scenario the other day in which the story carried so much funny roping and buck jumping that only a star cowboy could play it. There were numerous intense love scenes and the cat slipped out of the bag when the puncher offered to play the leading role himself and mentioned the leading woman he thought he would like to play opposite to.

That was not the only freak scenario of last week, for a man wrote in that he could play the cornet beautifully and that he had written a story about his playing that would be very effective if he could go along with the film and play behind the screen. He appeared to be under the impression that but a single print had been sent out.

One of the recent additions to the decorations of the Lubin offices is a bill in Chinese extoling the merits of one of the Lubin films exhibited in Australia by the West enterprises. With bills in French, German, Russian, Italian and Spanish the collection seems rather complete.

LITTLE JOURNEYS IN PICTURELAND

Being an Account of the Travels of Bilkalem

LEAVING New York about ten days ago on a business getting junket to the cities of Pittsburg, Toledo, Chicago and Cincinnati, our old friend Bilkalem Wright reached New York on Monday morning, June 20, having come through from Chicago on the regular M. P. Flyer, the 20th Century limited. On the same train was W. N. Selig, of the Selig Polyscope Company, who came to New York to transact some business which illness compelled him to postpone upon a former visit.

Within an hour after his arrival Bilkalem was busy clearing up his desk at the Kalem offices and was ready to respond to a luncheon call when the editor of The Film Index dropped in on him. "Bill" was prepared for the demand for information and had the story of his peregrinations all doped out in advance, so we have only to give it in his own words.

Pittsburg, Pa.

The Duquesne Film Exchange, Pennsylvania-Columbia Exchange and the Pittsburg Calcium Light and Film Exchange of Pittsburg all report business as good. The exhibitors whom I saw had the same story to tell. The exceptionally cool Spring we have had has meant a lot of profit to the exhibitors. The sudden change in temperature that occured recently is having a more or less bad effect on business, but as soon as people become accustomed to the high temperature the exhibition business will undoubtedly come b[illegible].

While visiting one of the Pittsburg offices who [illegible]pearance but that good old [illegible]d, Mannie Mandelbaum, with [illegible]mile indicative of his naturally [illegible]ition. He reported conditions in

HOME OF DICK ROWLAND, PITTSBURG.

Cleveland from the licensed standpoint as excellent and was enthusiastic over the contemplated trip of the members of the F. S. A. from Detroit to Cleveland by boat at the time of the coming July Convention. Mannie said that the Cleveland contingent would give the boys the time of their lives.

Wilkinsburg, Pa.

This town near Pittsburg has a very nice motion picture theatre, The Colonial. This house seats 600 and runs moving pictures only. The Manager, Mr. Paul B. Jones, spoke in high praise of "The Castaways," one of Kalem's recent productions. He informed me this picture made an exceptionally big hit in his house.

The question of the relative merits of vaudeville and motion pictures was brought strongly to my attention in this city. The Colonial theatre runs motion pictures only. The night I visited the house there were at least 500 people, possibly more, witnessing the performance. Directly across the street from the Colonial is a very good vaudeville house running at ten cents and they had on an exceptionally good bill, but strange to say there were only about fifty people in the theatre. Patrons of this house undoubtedly considered it too warm to attend a vaudeville show. The fact that the Colonial opposite had about 500 people in at the show indicates that the weather was not too hot for them. From the above you can draw your own conclusions.

Braddock, Pa.

This hustling manufacturing city has an excellent motion picture theatre, The Family, operated by the Crystal Amusement Co. One of the great hustlers in the business in this section of the country, Mr. Ben Burke, is the local manager. This theatre always does a nice business and draws the best people in town.

Toledo, Ohio.

The licensed exchange business and the licensed exhibitors are doing a good business in this substantial town. The Valentine Theatre is one of the good paying houses. This theatre

THE MISSES CLARKE.

runs pictures and vaudeville and seats 1,400 charging ten cents admission. Mr. George H. Ketcham is the proprietor.

The Royal theatre seats 300 and charges five cents admission, runs pictures exclusively and is presided over by O. L. Brailey, Proprietor. Business they say is good. There are in addition various other picture houses in Toledo. The licensed exhibitors as a whole report business as excellent. The warm weather however has caused the receipts to drop temporarily.

Cincinnati, Ohio.

This city has quite a number of very successful motion picture theatres. In the center of town to be more exact, Fountain Square, there are two big money makers. The Bijou Theatre operated by the Lisbon Amusement Co., I. Lisbon, Manager, charges five cents and has a seating capacity of 299. This theatre is a big money maker and always has been. Film service is supplied by the Pittsburg Calcium Light and Film Exchange of Cincinnati.

The Gayety Amusement Co. operates the Gayety Theatre in Fountain Square, admission five cents and the Gayety has 299 seats. Harry Hart is the Manager. This excellent motion picture theatre also runs pictures exclusively. It is a very attractive theatre and a money maker. The Magnetic Film service Co. supplies the film.

Columbus, Ohio.

This is a good picture town and the requirements of the licensed exhibitors are well taken care of by our old friend Melchior, proprietor of the Ohio Film Exchange. The day I was in town Mr. Melchior, Sr., was out at the horse show spending some of his film money. Mr. Melchior, by the way, is a great lover of fine horses. I had the pleasure, however, of meeting his son who looks after the exchange during his father's absence. He is a bright young man and knows the film business from start to finish. He tells me that neither the exchange or the licensed exhibitors have anything to complain about as regards business, although he stated the sudden warm spell was hurting the exhibitors temporarily.

Chicago, Ill.

Chicago has always been a big money making motion picture center. This expression applies to the exchanges as well as the exhibitors. Probably Chicago contains more high class motion

HOME OF JIM CLARKE, PITTSBURG

picture theatres than any other city in America, and the true western spirit prevails.

I called on all the exchanges and, without exception, was advised that business was excellent. All the exhibitors I saw made the same statement, although, as in the Ohio towns I visited, they said that the sudden upward tendency of the thermometer was hurting them more or less. They believed it would only be temporary and that business would improve as soon as the people become accustomed to the warm weather, though of course they do not expect to do as much business during the Summer as in the Winter.

Mr. I. Van Ronkel, of the American Film Exchange, made a trip into the country last Sunday, June 19, to look over a farm proposition that has been presented to him. Van is one of the Chicago exchange men who has made good money out of the film business and has saved most of it. A part of his surplus he is wisely putting into a high-class improved farm. Believe all Film Index readers will concede that Van is a wise man. I personally have been aware of this excellent quality of our friend for a good while.

Fred. Aikens and Scates, the hustler, are continuously on the job at the Theatre Film Exchange. Fred told me that business was constantly increasing. The enterprise shown in his exchange room and the constant crowds coming and going indicates that this statement is a fact.

The H. & H. Co. are well pleased with business conditions and told me they had materially increased their film leases from the manufacturers in order to keep pace with their increased number of customers. Both Mr. Hutchison and Mr. Hite are continuously on the job.

When asked how business was Joe Hopp, of the Standard, quoted to me how many reels he was leasing from the manufacturers and said he had been obliged to constantly increase the number of reels that he might take care of the new business coming to him weekly. Joe is making a specialty of hustling for "independent" exhibitors and from all appearances is meeting with success.

I had the pleasure of a short chat with Mr. A. M. Kennedy, Manager of the Geo. K. Spoor Film Exchange and Mr. Frank Redfield who handles the booking of films at this old standby in the film industry. They both expressed satisfaction with the prevailing situation as regards the licensed film industry and look for a satisfactory business during the entire Summer.

The Calumet exchange recently acquired by our old friend Freuler, of Milwaukee, is experiencing a continuous improvement in business. New customers are being added to the list weekly. Freuler is one of the best liked men in the film business in the Central States. This will count for him materially.

The General Film Co.'s Exchange, formerly the Kleine Optical Co. reports business as very satisfactory.

And there you are.

But a lot of things happened which Brother Wright did not mention in his story. Among others he managed to get some good pictures of the houses of Messrs. "Jim" Clarke and "Dick" Rowland of Pittsburg, Pa.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JUNE 27, 1910—4 REELS

BIOGRAPH—A Child's Impulse, drama, 994.
LUBIN—Apache Gold, Indian drama, 950.
PATHE—Caesar in Egypt, colored drama, 456.
Save Us from Our Friends, comedy, 479.
SELIG—The Long Trail, Indian drama, 1,000.

TUESDAY, JUNE 28, 1910—3 REELS

EDISON—The Little Fiddler, dramatic, 990.
GAUMONT (Kleine)—The Elder Sister, drama, 720.
The Unlimited Train, comedy, 295.
VITAGRAPH—When Old New York was Young, comedy, 950.

WEDNESDAY, JUNE 29, 1910—4 REELS

ESSANAY—C-h-i-c-k-e-n Spells Chicken, comedy, 284.
Pat at the 400, comedy, 716.
KALEM—The Miner's Sacrifice, drama, 905.
PATHE—Napoleon, historical, 916.
URBAN-ECLIPSE (Kleine)—St. Paul and the Centurion, semi-religious drama, 995.

THURSDAY, JUNE 30, 1910—4 REELS

BIOGRAPH—Muggsy's first Sweetheart, comedy, 982.
LUBIN—Faith Lost and Won, drama, 960.
MELIES—The Ruling Passion, drama, 950.
SELIG—The Fire Chief's Daughter, drama, 1,000.

FRIDAY, JULY 1, 1910—4 REELS

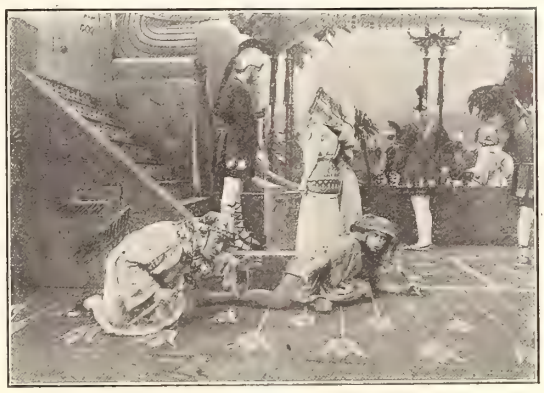
EDISON—The Stars and Stripes, drama, 1,000.
KALEM—The Colonel's Errand, dramatic, 935.
PATHE—Rebellious Betty, comedy, 397.
Inside the Earth, spectacular, 518.
VITAGRAPH—Saved by the Flag, drama, 570.
Wilson's Wife's Countenance, comedy, 427.

SATURDAY, JULY 2, 1910 4 REELS

ESSANAY—The Bad Man's Last Deed, Western drama, 1,000.
GAUMONT (Kleine)—On the Threshold, drama, 635.
Motoring Among the Cliffs and Gorges of France, scenic, 315.
PATHE—Max Foils the Police, comedy, 571.
Riding feats by Cossacks, educational, 338.
VITAGRAPH—Old Glory, historical, 945.

PATHE FRERES.

"CAESAR IN EGYPT."—Ancient Egypt has fallen into the hands of the mighty Caesar, who first meets Tagra and her daughters drawing water in their pitchers from the sacred river Nile. At the sight of the beauty of one of the daughters, Tsit by name, Caesar commands that Tagra and her daughters shall appear at the feast to be held that night in the palace. In the home of Tagra the Egyptians bitterly lament that they dare not disobey the tyrant's will, and in the evening the mother and the other daughter set out for the feast. Tsit remains behind, but Caesar, irate that his will should be thwarted, sends messengers to her to repair immediately to the palace. She obeys the command, but the Egyptians incensed resolve to burn the palace. Within the palace revelry runs high, and Tsit dances before the all-conquering hero and his



guests. Suddenly an Egyptian glides in, the gleam of a lighted torch is seen, and the palace is fired. It soon becomes a burning furnace, the glowing walls fall and crush the hitherto victorious Romans, while the Egyptians save Tagra and her daughters. So ends the picture. The miseen scene bears the hall-mark of a consummate knowledge of the art and science of staging, and we present this film in the conviction that its indusputable merits will assure for it warm praise and a ready welcome.

"SAVE US FROM OUR FRIENDS."—A village wedding is being celebrated in the garden of the hotel, and when the fiddlers strike up for a dance the bride and bridegroom retire to the quietness of one of the

rooms to exchange confidences. Unluckily the best man detects them and calls upon the guests assembled to assist him in bringing their hosts back to the garden. What tricks are now played on the luckless couple you will have to look at the film to see; commencing with throwing cabbages at them down the chimney and directing water on them through a hose put against the window up to the time when they are taken to jail for assaulting the village constable the film is one continuous roar from beginning to end.

"NAPOLEON."—It would be an impossibility even in three reels to give the complete history of this most wonderful man. In presenting this picture we have selected a few only of the best-known and most famous scenes in his life.

Commencing the story with a summer evening at Malmaison we see in progress one of the most magnificent fetes of the kind that took place only in France, during the height of Bonaparte's power, and at which are present Napoleon and Josephine.

Following this is the well-known scene when Napoleon on his rounds discovers a sentry asleep behind a haystack, takes up the latter's gun and continues his duties to the astonishment of the soldier when he awakes.

We next come to the battle of Austerlitz and the incident of the guard who was decorated by Napoleon for refusing to allow him to pass without the watchword. The battle itself is shown very vividly in all its varying phases.

The following scenes show the little King of Rome; Napoleon endeavoring to compel the Pope to sign an agreement annulling the latter's temporal power; the abdication of Napoleon and his subsequent farewell

to his guards. Then follow scenes in connection with his imprisonment in St. Helena and finally his death in May, 1821.

The film is staged with the greatest accuracy as to detail in costume and setting. The magnificence of some of the scenes is marvelous, and where practicable the pictures have been taken on the spot. For instance, Napoleon bids farewell to his guards at Fontainebleu Castle, where the event actually happened.

"REBELLIOUS BETTY."—We have already advertised the fact that Betty was coming, and now she is here and appears before you in the first of a series of comic films which should be a big feature in any house. Betty's antics and pranks are distinctly fresh and laughable, she is a mischievous and willful tomboy, who shrinks at nothing so long as she can get her own way. In this first film she succeeds in upsetting half a dozen people, destroys an artist's masterpiece, jumps upon and rides away with somebody else's bicycle, which she afterwards abandons for a horse, and finally knocks off the head of a butler. All these things she does simply because she has been refused the privilege of accepting an invitation to go for a motor ride.

"INSIDE THE EARTH."—A couple of Englishmen reach the middle of the earth accompanied by their guides. Here they find huge caverns covered with

THE FILM SERVICE THAT SATISFIES

GET IT FROM

GEO. K. SPOOR CO., Inc., "RENTERS of LICENSED FILM"

435 N. Clark Street, Chicago, Ill.

stalactites with gigantic mushrooms springing up spontaneously. Elephants innumerable, huge frogs, crocodiles and other monsters appear suddenly, and the

travelers flee in terror. After passing through streams of molten lava and fire they manage to return as if by miracle to the face of the earth again.

"MAX FOILS THE POLICE."—With the aid of two friends Max carries off a damsel whose parents wish to force her into a distasteful marriage. Thereafter

he checkmates the police at every turn, and finally penetrates into the office of the chief of police. Here a struggle takes place between the two men. Max

underneath his opponent is forced into a large chest, the struggle continues, the chief presently emerges, locks the box upon his captive, and gives instructions for the chest and the man inside to be incarcerated. The moment his subordinates have left the room to carry out his instructions, he removes his wig, and, lo, and behold, it is Max, who calmly makes his way to the cell and turns the key upon the police and the real chief of police inside the box. To inveigle his rival into stabbing a lifesize dummy of himself is Max's next act, and then having scared the guilty man pretty well out of his senses by his sudden apparition, this imperturable outlaw finds time to turn his attention to the delights of lovemaking.

"RIDING FEATS BY COSSACKS."—A brilliant and thrilling display of equestrianism, during the course of which seeminly almost impossible feats are executed with astonishing nerve power.

SELIG POLYSCOPE CO.

"THE LONG TRAIL."—The sure and unswerving justice of the frontier is thrillingly told in this story. A renegade Meti who has killed an old Indian in the attempt to rob his traps, is pursued through summer and winter by two voyagers. Finally, after seemingly unsurmountable obstacles have been overcome, Meti is captured and brought back to the post for punishment.

Interwoven with the main incident is the very beautiful and touching story of Natoosha, daughter of the Indian killed by the renegade Meti, whose devotion and gratitude to the avengers of her father, forms a theme of heart interest.

No attempt at overdrawn ideas of the great land of snow but actual scenes taken from the true situations presenting one of the best film stories issued by the Selig Co., this season.

"THE FIRE CHIEF'S DAUGHTER."—The Chief of the Fire Department has a beautiful daughter, for whom he has hopes of a wealthy and advantageous marriage. But contrary to pre-arranged plans of this kind, Ellen has given her heart to a young fire laddie, and much against her father's will, marries Jack Lowney. This so enrages the old fire fighter that he turns his back on his daughter and son-in-law and will not be reconciled.

Now the unexpected happens. Jack is put to a test and proves his worth. The chief's residence burns and he and his wife are saved from a fearful death by the heroism and self-sacrifice of the boy whom they have despised. Reconciliation follows and complete happiness prevails.

The situations are thrilling and wonderfully real. The fire department of a great city was enlisted for the production and the hazardous life of a fireman is vividly portrayed in this wonderful film story.

VITAGRAPH CO.

"WHEN OLD NEW YORK WAS YOUNG." — Love found a way years ago in old New York just as it does today. Knippenhauser, the old Dutch Doctor, is wrapped up in materia medica, and incidentally keeps an eye on his pretty daughter, Marie, and her lover, Dolph, who is also the Doctor's poor apprentice. Dolph is wise to the "Doc's" little game of referring to the "Pharmacopoeia Medica" whenever a patient calls for treatment, compounding all his prescriptions from the same box, and the apprentice becomes a valuable assistant to his employer; but he considers the young fellow impossible as a son-in-law.

One day a tenant of "Knipp's" sends him a letter saying that the house he has rented from the Doctor is haunted, and he cannot live in it. The Doctor immediately posts a notice that he will give ten pounds to anybody who will sleep in the house over night and rid it of the ghost. Everybody is afraid until "Dolph" comes along and decides to take a chance and win the money. The old Doctor and the tenant agree to go to the haunted house with the apprentice, feeling confident that if he can stand it they can. The three watchers crowd into the one bed and wait the coming of his spookship.

At midnight he appears upon the scene, and one glance from the Doctor and the tenant is enough. They hurriedly and squeamishly take a sneak, leaving Dolph to see it out in fear and trembling. The spook sits down to count the golden contents of a bag, then beckons Dolph to follow him, leading him to an old well which by gestures he intimates has something to do with his unrest in the spirit world, then he disappears.

Disturbed in mind, Dolph hastens back to the laboratory and busies himself with his work and thoughts. While looking through an old book he discovers a picture which resembles the ghost, and inscribed with

a note pertaining to his death. Dolph tells Marie all about his experiences, and together they go to the old well and unearth an iron-bound box, which, upon opening, they discover contains many jewels and great wealth. Carrying their treasure home, Dolph makes bold to ask the Doctor for his daughter. The father is enraged, but calmly and blandly consents when he sees the well-stocked coffer which makes the poor apprentice a wealthy man.

"SAVED BY THE FLAG."—In the hot sun of South America the hands employed by Hampton, an American ship owner and planter, are lazily whiling away their time when the planter unexpectedly appears upon the scene and reprimands the foreman for neglecting his duty and not urging the men to get the cargo aboard the boat that she may start her voyage on scheduled time. The foreman answers back angrily and is at once discharged by the planter.

Embittered and embarrassed, the foreman decides

upon revenge, which is more fully aroused when he sees his sweetheart talking to the planter, who seems to be attracted by the pretty Creole. While watching the loading of the vessel, a messenger arrives and hands the planter a message from an old friend, Captain Gillet, of the United States cruiser, stating

COMEDY, YOU CRY! *GIVE US COMEDY!*

AND

COMEDY YOU SHALL HAVE

It is rattling good **comedy** too, with plenty of screams. **Comedy** that will send your audiences away happy.

DON'T MISS THESE COMEDIES

June 27, Save Us from Our Friends
July 1, Rebellious Betty
July 2, Max Foils the Police
July 4, The Runaway Dog
July 6, Jinks Has the Shooting Mania
July 9, The Champion of the Race

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June 30, 1910

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July 7, 1910

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WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

hat he has just landed his steamship in port and vill take dinner with him.

The captain and the planter are seated in the lat-er's garden, and while smoking and talking, Paola, he pretty Creole, whom we saw in the first scene, asses by the house. The captain urges his friend to o speak to her while he waits for his return. Hamp-on goes to her and they walk out in the grove for ome distance. The discharged foreman, with murder n his heart, is watching the lovers from behind a ree, and unobserved shoots the girl in the back. While the planter goes for help, the foreman rushes orward and throws the pistol beside the prostrate irl; then runs for the guards, with whom he returns nd accuses the planter of having shot her, pointing o the pistol as evidence.

The planter is arrested and put in jail. Paola is arried to her home and placed under the care of a urse. The foreman spreads the news of the at-empted murder by the American planter and then rouses his countrymen to hatred and vengeance gainst him. He then leads the mob to the jail, here they overcome the guards and take the Ameri-an out to shoot him.

Paola hears from her nurse of the plight of her ver. She insists upon getting out of her bed and oing to his rescue. Sick and weak, with tottering eps, she hastens to tell Captain Gillet of Hampton's nger. The captain sends a messenger in all speed the American consulate, who gives orders to the ptain to save the planter at all cost. With the nerican flag the consulate jumps into his automobile nd starts for the place where the mob are preparing shoot their victim.

The captain of the cruiser with a company of ma-nes goes to the rescue, two able bodied seamen car-ing Paola. They arrive in time to place the flag ross the breast of Hampton and defy the mob to loot at their own peril. The crowd falls back in ve and before they can recover themselves they are iven off by the captain and his men. Hampton is leased and clasps Paola in his arms amid shouts of e boys in blue and white.

"WILSON'S WIFE'S COUNTENANCE." — Wilson ances at his wife, who returns his greeting with an pression like a piece of cheese. He takes his seat the dinner table, opens his newspaper and reads th much excitement about a terrible explosion. Again e looks at him with jack o' lantern stare and blank ze. He becomes frantic and tells her if she does t change her face he will put an end to himself.

e inanimately stops his hands, but retains the in-ne glare. He hurries from the room and sends a te to his old friend, Dr. Jackson, asking him to nd something to relax his wife's fixed features and ve him relief, a stimulas and nerve tonic to stir her normal activity.

A messenger from the doctor brings a box of pills, th directions how to use them as a sure cure for . Wilson's ailment. Wilson is delighted and mmunicates his joy to his wife, who idiotically rec-ognized the cause of his ecstasy and agrees to submit to his ministration. Wilson thinks if one pill is good, three will be better and quicker. One, two, three and then he awaits results.

The pellets begin to work, so does his wife's face. Oh, horrors! The man with a thousand faces would hide them all in shame. Wilson's wife's face has them all beaten a mile for rapid changes and funny grimaces until gradually her countenance assumes a sweet, natural smile and normal flexibility and intelligence. Wilson is jubilant and radiant in his joy, and the restoration of his wife's health. A parting glance at the smiling face of Mrs. Wilson shows us that she shares her husband's happiness.

"OLD GLORY."—This is a series of historical and allegorical pictures which tell the story of the birth of the American flag and its triumphs and progress in the cause of Freedom and Liberty. "The Declaration of Independence," where we see Thomas Jefferson and all the signers of the Declaration in conclave assembled, each character true to life and recognizable, taking us back to the actual scene of 1776 which called for the Standard of the Nation.

Benjamin Franklin is seen in deep study trying to evolve a suitable design for the banner, when he dreams he sees Freedom pluck the stars and stripes from the skies and lay them at his feet. With this inspiration he gives the design to Betsy Ross, who makes the flag and presents it to Washington and his staff. It is accepted and adopted as the standard of the struggle for Independence.

Again we see "Old Glory" floating triumphantly after the surrender of Cornwallis to Washington at Yorktown, waving its graceful folds in acknowledgment of the greetings and cheers of the people. In the War of 1812 nothing could be more inspiring than the capture of the British frigate "Macedonia" by Commodore Decatur. The scene presents a picture most realistic, the boom of the cannon and protruding bodies of the seamen from the port holes, the lopping of the ship's hull by the restless waves as Decatur and his men scale the sides of the vessel and take possession of the prize.

The Mexican War brings the American flag prominently before us as the American Army storms the heights of Chapultepec, hauls down the Mexican flag and raises "Old Glory" above the conquered turrets of the stronghold of Santa Anna, who was President of Mexico. Upon the addition of each state to the Union we see the stars twinkle in the new constellation of the flag.

Abraham Lincoln signing the Emancipation Proclamation strikes deep into the spirit of "Old Glory," the emblem of Freedom. This is a marvelously realistic and impressive scene which presents the martyred President signing the Emancipation Proclamation, surrounded by Seward, Stanton, Johnson and all the members of the cabinet with a vision of slavery suggestive of the spirit of the motive which leads us up to the surrender of General Lee to General Grant at Appomattox "The Union Forever," and the reunion of the Blue and the Gray under the protecting folds of "Old Glory" and the brotherhood of man.

Once more we are reminded of "Old Glory's" progress and power at the storming of San Juan Hill with Teddy Roosevelt in command, the surrender of the Spanish outpost and the hoisting of the Grand Old Flag on the summit of the hill, a beacon of hope and cheer. At this point we are brought to the grand climax, the Star Spangled Banner waving in all its majesty and glory o'er the land of the free and the home of the brave, calling forth responsive thrills of inborn patriotism that can only find relief in an outburst of irresistible and uncontrollable applause.

BIOGRAPH CO.

"A CHILD'S IMPULSE."—Many are the occasions where we are impressed with the egregious power of the little child in the affairs of life. They are indeed God's greatest representatives, for no agency has worked more good. The tiny hand of the child has ever pointed the way along the path of righteousness, and has ever been the powerful influence in our high standard of morals. In this Biograph subject is shown how a little child saves two souls—one from moral destruction, the other from mental anguish. Mrs. Thurston, a socially ambitious widow, is holding one of her famous Bohemian parties. To these functions are invited the leading lights of the several professions—actors, artists, musicians, etc. Surrounded by these men and women of art and letters, she was at first entertained, but they soon palled and bored. On this evening in particular, she is especially possessed of ennui, until the appearance of Raymond Hartley, a wealthy young bachelor, who is introduced into the circle by a newspaper man. An attachment immediately springs up between the widow and Raymond, and it must be said that the latter is more sincere than the former, for Raymond calls upon her and proposes marriage, which she is only too willing to accept. His friends, however, upon finding out the seriousness of the situation, go and warn him against her, accusing her of being a flirt. He, of course, will not believe until he, himself, later finds their accusation true. His friend and chum suggests a stay in the country to cure him of this ominous infatuation. Selecting a quiet out of the way place they go enjoining the valet to keep secret their whereabouts. Almost upon their arrival, he meets Grace, the daughter of the farmer. Her simple, artless manners, with her rustic beauty, fairly captivate him, and make him forget the widow entirely. He now experiences a higher and holier love, so he sends word to his valet to send on his trunks as he intends protracting his stay indefinitely, and later proposes to Grace and gains consent. The widow, meanwhile, has waxed uneasy, as she is most anxious to make this rich match, realizing what Raymond's wealth would do for her. At his residence she gets little information from the valet, but espying the trunk tagged, she slyly notes the address. Off she goes in her auto, and finds Raymond on the roadside in a state of elation over his prospects. Feigning illness, she elicits his sympathy, and soon the old infatuation possesses him. Back to the city he goes with the widow, after dispatching a note to Grace of his departure. What a shock this is to the poor girl, and her little sister, while she doesn't quite understand why, feels that the return of Raymond is urgent. The trunks have arrived and the little one finds the return stub still intact. Getting her toy bank, she extracts her savings and finds she has sufficient to pay fare to the city, Surreptitiously she starts, and when in the city a policeman directs her to Raymond, whose valet states he is at the widow's. Here the child enters into the midst of a Bohemian gathering. One look into the child's sweet face, so much in contrast to the features around him, and but the sound of one word of her pleading, is enough to decide him, so picking up the child in his arms he dashes from the place, hurling aside the widow, who would detain him. Back to the farmhouse he rusnes and throws himself appealingly at the feet of the poor heart-crushed Grace.

YOUR PUDDING'S A FAILURE

Even the world's finest cooks occasionally forget an important ingredient in making up their "puddings"—or try to substitute something handier or cheaper—and the pudding is RUINED.

IT'S A LACK OF JUDGMENT!

Liken yourself to the cook Mr. Moving Picture Theatre Manager. If YOU'VE fitted up a handsome theatre; if YOU'VE made every preparation to "GET THE BUSINESS," would you consider it GOOD judgment to take on an insignificant, unknown, unreliable film service, simply because of a "FANCIED" saving in price?

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THE DECORATORS SUPPLY CO.

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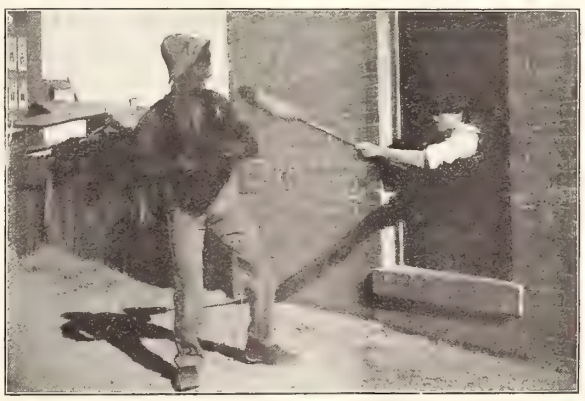
THE FILM INDEX, $2.00 Per Year

"MUGGSY'S FIRST SWEETHEART."—The most important age of the seven ages of life is the third—"the lover, sighing like a furnace, with a woeful ballad made to his mistress' eyebrow." This is the period at which we dare not call our soul our own. Love is life's game of draughts, with Cupid as vis-a-vis, and though we play with poignant perspicacity, we are sure to succumb to the unerring skill of that little unclothed postmaster. Muggsy has arrived at the third station, and of couse is in a susceptible mood when little Mabel Brown passes. Kids together, they always experienced an attraction one for the other, and now, before he realizes it, Muggsy is in love, as is also Mabel. He braves the derision of his youthful companions, who have not as yet been stung by Cupid's dart, and escorts her home. Arriving at the Brown domicile, Muggsy asks if he might call in the evening; to this she gives consent. During the afternoon Mr. Brown, Mabel's father, has varnished a chair and put it in the reception room, he thinks, out of harm's way. At Muggsy's home there are great doings dressing Muggsy up in his new spring suit. He is mother's own dear boy and she wants him to look well. The fates conspire against poor Muggsy, for he is ushered into the sitting-room and, of course, sits on the varnished chair, so when he arises he leaves his coat and a portion of his trousers glued thereto. The father helps him out with a suit of his clothes, which are about three times too large for him. Thus attired, he reaches home gloomy indeed, for he feels that he has lost Mabel forever. However, there is a ray of sunshine in a letter from Mabel, for she sees that Muggsy has been cruelly victimized. On his way to the house he meets Mabel, and together they enter just after the National Uplift Committee has called. This committee is on a crusade against all things that are degenerating, vulgar or harmful to the young, and Mrs. Brown joins the movement and consents that they remove anything of that character from her home. They have just started the uplift when the young lovers enter. Seeing these strangers packing the tabooed articles into baskets, they are mistaken for burglars, and Muggsy throws them out bodily. When he learns the real identity of his victims Muggsy feels he is in bad again, but the Browns upon looking through the baskets and finding some of their most treasured articles lifted in the uplift, consider Muggsy the hero of the day.

ESSANAY FILM MFG. CO.

"C-H-I-C-K-E-N SPELLS CHICKEN."—This short comedy picture completes a reel of exceptionally laughable comedy. It tells of the adventures of Rastus, a colored gen'man, with abnormal taste for chicken.

Rastus wanders by a chicken store one morning and stops to admire a box of beautiful pullets. Immediately his appetite for chicken sets in to speculating as to how he could obtain one of the broilers Rastus looks about cautionsly and when he believes no one is looking he stoops to pat one of the birds on the head and his temptation is increased. Carefully lifting the lid, he is about to snatch the prize when the proprietor of the store dashes out, and kicks him into the street.



Rastus limps away, heartbroken, and when suddenly his interest is aroused again as he passes a young woman, who has purchased the fowl that he had contemplated for himself. He turns about and follows her, steadily thinking "Maybe dat chicken will break away." The young lady stops to chat with a neighborhood policeman, who, seeing Rastus loitering near, orders him on his way. Disappointed but hopeful, Rastus turns up an alley and stops just outside a high board fence, when he hears the faint clucking which sounds suspiciously like chicken talk. He peers through a knothole in the fence and turns back slowly when one of the young pullets flutters up to a perch on the fence, then flops down at his very feet.

Fortune has smiled on Rastus at last. He makes a wild scramble for the bird but it flutters out of his hands and starts widely out of the alley with Rastus at its heels. The chase is a hot and furious one, and in the end Rastus corners his quarry, grabs it by the flapping wing. With a smile of triumph he holds it in his hands when suddenly as though by magic it disappears. The frightened colored man stares in amazement. Evidently "Dat chicken was congered." He turns and runs out of the alley anxious to leave this witch-ridden neighborhood.

"PAT AND THE 400."—This farce comedy is one of the most humorous character pictures we have ever released. It is also full of keen, rich satire on modern society, treating specifically the subject of slumming.

The household of the fashionable Bradely-Larkin's is suffering an extremely bad attack of ennui, due, no doubt, to a lull in social activities. Mrs. Bradely-

Larkin racking her brain for some new method of excitement, is about to give up in despair when the following paragraph from the morning's paper catches her eye:

"SLUMMING IS BECOMING MORE FASHIONABLE.—Members of the Four Hundred are being kept busy making calls upon and ministering to the poor of Carnegie Alley."

"Ah, just the thing," exclaims Mrs. Bradely-Larkin. And that afternoon, having enlisted a number of her fashionable friends and with the auto loaded down with hot house grapes, sofa pillows, and other unnecessary luxuries, they alight in front of the dingy shanty which is the property of one Patrick Murphy.

Now, Pat and his family, despite their poverty, are happy. They have plenty to eat, a place to sleep, while Pat gets his customary "can" and his pipe o' tobacco every evening. Pat is happily engaged in blowing off the "suds," with the children romping about him, when the door opens and in burst on this

·Essanay Films·

Trade Mark

Trade Mark

"SMILE WITH ESSANAY"
Two more hilarious comedies

Release of Wednesday, June 29

"C-H-I-C-K-E-N Spells Chicken"

(Length, approx. 284 feet)

A Coon Comedy

"Ah love mah wattah melon, but
Oh, You-o-o Chicken!"

Release with

"Pat and the Four Hundred"

(Length, approx. 716 feet)

The funniest comedy ye iver did see,
an' that's no blarney.

THE BAD MAN'S LAST DEED

ONE GOOD THING AFTER ANOTHER!

We follow last week's Western hit with

Release of Saturday, July 2

"THE BAD MAN'S LAST DEED"

(Length, approx. 1000 feet)

This is a picture which will make them sit up and look.

A picture, strong in story, intensely dramatic, photographically perfect.

Don't linger—book it now!

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happy scene Mrs. Bradely-Larkin, Mrs. Pink-Pinkley et al.

Mrs. Bradely-Larkin, assuming leadership of the party, offers her presents, then sees the beer on the table, and, reprimanding poor Patrick for the use of the vile liquid while his children are in want, throws the contents out of the door. She also finds a sprinkling of dust on the mantel-piece and lifts her eye-brows questionably to Mrs. Murphy. Then reminding the Murphy family of how thankful they ought to be, the slumming party sweeps majestically out.

"Well, I'll be——," Pat begins.

"Did yez iver see the like?" Mrs. Murphy interjects. Again the door opens and a crowd of Pat's curious friends enter. After much discussion one of the crowd offers a paper which contains the following notice:

"Grand musical given in honor of Mr. Compannisky, the celebrated pianist, at the Bradely-Larkin mansion, at 2 P. M. tomorrow."

A happy thought comes to Pat. He suggests that they go slumming to the home of Mrs. Bradely-Larkin. This scheme is eagerly agreed to and Pat's guests depart to arrange for the swell affair.

The next afternoon, while Mr. Compannisky, seated at the grand piano in Mrs. Bradely-Larkin's drawing room, and thrumming out crescendos and ear-splitting fortissimos, a strange caravan, composed of dump carts comes driving up the driveway and pauses under the port cochere. It is Pat Murphy and his delegation from Carnegie Alley on a little slumming expedition of their own.

The scene which follows is ludicrous to the extreme. Pat and his friends, paired off in neat couples, stroll into the drawing room, the rear being brought up by the younger members and a goat. Straightway Pat turns over the hot house grapes, sofa pillows, etc., to Mrs. Bradely-Larkin, adding a few presents of his own choice. They forcibly persuade Mr. Compannisky to drink beer out of the pail, while the goat, happy and contented, munches the music sheets which have dropped from the piano. Then Lizzie Murphy, pride of the alley, seats herself in the seat of the vanquished senor and rattles off a little Irish rag while Pat and his friends dance happily.

Then, satisfied their revenge is complete they bid Mrs. Bradely-Larkin, Mrs. Pink-Pinkley and the others a fond adieu and go out.

"THE BAD MAN'S LAST DEED."—The Western releases, described in this Guide, are noteworthy in their strong plots and intensely dramatic situations. This story is keenly interesting from the first foot to the last. Like the others it is picturesque in its scenic settings and is superbly photographed.

Arizona Pete, typical bad man, is the hero of this story. The first scene shows him leaving his shack, after adjusting his pistol. He rides into town enters a saloon and orders drinks for the crowd. A young chap, just out from the East, refuses to drink

with him, but is finally persuated by the cracking of Arizona's pistol, aimed at his heels.

Pete, now happily inspired by a liberal quantity of "Old Henry," hearing that there is a dance in town, mounts and rides around to the dance-hall. Here are gathered the young men and women of the town, dancing merrily to the tune of old Uncle Eb's squeaky violin. Pete enters and breaks up the dance, but during the melee that follows Pete is shot in the pistol hand and deprived of his weapon. A young girl, feeling sorry for the misguided fellow, offers to bind his wound and he consents. She is the sister of the young Easterner of a few scenes before.

The sheriff who has been apprised of Arizona's latest misconduct, resolves that the bad man has held sway long enough in his county, so, organizing a posse of citizens and armed with a petition and plenty of horse-pistols, he rides off to Arizon's shack to inform the latter that there is one too many bad men in Mariposa County, and that he will find it healthier on the other side of the county line. In short, Arizona is threatened with instant death if he dares get in range of the gun of any citizen residing in the county. Arizona sees he is beaten and consents to leave the county. Accompanied by the sheriff and posse he rides to the boundary line, waves his hand and rides out of view. The boys congratulate themselves on having rid themselves of such a miscreant and turn about to ride back to town.

A few days later old Jim Wayman, the uncle of the two young Eastern people, asks Bob, the boy, to drive a herd of cattle across the county to the nearest market. Bob disposes of the cattle and is persuaded by a pal, accompanying him, to enter a gambling dive and take a hand at poker. Of course, he is fleeced out of the entire roll which he obtained from the sale of the cattle and is about to leave despairingly when Arizona Pete enters. The bad man recognizes the boy and understands the situation, then forces the gambler who had fleeced the boy to return the money. In the exchange of the money, a locket which the boy had is turned over and Arizona recognizes in the face of the ornament the picture of the girl who had bound his hand when he had been shot at the dance hall. The boy explains that this is his sister.

Bob is thoroughly intoxicated and Arizona resolves to take him home.

An hour or two later they cross the boundary line and the bad man, aware that he is on deadly ground, trusts to luck to take him through without being seen.

They arrive at the ranch house and Bob is taken into the tender hands of his sister, who comes out later, followed by her uncle, to thank him for rescuing the boy.

The girl and her uncle, after shaking hands with the bad man, enter the house and Arizona turns to leave. Just then the sheriff, stopping in the road, outside the yard, see the trespasser and, raising his revolver, fires. Arizona whirls on his heels and falls in the dust. A moment later the girl runs out and is joined by the sheriff. She explains why the bad man broke his promise.

"I am sorry, Pete—I didn't know," he says, taking the dying man by the hand.

"That's all right, sheriff," he answers, "It was comin' to me an' I got it. I was a bad man and you were a better **shot.**"

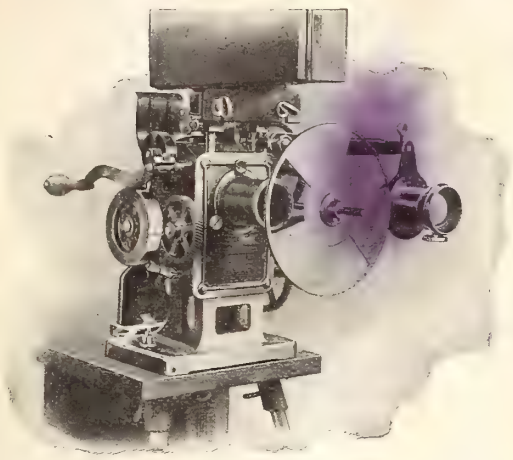
Then he turns to the girl and says he will be happy if he can take just one good thing with him. She bends over and kisses him and he dies with a smile on his lips.

GAUMONT.
(George Kleine.)

"THE ELDER SISTER."—A quiet and impressive story from every day life, introducing no sensational features, but showing beautiful out of doors scenes in the vicinity of Notre Dame, Paris.

Miss Dolly, the elder of three orphan girls, has taken upon herself the burden of keeping the household together and is finding it no small battle.

In spite of the hardships she persists in her efforts



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until she is observed by the wealthy Jean Dubois, who is immediately enamored and soon commences a series of investigations to obtain information regarding her.

He even attempts to make her acquaintance by introducing himself when he meets her on the street.

After meeting so many rebuffs that he is assured of her being worthy of his attention, he finally contrives to become acquainted in a proper manner. He later marries the heroic girl, and gives her two little sisters a pleasant home with his wife and himself.

The little drama is impressive in that the acting of the children is very convincing.

"THE UNLIMITED TRAIN."—Suppose a seamstress should sew a bolt of cloth to the back of your skirt and you wore the array. Would it excite some comment on the street? Yes it would.

This happens in the film. Everything is fearfully exaggerated, but it surely is funny all the way through.

"ON THE THRESHOLD."—This is a pretty story of the kindness of a child. She offers some food to a rough looking man who comes to the house, but her nurse drives him away without it and rebukes the child. In the night the child goes downstairs for her doll and finds the visitor of some hours before in the drawing room. He has come with intent to commit a burglary. The child, in its innocence, thinks the man has returned for the food, and gives him some. The burglar, touched by the kind action, takes the food and relinquishes his criminal intentions.

"MOTORING AMONG THE CLIFFS AND GORGES OF FRANCE."—A ride of some miles along the Gorge de L'Herault.

No description can give an adequate idea of the beauties of this narrow mountain pass.

The road winds along the banks of a leaping mountain stream, on either side of which rise high mountains covered with dense foliage.

Every foot of the film is filled with interest and beauty.

URBAN-ECLIPSE.
(George Kleine.)

"ST. PAUL AND THE CENTURION."—Scenes.

1. The Centurion's Palace.
2. A Meeting of the Christians.
3. The Woods near the City.
4. A Roadway in the Forest.
5. On the Banks of a Stream.
6. Orders Arrive from Nero.
7. On the Plains by the Sea.
8. The Hillside Meeting of the Christians.

The Story.—Metella, the daughter of the Centurion Vincinius, loves one of her father's slaves, Caius by name. This youth is a Christian and in the habit of frequently visiting the meetings held by them in the hills outside the city walls. Paul has gathered about him a small body of the faithful and preaches to them often in this secluded part of the forest.

Metella, encouraged by her natural curiosity as to her sweetheart's secret excursions, one day follows him and learns her first lessons in Christianity.

She leaves her hiding place and hastens to her father's palace, where she finds Vincinius, her stern parent, in great rage because Caius is absent from his task.

Vincinius now orders the slaves to take Caius to a nearby woods and there flog him.

After the cruel chastisement Caius is left lying alone in the forest where soon after Metella finds him. She assists her sweetheart to the camp of his friends, where she is so impressed by their lives that she accepts the belief and is baptized.

When Caius has sufficiently recovered from his punishment he returns to his master and dutifully takes up his work in the household.

Soon Vincinius, the Centurion, receives orders from Nero to arrest all the Christians who have been meeting in the hills outside the city.

The soldiers are now called together and move upon the Apostle and his little band of followers. Although warned in due season, Paul refuses to flee, but engages in prayer while awaiting the arrival of Vincinius and his soldiers.

Caius and Metella join their Christian friends, fully expecting to be imprisoned with them.

When the attack is made upon the unarmed worshippers they are astounded to see the soldiers stop with their weapons suspended while they listen to the divine words. Gradually the swords and spears are lowered and the entire company with their leader drop to their knees.

KALEM CO.

"THE MINER'S SACRIFICE."—Here is a great story of a young man who starts out from the East, a tenderfoot. At Gold Bluff he is given a warm reception, but he makes good by giving the Bad Man of the camp the beating of his life. This starts the story and the friendship of the two men.

They start together for the goldfields, make a stake and think fortune is ahead of them, when they are accused of claim jumping. The Bad Man, thinking to get out of a predicament, takes the accumulated gold and skips, leaving the young Easterner to bear the brunt of the accusation of claim jumping, in those days one of the worst crimes a man could commit. The case looks clear and the Vigilance Committee captures the young Easterner and decides to lynch him.

In the meantime the Bad Man hears of his former partner's peril. Tho' wounded unto death in a saloon brawl, he rides to the scene of the lynching, and with his last breath, says the words which place the blame on himself and restores his old pal to life and freedom.

"THE COLONEL'S ERRAND."—The Kalem Company in its effort to produce Indian themes of a higher order has hit upon a subject in "The Colonel's Errand" which for pathos and thrills is one of the best things the Kalem producers have done in this line.

The story is laid at a frontier post during an Indian uprising. As it opens we see several wounded troopers being brought in after a skirmish and we get a very good idea of military life at one of the smaller western stations. The Colonel in command of this port, a splendid type of the United States Indian fighter, is of course, greatly worried over the Indian uprising, but at the same time his heart is full of anxiety over the illness of his little girl. This child, a winsome little lass, is evidently the joy of her father's life and as the Colonel lifts the frail little form to his arms we see him asking the child if there is anything he can do for her and we see her whispering into his ear a request. What is it that the child wants, the getting of which is to involve the Colonel in the peril of his life? This question is unanswered until the final scene of the play. The Colonel's wife endeavors to dissuade him from his dangerous errand, but he persists and alone rides through the Indian country to the nearest trading post. On the way he is attacked by redskins, but escapes unscathed, and at the trading post secures the coveted article. On his return the Indians get him in ambush. The Colonel again rides through them unharmed but loses his precious package. When he discovers his loss he determines to go back after it for it means that he must encounter the savages single handed. With the reins in his teeth and a heavy army 44 revolver in each hand he rides back and the fight that ensues is one of the most spectacular ever shown on a screen. The Colonel is badly wounded and is only rescued by the timely arrival of a squadron of his own men, but the package, tattered and torn, is recovered, and with it clasped in his arms, the wounded man is taken back to the post and to his home. There the package is opened and the grizzled Indian fighters of the Colonel's command are astounded when they find what is in it.

To give the secret away would be to spoil the excitement and anticipation of one of the best films of the year. It is needless to say that any father will appreciate the Colonel's motive in making his wonderful ride.

LUBIN MFG. CO.

"APACHE GOLD."—John Mills, a young prospector, takes advantage of an accident to Spring Blossom, the daughter of an Apache chief, to win her affections and get himself adopted as a member of the tribe and is married to the Chief's daughter. His interest in the woman is on account of the apparently inexhaustible store of gold the Apache possess and when as a member of the tribe, he is shown the location of the placer mine he loads himself down with the precious metal and returns to his own people, forgetful of the little Indian girl who mourns his going. Some years later Mills, his money gone, secretly returns to the mine to replenish his store and is overseen by a member of the tribe. He is captured and with true Apache cruelty he is tied to a tree with water and food within reach of his one free hand. But to take food

or water will result in the discharge of a gun, giving him his choice of quick or lingering death though the Indians know that he will suffer as long as possible in the hope of rescue. A little Indian boy sprains his ankle so badly that he cannot move and in response to his piteous pleas Mills reaches for the water knowing that his action will cause the discharge of the gun and enable the boy to approach the water with safety. At that moment Spring Blossom appears and releases her husband, telling him that the sacrifice that he was about to make was for the sake of their child. The now repentant Mills takes them away with him and they settle upon a farm bought with Apache gold far from the Apache Camp.

"FAITH LOST AND WON."—Don Devereaux, returning suddenly to the home of his fiancee for a pair

of forgotten gloves, is shocked to find her in the arms of another man. His faith in women destroyed, he becomes a woman hater and his dislike of the sex causes him to seek the west where an the ranch of

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July 5th, 1910

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An excellent comedy. Full of laughs. Appro. Length, 425 ft.

On the same reel

Equal to the Emergency

A comedy based on a rich uncle, whose nephew marries against his wishes and the pretty bride's ingenious methods of changing Uncle's mind.

Approximate Length, 575 feet.

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Approximate Length, 1000 feet

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his friend Jenkins he feels certain that the hated sex will not be seen. He is delighted to find that even the cook is a man on the Jenkins ranch and he is enjoying himself mightily until he encounters Emily Grey who owns the ranch adjoining the Jenkins place. Several times incidents force Emily upon his attentions and at last when he loses his footing and slips over a precipice it is Emily who discovers the body of the unconscious man on a ledge far below and when she had summoned help it is Emily who, because of her lighter weight, makes the descent and fastens the rope about the still form. Shock and exposure have brought on a fever and again it is Emily who nurses the sick man through the weary watches of the night and brings him back to health and strength. And finally it is Emily who brings back to him his faith in love for he finds that he is again assured that true love is the most precious gift if only love be true. It's a pretty western story with beautiful scenic settings done in splendid photography.

G. MELIES.

"THE RULING PASSION."—Undoubtedly the ruling passion of Mexico is love of chance. Your average Mexican will gamble upon anything, take any chance, and stake his total belongings on a horse-race, cock-fight, bull-fight or the turn of the dice. Tony Valero, a lusty young vaquero, is enamoured of Clarita Mon-

tez, whose father is fairly well off, as the middle-class Mexicans figure. Clarita prefers Tony to her numerous admirers but the father has selected for his future son-in-law, a young dandy called Jose Rodreguis, who has a certain amount of money which allows him more ease than his neighbors.

Jose trades upon this fact and presses his attentions upon Clarita. He bitterly resents her preference for Tony and does all in his power to belittle his rival.

Tony is the proud possessor of a pie-bald horse, whose fame is known throughout the province, so that none will race against him; as his prowess has been tested on several occasions, hence he is deprived of the source of revenue which might accrue from bets made against this animal.

One day Tony and Jose have an encounter in the cactus field, where the former is engaged in preparing this product for the use of cattle. Manuel, the father, separates them and orders Tony away, while he condoles with Jose upon his discomfiture. That evening, when the day's work is over, the rivals meet again in front of Clarita's house. Tony demands to know why Manuel prefers the indolent Jose to himself, and is told that it is on account of the former's money. Tony gains permission to call upon Clarita if he succeeds in making enough money to outshine his rival, whereupon he challenges Jose to a race.

Jose is well aware of the success of Tony's horse and is afraid to bet, whereupon the latter is in despair.

One day, when he is nearing his home, he is accosted by Clarita, who has been planning their mutual happiness. She tells Tony that if his horse was disguised that he could easily get a race, and suggests that they paint it black. Tony agrees to try the plan and secures a can of paint, with which they mark out the white spots upon the animal, after which he is entirely changed, so that none knows him.

Jose, seeing the strange horse, taunts Tony with his appearance and offers to bet his money in a race against the animal. Tony appears to be reluctant, but finally agrees and rushes off to pawn his silver-mounted saddle—a Mexican's dearest possession—so that he may obtain money with which to bet. He also sells his sombrero, and is surprised and pleased when Clarita gives him money which she has raised on her jewels, in a like manner.

The race is run and Tony's horse wins. Jose is disgraced and disgusted, particularly as he has bet all he had upon the result. He tries to injure Tony, but is ordered off the track.

Tony is not certain of his reception at Manuel's house, and so he plans an elopement with Clarita. This is consumated, but Jose happens along and sees the ladder at Clarita's window. He arouses Manuel and they set off in pursuit of the lovers. They arrive too late, however, as a friendly priest has just united them, and, after some arguing and a display of Tony's recently acquired wealth, he is forgiven and the father gives them his blessing.

EDISON MFG. CO.

"THE LITTLE FIDDLER."—This picture is played in a sad sweet strain which ends in a triumphal anthem of victory over sin and shame, and strikes a note that is sure to reach the heart chords of all those who have the slightest bit of human sympathy in their nature.

"The Little Fiddler" plies up and down the street by day, playing his simple melodies and receiving

whatsoever the passersby choose to bestow upon him, and at night comes home to his mother with his day's earnings, tired and worn but happy in her tender love. Far into the night the brave young mother sits sewing at her machine till her eyes ache and human strength gives way to the call of sleep. With weary head bent upon her arms she slips into dreams of the past.

Slowly the room fades into another in the luxurious home to which she was brought a bride. She is

singing a cradle song over a baby's crib when her husband comes in drunk, and here follows that sad scene which is enacted in hundreds of home every day. A woman's strong, brave love is pleading for

(Continued on page 26.)

JEFFRIES-JOHNSON

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Among the Exhibitors

Motion pictures will be run in Wilson's Hall, Griffin, N. Y., during the summer. As only the best pictures are shown the townspeople are patronizing the place every night.

Lewis Thompson, of Mt. Savage, Md., was in Frostburg June 14 looking after his picture interests. Mr. Thompson also has a picture theatre at Mt. Savage.

W. F. Horne, of Hailey, Idaho, is now in Salt Lake City, Utah, where he is purchasing supplies for the Opera House, which will be transformed into motion picture theatre July 1. Mr. Horne and his partner, William Sharp, also expect to run motion pictures in the Elite theatre, which is connected with their store.

Arthur Smith, proprietor of the Glenn motion picture theatre, Mountain View, Cal., has sold out his business to Fritz Campbell, Jr. Mr. Campbell will take charge of the business July 1.

Twenty-two hundred newsboys were the guests of the Buffalo News, June 10. The big Buffalo paper entertained the boys by taking them to see Lyman H. Howe's latest motion pictures. The newsies were much pleased with the performance and have been talking about the show ever since.

The Cofer motion picture theatre, of Seabright, N. J., will open at 7.30 o'clock in the evening during the summer months and will close at 11 o'clock.

A large ventilator has been placed on the roof of the Casino, Bay Shore, N. Y., and another will be in place before July. During the summer the management will make a reduction in price to school children every Saturday afternoon.

William Hunt, of Delevan, spent a few days in Depew, N. Y., last week assisting the Nause-Pratt Co., in opening its new picture theatre.

P. L. Harrington, of Albuquerque, New Mexico, is having a two-story building put up adjoining his store. On the first floor he will fit up an ice cream parlor and the rear will be used for a motion picture theatre.

L. C. Emmons, of Morrisville, Vt., has leased the lot on the corner of Bridge and Portland streets, and will erect a modern motion picture theatre.

Wiliam Sutfin, of Adrian, Mich., has gone to Leslie, Mich., where he will open a motion picture theatre.

The vacant lot at 1735-1745 Washington street, South End, Boston, Mass., has been leased for a term of years. A motion picture theatre will soon be erected on the site.

Austin & Holt, who run a motion picture theatre at Franklin, Mass., are holding Friday nights open for amateurs.

Piney Ridge, the summer resort of Hartford, Conn., is having motion pictures run in the open air auditorium every clear night. Robert H. Prutting, of Hartford, has charge of the shows.

Louis Eichenbaum, a well-known picture man in England, has just arrived in the United States, where he will look over the motion picture field.

Robert H. Norton, a merchant of Guilford, Conn., is building a motion picture theatre in Bristol. Henry S. Davis will have charge of the theatre which will be completed about July 1.

The Royal motion picture theatre, on Quincy street, Hancock, Mich., will be ready for its formal opening July 5.

R. C. Gerkin, of New York city, is making plans to erect a three-story motion picture theatre, on the east side of 3d avenue, just off 89th street. The building will cost about $15,000.

J. E. Johnson, of Osceola, Ark., has entered the motion picture field, and has purchased the Star Theatre lease, on Main street.

Atlantic City, N. J., is to have one of the largest motion picture shows in the United States. It will be established in the old Empire theatre, Atlantic avenue.

Manager Egleton, of the Lowville Opera House, Lowville, N. Y., will place motion pictures in that house all summer.

Conway, Ark., opened a new air dome June 8. Motion pictures will be run all during the summer.

A new $5,000 motion picture theatre is now in course of construction at 11301 Superior avenue, Cleveland, Ohio.

Dreamland theatre, Havana, Ill., has been leased by Charles Adams & Co., of Peoria, who will run first-class motion pictures during the summer months.

Ground was broken, June 9, at Morrisville, Vt., for a new theatorium which L. C. Emmons will build on the corner of Portland and Bridge streets.

H. A. Christie has purchased a first-class picture machine, for the use of his new picture house in Meredith, N. H.

Mrs. Edith M. Grant, one of the owners of the Empire motion picture theatre, Lewiston, Me., has sold her interest to J. B. Devine, of Salem, Mass.

Electric Park, Chatham, N. Y., opened June 10, for the summer. Motion pictures will be shown every night.

L. C. Gilbert, of Findlay, Ohio, has secured Edgewater Hall, and will turn it into a first-class motion picture theatre.

The management of Luna Park, Scranton, Pa., is giving free motion picture shows at the auditorium every night. Only the best and latest films are used.

Edwd. J. Hyman has succeeded Casselberry & Chester as lessee of the Hippodrome, Little Falls, N. Y., and will conduct a motion picture show during the summer.

CHURCHES FOR SUMMER PICTURES.

Rabbi M. M. Eichler of the Temple Ohabei Shalom, Boston, Mass., has now come forward with the idea of running motion pictures in the churches during the summer months. Rabbi Eichler is one of the most modern of Jewish rabbis; and, as a reformer, thoroughly believes in giving all classes and nationalities the best that the world has. He claims motion pictures is one of the best things to amuse and entertain the young people.

One thing Rabbi Eichler abhors: that is, the closing of churches during the summer. He believes that, should the pastors be away, something should be done for the children of that particular church; and, therefore, he advises the use of motion pictures in all churches to afford some place of entertainment that will meet with the approval of the better citizens.

RUBENS REMODELS THE FORD.

"The Ford" theatre, of Aurora, Ill., which was remodeled from the old Coliseum, was formally opened June 15 by Louis M. Rubens. The old Coliseum was one of the best known houses in the State, and upon its stage had trod many of the best known actors and actresses.

By the placing of motion pictures and vaudeville in the new house, gives Aurora one of the prettiest houses in Illinois, and its opening was attended by the best people in the city, who were the guests of Manager Rubens.

WILLIAM CHAFFIN BUILDING NEW THEATRE.

William Chaffin, of Huntington, W. Va., has contracted with the Smith Brothers to build a new motion picture theatre, which will be, when completed, the largest and most elaborate of its kind between Wheeling, W. Va., and Cincinnati. The building will be two stories with dimensions 90 by 145 feet. The balcony will be reserved for colored people.

In furnishings, the new theatre will be neat and handsome. All the motion picture machines will be of the latest Powers patterns. There will be hundreds of electric lights dotted in and about the theatre. In front of the house will be a large electric sign with the name of the house on it.

The cost of the house is not yet known, but it will cost somewhere in the neighborhood of $20,000.

GOOD COMEDY SUBJECTS.

Exhibitors, both large and small, have been complaining that they are not receiving enough comedy, but the reason for this state of affairs they do not probably appreciate, namely, the fact that so much of the comedy of this world of ours depends not so much on the action of a person as on the words spoken or the tone of voice used to speak them. Pathe Freres have, however, come to the rescue in gallant style and announce the release of six rattling good comedies during the next fourteen days. Comedies that are really comedies, with new ideas and a scream from start to finish. They will release on June 27 "Save Us From Our Friends," on July 1st "Rebellious Betty," and on July 2d "Max Foils the Police." On July 4th the "Runaway Dog," on July 6th "Jinks Has the Shooting Mania," and on July 9th "The Champion of the Race." Pathe Freres are in a pre-eminent position to give us these comedies because they have two of the world's greatest moving picture comedians working for them at the present time, Max Linder and Betty, in addition to various other comedians not so well known. It is certainly a matter of remark when one firm produces three good comedies a week for two consecutive weeks, and all will hope that they continue the good work. "The Champion of the Race" was produced in this country and is the first of the Pathe American productions to contain an interior. Judging from the way this picture is staged it is evident that they intend to use over here the same finish in detail and technique that has made their films famous the world over.

PICKWICK HAS LARGE ORCHESTRA.

The Pickwick theatre, San Diego, Cal., has now been changed into a first-class motion picture theatre and is under the management of Mr. and Mrs. Edward M. Drucker. The house will run pictures all during the summer months. Among the features of the theatre will be the full orchestra, which will render music during the pictures and two well-known singers. Albert Kendall will have charge of the music program.

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A SCENIC FILM OF EXCEPTIONAL INTEREST.

At this time of the year the steamship companies are unable to transport to Europe all those tourists that are anxious to go there. Of those who do cross the Atlantic we doubt if there are five per cent. who return without visiting the Rhine. Up to the present time it has been impossible for those who have not seen this famous and magnificent river to gain any adequate idea of the grandeur of its mountainous scenery, the mystery of its swift waters, the peaceful calm of its vineyards, and the awe inspired by its grim castles perched high upon frowning crags. Pathe Freres have now made this possible with a colored film that they have taken showing this great river from Cologne to Bingen and which they will release on July 4th. The picture being remarkably well colored, gives one a very fine idea of this beautiful and popular trip. Embarking on a pleasure steamer at Cologne it takes you in rapid succession past all the most famous castles, each one of which is the subject of a hundred lays and legends. There are Koenigswinter and the crumbling ruins of the Dragons Rock. In quick succession follow Linz, Andernach and the beetling fortress of Ehrenbreitstein. Here we come upon one of the most famous sights of the Rhine, the Monument of the great Emperor William perched high up in the middle of the flowing stream. And then the Lorelei: what awe and fear the gloomy rock inspires, what mystery overhangs it. Instinctively one seems to feel the presence of the lovely maiden combing with a golden comb her long tresses, and luring to their doom all who venture within reach of the angry waves that lash themselves to foam at the base of the grim rock. Next appear the Oberwesel and the ruins of Schonburg and passing through the Rhine Palatinate we come upon Kaub and the castle of Gutenfels. Amongst others we see the famous Rheinstein and Sonneck Castles and finally at Bingen itself the Mouse or Hatto's Tower and the vineyards of Rudesheim. To those who have travelled along the Rhine Valley, also to those who have not, this film is one pregnant with interest, giving as it does a true representation of the splendid scenery of its magnificent and incomparable river, and calling to mind the innumerable tales and myths of the quaint old German folk lore which spreads its misty veil upon the dark and mysterious waters.

NEW ST. LOUIS HOUSE.

One of the most recent moving picture ventures to be launched in St. Louis is that which the C. M. McDonald Real Estate Co. has engineered. John P. Pensa and Sons of the Monroe Amusement Co. have leased for a long term of years, through the McDonald agency, the site formerly occupied by the Hamilton Avenue Picture Theatre, near Plymouth avenue. The new theatre will be called the "New Hamilton," and will have a seating capacity of 700.

The building will front 41 feet on Hamilton avenue, and will have a depth of 100 feet. It will be ready about July 4.

NEW YOUNGSTOWN THEATRE.

W. H. Parks Opens a New House "The Luxor." It Is a Model.

The Luxor, W. H. Park's new motion picture theatre in East Federal street, Youngstown, O., opened its doors June 15. In many respects the Luxor is the most completely equipped establishment of its kind in this section. A feature which is new to this city is the "noiseograph," a contrivance which will enable the operator to produce all kinds of appropriate sounds while the pictures are being thrown on a screen, splashing water, thunder and lightning, bells, fire engines, bird songs, fish horns, automobile sounds and a dozen other effects, all with perfect reproduction.

The motion picture machine, which is of the most modern make, is operated from a cement and asbestos booth, located outside the building in the rear, so that explosions or fires of any kind will be out of the question as far as the theatre is concerned.

The interior of the pretty little house is handsomely decorated with scenic views and soft, harmonious colors. The sloping floor contains nearly 300 comfortable chairs which are of light color, so that patrons who come in while the entertainments are in progress will be able to see them in the dim light.

The pictures shown will be of the best makes and will be changed frequently. Courteous attendants will be in charge, and every effort will be put forth to make the Luxor one of the most popular family resorts in this section.

Edison Theatre, San Francisco, Cal. Wiedenthal & Gossliner, proprietors. Seat 400. Admission, 5c. Photo by Bilkalem.

BUSINESS GOOD AT NEWARK.

Newark, N. J., is now ranking among one of the best motion picture cities in the East. The Lyric Theatre, Bijou Dream and Bijou Park this past week have been filled both afternoon and night. The managers claim never in the history of summer amusements has business been better. While vaudeville has been run in many of the houses the public seem to be better satisfied with motion pictures during the hot weather.

VITAGRAPH NOTES.

The Vitagraph always gives you a run for your money, a square deal and a full reel. You want what you want when you want it and that is the reason and the answer to the whole matter and the Vitagraph is always there with the goods, to-wit: "The King's Funeral" and "The Reception to Colonel Roosevelt," which prove the wide awake up-to-dateness of the concern who are always awake while others sleep.

Did you see "Roosevelt last Saturday?" You didn't miss anything. The Vitagraph was there with its Eagle eye and took in the whole show for you, so you can see it at any time. Teddy is right there as big as life and twice as natural. He almost steps out of the picture as he extends his hand and says: "Dee-lighted to meet you." Never has a motion picture so thoroughly caught the view of an event and its central attraction as it has the Reception to Colonel Roosevelt. The beauty of it is that you can see "Teddy" as closely and fully as if you were talking to him personally.

When he takes his place on the reviewing stand with Mayor Gaynor of New York, they are life size, a real life portrayal of these two celebrated and remarkable men. The meeting of the "Kaiserina" by the Revenue S.S. "Androscoggin" and the attending steamships, is immense. You can almost step aboard as they pass before you. The whole amount of it is—you will miss it if you don't get this picture for exhibition at your place. You will give your people a treat and no one who sees it will ever say they haven't seen "Roosevelt." He can't keep himself in seclusion from the people while the Vitagraphed view of his reception is kept moving.

This week will see a two-ringed circus hustle at the studios of the "V." Everybody busy portraying some of the most originally novel and excrutiatingly funny comedies, evolving a number of surpassing dramatic surprises bearing the thumb marks of the master hand of the irreproachable "Life Portrayals."

"Old Glory" has stood by the nation; it is a winning salutation. We will stand by "Old Glory" first, last and always; it stands for an open door, the more the merrier. Announce it now, get your people "Old Glorified" and then show them "Old Glory," the most bewitching, appropriate, patriotic display ever shown or has ever graced a screen.

The Fourth of July must be celebrated. A Fourth without a celebration would be like a man without a country. The most effective way to celebrate the day we celebrate is to keep "Old Glory" before your patrons and you will find the people will stand and sit before "Old Glory" all day long. "Old Glory" red, white and blue posters are ornamental as well as useful. "Old Glory" will be released Saturday, July 2d.

On Friday, July 1st, "Saved By the Flag," a South American drama, with a thrilling plot and picturesque setting. On the same film "Wilson's Wife's Countenance" will make this day's release a double header, two in one with a total length of 997 feet. "Wilson's Wife's Countenance" is a bright little comedy with a big laugh and sharp satire.

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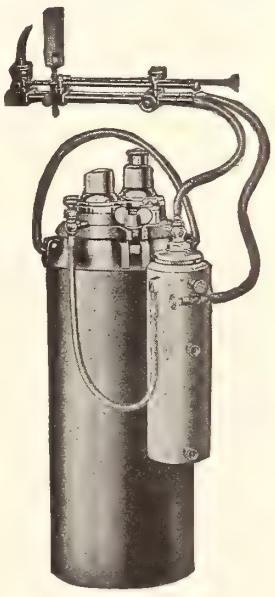

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GEORGE KLEINE

IMPORTATIONS

WEEK BEGINNING JUNE 27, 1910

Each Subject is Described at Length on Another Page of this Issue

Gaumonts Release of Tuesday, June 28, 1910

The Elder Sister

A Drama about 720 feet long

The Proposal

THE UNLIMITED TRAIN

A COMEDY ABOUT 295 FEET IN LENGTH

URBAN-ECLIPSE OF WEDNESDAY JUNE 29, 1910

ST. PAUL AND THE CENTURION

DRAMA, ABOUT 955 FEET LONG

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A Message From Nero

GAUMONT RELEASES SATURDAY JULY 2, 1910

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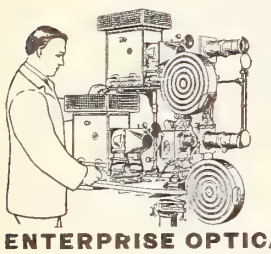

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KALEM FILMS

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Issue Wed., July 6th **Length 915 Ft.**

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Issue Friday, July 8th **Length 880 Ft.**

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CHICAGO LETTER

(Continued from page 8.)

Of course there are always good reasons for their production, else they would never be made, but they will surely be forbidden in every town of any size in the near future, and it is gratifying to see that the manufacturers are looking more to the educational than the sensational, for their picture plots.

Permit us to say just here that we have noted the absence of this kind of "truck" from the service you are supplying us, and that fact is greatly appreciated. We would rather have one of Kleine's fine Bible story pictures than six "robberies" or "hold-up" pictures.

The editorial from the Commercial Appeal, commented on by Mr. Mack, is of sufficient importance and weight, coming from such a conservative source, to merit reproduction here. Not that one is expected to coincide with some of the views expressed, which are rather narrow.

MOVING PICTURES AS EDUCATORS.

Certain Eastern medical colleges are using moving picture machines to illustrate operations in surgery. The clinic is photographed in order that the pictures may be used to further explain the details, and also that each operation may be reproduced whenever required.

In Chicago the commissioner of health uses the moving picture camera to illustrate the dangers of the deadly house fly and other disease-spreading insects.

These are illustrations to show how moving pictures have been accepted as a means of education. But it must be remembered, if educations for good can be obtained from the rapidly revolving films, educations for evil can likewise be obtained. This is a point which should be seriously regarded.

In the Baychester district of New York a boy has been arested for robbing the railroad station of the New Haven Railroad. He is a youth of tender years. The police wondered how he had managed to break open the safe without previous experience with yegg men. He explained that he had watched the moving pictures. Moving pictures showing how the expert cracks a safe gave him the idea. Other crimes are taught to receptive minds in the same way.

Undoubted good can be accomplished through moving picture films. They are used in the classroom, the lecture room and the rostrum of churches, but cheap moving picture shows depicting highwaymen holding up pedestrians, yeggmen blowing safes, train wreckers wrecking trains, footpads and kidnappers following their vicious pursuits, likewise teach their lessons of evil and should be censored everywhere.

Now, after reading Mr. Mack's letter and the editorial, and while conceding to the Gaumont product all the praise that it undoubtedly deserves, one is reminded of the wisdom of the licensed manufacturers in making so varied an output. Many picture houses would be dark, and remain dark, on bible story pabulum. The aim is to meet the demands of the greatest number of moving picture patrons along lines that will conduce to healthy recreation and good morals. Variety—a variety of worthy themes, in keeping with twentieth-century progress—is demanded, and licensed manufacturers are doing their utmost to meet it.

I, for one, utterly discredit the story of the "youth of tender years," who burglarized a railway station in the Baychester district of New York, after viewing certain moving pictures, as cited in the "Commercial-Appeal's" editorial. Most likely the culprit thought that the easiest way to save the professional cracksman who taught him how. And I have no desire, whatever, to say a word in favor of pictures of the safe-blowing, train-wrecking, foot-pad, kidnapping type. Subjects of this type were seized on at the outset, when moving pictures were a novelty and when anything "went." The manufacturer who makes such "truck" nowadays is laughed at, as everybody knows he is a novice at the game, and has not yet learned his alphabet.

No, Mr. Editor of the "Commercial-Appeal," speaking for the licensed manufacturers of America and Europe, they have become men and have long since put away childish things. High class drama, light and grand opera, delicious comedy and uproarious farce comedy, wondrous travelogues that encompass the earth, scenic splendors that inspire young and old as they gaze, micro-motographic wonders that reveal new worlds in insect life and that show how Nature builds the crystal, magnificent spectacles of peace, and awe-inspiring conflicts in war: these are some of the labors now undertaken by the licensed manufacturers who have become men in the moving picture industry.

CHICAGO FILM BREVITIES.

A. M. Eisner, chief booking clerk of the Theatre Film Service Co., was married to Claudia Roedelsheim, daughter of Mrs. B. Roedelsheim, at the Lexington Hotel, this city, June 7. Rabbi Hirschberg officiated at the marriage ceremony. The bridal couple left immediately for Niagara Falls, where they spent their honeymoon, visiting also New York and Washington before their return to Chicago on Sunday, June 19.

UNIQUE THEATRE.—A Model 5c. Theatre in San Francisco.

J. P. Price, owner and manager of the Central theatre, Austin, a suburb of Chicago, was seen at the Theatre Film Service Co.'s office last week. Manager Price states that he has the best people in the neighborhood for his patrons. His house, which will seat 500 people, is always crowded. The reason for this is an especially high class service and a well ventilated theatre.

H. E. Smith, manager of the Palmer theatre, this city, tells me that his attendance is affected by the free park entertainments now being given by the Park Commissioners in the various small parks for children and adults. These entertainments are given on Saturdays, and band concerts on other nights. The park entertainments are well advertised.

K. W. Linn, Pathe's Western manager, announces that the week of July 4th will be marked by the release of a series of especially meritorious films. He lays special emphasis on the Pathe colored film d'art, "Love Ye One Another," which will be released Wednesday, July 6. This film has two remarkable scenes: one a dissolving scene showing Christ descending from the cross, and the other a sensational rescue from a burning building, in which beams and walls are falling. Another unusually fine subject will be released Saturday, July 9. This is an American film, entitled "The Champion of the Race."

Mr. Linn advises me that the Pathe Freres release of the "New York Reception of Roosevelt" was made Sunday morning, June 19, the film being mailed direct from the New Jersey factory. The film was exhibited in eastern cities on Sunday, June 19, and in Chicago and other leading Middle Western cities on Monday and Tuesday, June 20 and 21. This film is praised for its excellent photography and absorbing scenes.

J. M. Ensor, manager of the Colorado Film Exchange Co., stopped over in Chicago on his way from New York to Denver, from Monday, June 20, until Friday, June 24. Mr. Ensor notified me that a new theatre is being built in Denver by Messrs. Greaves and Mackay, of that city, which will have a capacity of 1,200. The building is being erected on a lot 60 by 125 feet deep, and will cost when completed $64,000. The new theatre is being built on leased ground, at a rental of $1,500.00 per month, the lease being for ten years. The new house will be finished in August, and will open September 1st. Mr. Ensor states that the new house will be the largest and most expensive house devoted to the moving picture business in the Colorado metropolis. It will be thoroughly modern in every respect, and a special feature is being made of an up-to-ddate ventilating system. The price of admission to the new theatre, which has not yet been named, will be 10 cents. The best film service possible will be used and, in addition, operatic singers of reputation will appear at each performance, which will be continuous, from 10:00 A. M. until 11:30 P. M. A high class 10-piece orchestra has already been engaged for the house. The Colorado Film Exchange Co. will attend to the bookings of film.

PICTURES FOR MILWAUKEE SCHOOLS.

At a meeting of the school board, of Milwaukee, Wis., recently, Superintendent G. G. Pearce again raised his voice in favor of putting motion pictures in the public schools. Superintendent Pearce thinks that they are one of the most practical inventions of the age and heartily agrees with the New York school authorities who are endeavoring to do the same.

It can be said that Milwaukee was the first city in the United States to come forward and acknowledge that motion pictures were the best course of instruction for the younger pupils especially in teaching such subjects as geography, physiology and history.

CHILDREN'S FETE IN PICTURES.

Pictures of the "Human Rosebud," one of the school children's parades at Portland, Ore., will soon be one of the interesting pictures to be seen. This parade is one of the largest fetes in the West and is always looked forward to with much interest by the citizens of the Coast State.

In this year's parade there were five thousand children in line. To add to the interest of the affair there were many prizes given to the platoon of children that made the best showings. The prizes were donated by the Business Men's Club and other civic organizations. The "Human Rosebud" parade gets its name from the rose buds that are worn by the children on the occasion.

MANUFACTURERS' BULLETINS

(Continued from page 20.)

the man of her bridal day, but still clinging to this drunken being of now, trying with her love to call back the gallant, handsome boy she loved so well. But drink has deadened all his memory of the past, and throwing her from him he goes reeling from the room.

The door slams and behold the room is changed again, and the sad, weary woman stands looking down at a basket of clothing where in her dreams of a few moments before stood a tiny baby's crib. Sinking by the bed, she clasps her hands across her sleeping boy and pours forth her evening prayer to God.

A gay, fashioonable musicale is in progress, and among its guests we can see the man of the dream now grown slightly gray but still handsome. His eyes shift from one piece of glittering jewelry upon a woman's breast to another string of pearls around the hostess' neck. Though among this crowd of fashion and music lovers, we instantly realize that he is not of them either in heart or feeling, but a common thief who plies his trade amid surroundings of luxury and riches. There is a lull in the conversation, and through the open casement are heard the soft, sweet strains of a violin being played outside in the street. Nothing will do but the street musician shall be brought in and play for them. He proves to be none other than our little fiddler of the first scene, and it is there that father and son, unknown to each other, meet once again.

The "Little Fiddler" plays for the devotees of fashion, of whom the hostess in particular seems to take great interest in him. Sending for her silver purse she gives him money and also takes his name and address, with a view of looking after his future welfare. With presents of money and many compliments for his skill with the violin the thankful little fellow leaves the place. While the boy was playing his sweetest music the father had managed to steal the silver purse filled with jewels. Shortly after the lad leaves the purse is missed. The thief accuses his own son of the crime.

One hour later we are shown the thief in his own apartments. He takes out the silver purse and begins to count his gain, when a card falls from his pocket. As he sees written upon it his own son's name and address the truth comes to him—"The Little Fiddler" is his own boy! Back through the maze of crime and years come into view the vision of the woman he once loved and honored. She stretches out her arms to him as in the days of long ago. He drives the sight from him and in its place his boy kneels before him, his hands fastened together with bands of steel. The thief stands staring into the dark future before him.

It is late that night when the anxious mother awaits the return of her little son. He comes and throws into her lap his gifts of money, and they are both rejoicing when suddenly the door is thrown open and the hostess and host of the musicale enter, followed by an officer of the law. The boy is accused of having stolen the silver purse and has just been torn from the arms of his mother, when in the door appears the father—the thief. He confesses his guilt and stands awaiting his punishment, when the small, soft hands of his own boy stretch forth asking for mercy and forgiveness. The appeal reaches the hearts of the hearers, and for the boy's sake the man is given his freedom. The door closes softly on the departing members of the world of fashion, and husband and wife once again look into each other's eyes. A soul is saved; and we feel sure that out of the darkness will come forth a man who will bring peace and happiness into the life of one woman and the little curly-headed boy beside her.

This picture abounds in too strong an appeal to the human heart not to be a big winner in the moving picture theatres wherever it is shown.

"THE STARS AND STRIPES.."—One of the most famous sea fights recorded in the history of naval warfare took place off Flanborough Head on the night of September 23d, 1779, at 7:30 P. M., between the English man-of-war, "Serapis," 44 guns, under the command of Captain Pearson and the American merchantman, "Bon Homme Richard," commanded by John Paul Jones, the founder of our American navy.

It is around this famous sea fight that this picture is built. The entire picture breathes with that spirit of freedom, of love of country and liberty that is bound to quicken the pulse of the on-looker; and a glow of pride will mount his cheek as he is shown the sewing circle of fair colonial hands making the first American flag that ever caught the gleam of the morning sun in European waters and proclaimed to the world that the maps of the globe must from then on have printed across the Western hemisphere the words "United States of America." In this scene is shown the spirit of those days—sparkling eyes and eager fingers of womanhood engaged in making the first silken robe of "Stars and Stripes" in which to wrap the infant nation.

It is here we are introduced to John Paul Jones, the man of fashion and fight, come to inspect the flag which Congress adopted on the same day that he was made Captain. As he himself had said, "The Stars and Stripes and I were created out of the same womb of destiny. As long as one floats so shall the other, and should the flag sink beneath the waves in defeat, I shall go down with her." The one floats proudly from the topmost masts of ships in every port in the world to-day. The other lies in silence in a leaden coffin in Bancroft Hall, with the Stars and Stripes enfolding him, awaiting his final resting place in the tomb to be built to his honor and everlasting fame. It is with reverence and respect that the Edison Company introduces this famous man to the moving picture world in this film, the main thread of whose story centers around John Mayrant, for whom Paul Jones had the greatest love and respect and whom he eulogized as "the man who knew no fear or danger and whom death alone could conquer."

John Mayrant has fallen out of favor with Mistress Dorothy Hall, a little lady with whom he is greatly in love, but who does not feel that John is quite as brave and gallant a gentleman as she cares to bestow her heart and hand upon. Chance favors John when a messenger carrying the news of Burgoyne's surrender, and with sealed orders for Paul Jones, falls wounded at the door of Mistress Dorothy Hall while John is pleading his suit. The messenger being wounded en route, John undertakes the delivery of the message in his place. Arriving on board of Jones' boat at midnight, John delivers the message to his Captain. Paul Jones at once orders all sail to be hoisted. The "Stars and Stripes" are flown to the midnight breeze and the ship sets sail for Europe with the news of Burgoyne's surrender, but not before John has succeeded in inducing Jaul Jones to take him with him.

To win back Mistress Hall's love and affection is John's one idea, and how well and how bravely he accomplished this task is shown to the audience in one of the most realistic and startling scenes ever produced on the moving picture screen—the famous sea fight between the "Bon Homme Richard" and the "Serapis." Here are shown the horror and the thrilling glory of the old-time sea fight on board a sailing vessel. The scene between decks is particularly effective. Men stripped to the waist and covered with blood and powder are serving the guns, with the dead and dying lying around and powder monkeys dashing here and there in the smoke of battle. A ball crashes in the side of the vessel and causes death and destruction. The men desert their guns, but John Mayrant drives them back to their post of duty, himself staggering from a half dozen wounds.

Next we are shown the upper deck of the "Richard." Shells are bursting, cannon roaring, officers hastening hither and thither with orders, while on the poop deck we see Paul Jones, calm, cool, the acme of courage and bravery, calling out his orders, receiving the news that his ship is sinking and fire is destroying it. "Take the water that is sinking us and quench the fire that is burning us up!" is his order.

"Do you surrender?" comes the shout from the enemy's vessel. The reply rings out "Surrender! Why I am just beginning to fight!" A moment later and the "Serapis" is seen to crash into the Richard. "Boarders away!" rings out the order, and John Mayrant is the first to respond to the call. It is now a hand-to-hand conflict. A hundred men leap over the rail upon the enemy's vessel. The smoke and powder hide them from view. An awful moment of suspense, and then through the haze and fire can be seen John Mayrant clinging to the ratlins with the surrendered English flag in his hand. Captain Pearson has surrendered, and as he hands his sword to Paul Jones, John Mayrant sinks to the deck. Human endurance could stand no more. He was covered with wounds and glory.

That Paul Jones was in the secret of John's valor and bravery is indicated in the letter he sent to Mistress Dorothy Hall recommending the hero to her favor in words of highest praise. How well she obeyed the Commander's order is shown on John's return.

A wonderful picture elaborately staged, which will pack a house to the very doors on Independence Day, and will be appreciated wherever and whenever shown.

OGDENSBURG TO HAVE NEW THEATRE.

Charles H. Maceau, of Ogdensburg, N. Y., who has been associated with W. L. Dinneen, of that city, in the motion picture business, has leased the Averell store on Ford street and will establish a new picture house some time during the month of July.

Only recently there was a strong opposition in the common council towards the granting of any more licenses for motion picture shows, but since the managers have agreed to put on only the best pictures the opposition has died away and Mr. Maceau will start fixing up his place immediately.

TO OPEN THE BIJOU.

The New Bijou theatre on Fairfield avenue, just west of Broad street, Bridgeport, Conn., will open soon with the best of moving pictures and a good vaudeville show at each performance. This theatre, which is being finished as rapidly as possible, is one of the best in the city, it comparing favorably with any theatre of its size in the state of Connecticut. The bill for the opening show, the date to be announced in this paper soon, will be besides the moving pictures, Glen Ellison, a singing comedian; Cole and Coleman, a team in musical nonsense, and Mamie Fulton, a character comedienne and change artist.

THE INDEPENDENT PRODUCT

Comments of "The Mirror" Do Not Indicate a High Standard

It is a long time since The Film Index devoted any space to "independent" pictures. Reason enough—too busy talking about the good kind. But recent comments on the "independent" product by the astute critic of "The Dramatic Mirror" are worth reprinting in these columns as indicating in particular the faults which The Index has all along declared, in a general way, to be the trouble with that product.

After enumerating the various concerns engaged in making so-called "independent" pictures, "The Mirror" says:

It will be observed that here are from twenty-five to thirty reels of new pictures per week to fill the demands of the limited independent field—more issues than the entire license field absorbs, and the licensed theatres outnumber the others by at least two to one throughout the country. The danger that confronts the independents is, therefore, clearly apparent on the very face of things. They are in danger of forgetting quality for the purpose of attaining quantity. It seems to be a race to produce new pictures without sufficient reference to dramatic or photographic art. And this tendency has been evident in the production of nearly every independent American company for some time. Good as have been a few Imp pictures, and much as the Bison films have improved, nearly all the releases of these companies as well as practically all other independent American companies, excepting Thanhouser, show haste and lack of thought in their production. Crude stories are crudely handled, giving the impression that they are rushed through in a hurry—anything to get a thousand feet of negative ready for the market. Such pictures, of course, do not cost much to produce, but they are not of a class to make reputation. The Thanhouser company, alone of the independents, shows a consistent effort to do things worth while, and it is an open question as to how long this policy will survive in the face of the increase of production announced by the company to three reels per week.

If the independents would establish a legitimate demand for their films they must pay first attention to class and quality. The American public is becoming more critical day by day, and the time is long past when anything, so long as it moves, will answer for a motion picture.

Following the above are a few criticisms on recent "independent" subjects from which we take the pertinent sentences:

AN ENGINEER'S SWEETHEART (Bison, June 14).—This melodrama which contains a number of realistic railroad scenes, starts in with the old, old incident of the undesirable suitor trying to kiss the heroine, which, of course, is the cue for the entrance of the favored lover, in this instance the engineer, who comes bravely to the defense of his lady love. Then the vanquished suitor plans to take the life of the lover, and the vile scheme is eventually foiled by the girl arriving in the nick of time. This plot has been used in pictures no less than a thousand times, and it is surely entitled to a vacation.

SETTLING A BOUNDARY DISPUTE (Atlas, June 15).—If the players taking part in this picture could have realized that there is something else in picture acting besides frantic gesticulations, everybody waving arms and striking attitudes all at the same time, and as rapidly as they can make their muscles move, they might have succeeded in making this little love comedy acceptable.

A POLICEMAN'S SON (Imp., June 16).—This story is cheap melodrama and not at all the class of picture work the Imp. people have previously given us. The acting is in harmony with the story—that is to say, mere acting, with no intelligent effort to attain the realities of life. The people race through their parts like the old time picture actors, and nearly all of them play to the camera, the policeman's son in particular. It is all done precisely as it would not happen in real life, and we are not surprised, therefore, when we see the hero and his father shake hands with the old chap and everything ends happily.

HER DAD'S PISTOL (Powers, June 18).—The acting in this improbable melodramatic film goes to the extreme limit of actors talking to the camera—a fault that the best and most successful producers are striving to correct. To make matters worse, some of the players roll their eyes in an agonizing way at every opportunity. We are not allowed to forget for a moment that they are "acting." The story, as intimated above, lacks probability.

THE PHRENOLOGIST (Powers, June 18).—This is an attempt at fantastic farce without consistent plot. The actors will try to "act" funny, and only partly succeed.

PATHE GETS ROOSEVELT PICTURES, TOO.

Pathe Freres were also on the job when Col. Roosevelt landed in New York, June 18, and produced about 200 feet of film on the event. The negative was rushed over to the Bound Brook factory and a print was subsequently shipped to each licensed exchange. While no elaborate effort was made to cover the event a good short length was obtained.

ESSANAY COWBOY COMEDIES

Review of Some Notable Releases Depicting Western Ranch Life.

TO what may we credit the immense, and seemingly untiring popularity, of the Western subjects of the manufacturers who have entered this field? Since last Fall, when the Essanay Company established a branch producing staff right out in the plains and foothills of the West the unceasing cry of the exhibitor was "Bully, keep it up! It's just what we want!" And, although several other manufacturers entered the field there was no murmur nor no hint that the cowboy picture was being overdone. On the other hand the exchanges have been busy promising their exhibitors West-

FROM "LITTLE DOCTOR OF THE FOOTHILLS,"

ern films according to their turn and putting down clamor by the statement that they have been purchasing Western films to their very limit.

The Essanay Company last Fall was the first in the field. Before their new policy was put into effect they submitted the proposition to their various exchanges and all answered unanimously and emphatically that the Essanay's new Saturday release, all Western, would be a success.

The Essanay Company can congratulate themselves upon their enterprise in having hit upon a popular theme when they selected the West as the scene of action in their new films and the romantic cowboy to carry on the performance. A glance at the popular magazine fiction of the last few years, of any number of stage plays, which have "made good" and the quantity of these which have been eagerly devoured by the story readers and theatre-going public points out the reason why the Essanay cowboy pictures, as well as those of other manufacturers, have been so successful.

A letter received by the Essanay Company not long ago from an enthusiastic exhibitor, praises

FROM "A RANCHMAN'S WOOING."

particularly the comedy subjects of the Essanay Company's Western producer. "I have shown 'The Little Doctor of the Foothills' as a repeater and had a larger crowd the second time than I did the first," he said. This exhibitor also commented on a number of others of the Essanay's Western comedies, "The Ranger's Bride" and "A Ranchman's Wooing." He also said, and with considerable philosophy, he would minimize on dramatic films and show a majority of comedy during the hot months, and that he intended to obtain all the Essanay's Western comedies even though some would be repeaters.

This first named picture, mentioned by the exhibitor, has proven a tremendous laughing hit and is still in much demand. The story, you will remember, concerns a little lady doctor from the East who goes to a Western town to practice medicine. All the boys are happily inspired to become ill that the "Little Doctor" can be at their sides, but after being fooled so many times she makes a solemn resolve to answer no more calls. However, one of her admirers for whom she has contracted a particular liking, is accidentally shot and she is summoned. She refuses to go, believing it another joke, but when he is carried into her office she is stricken with remorse and sews up a gaping wound in his heart by promising to be his little doctor for keeps—and the other wound didn't amount to much anyhow. Those who have seen the picture will remember it was a good laugh getter and many exhibitors have used it as a repeater.

"A Ranchman's Wooing" is another picture which will make people forget the heat. It was released by the Essanay Company in March and has had a good run. This story is particularly funny in itself, is excellently acted and splendidly photographed. It tells the story of an old ranchman who has four daughters, all of a marriageable age. The ranchman falls in love with "Widdy" Jones, but although the Widdy is willing, she doesn't care to adopt the children and makes it clear to him that if he can induce them to marry she'll be glad to consider his case. By a clever ruse the old man succeeds. He makes it so hot for the girls' beaux that they take revenge (as they think) in eloping with the girls.

"The Ranger's Bride," released by the Essanay Company in April, is another which should be included in this list of the Essanay Company's cowboy comedies. A fat cowpuncher has trouble with his family sewing and, seeing an adver-

FROM "THE RANGER'S BRIDE."

tisement from a young lady desiring a husband, he writes a letter to her. The other boys decide to have some fun with "Bill," having discovered Bill's plans, and on the day milady is supposed to arrive two of the cowpunchers disguise as the "gal" and another as the "parson." But when Bill gets a glimpse of the face of his intended he breaks away and "beats" it down the road, with the gal and preacher and the other cowboys in hot pursuit. No one who has seen this picture will forget that chase. Bill is finally caught and forced to marry, but he soon discovers that he has been fooled and bloodshed is averted by the happy thought that he is safely out of matrimony. This picture is a decided scream.

Others on the list of the Essanay's splendid Western comedies are "The Bad Man and the Preacher," "The Ranch Girl's Legacy," "Western Chivalry," and "Won By A Hold-Up."

F. O. WEBBER WILL BUILD NEW THEATRE.

F. O. Webber, who has been running the Amuzu motion picture theatre in Roanoke, Va., during the past year is now planning to build a new up-to-date house so he can give the initial opening September 1.

The new house, which will be built on South Jefferson street, will rank among the best in the "Old Dominion" state. During his stay in Roanoke, Mr. Webber has only given his patrons the best pictures obtainable and the opening of his new house is looked forward to with much interest.

INDEPENDENTS MEET

Gathering at Cincinnati Does Not Smooth the Troubled Waters—Will Fight On.

THE Associated Independent Film Manufacturers held a meeting at the Sinton Hotel, Cincinnati, O., June 18-19, to discuss their troubles and plan a campaign against the Laemmle-Kessel combination, commonly known as the Sales Company. The following persons were present at the meeting:

Exchanges: I. W. McMahon and Jerome M. Jackson, Cincinnati Film Exchange, Cincinnati; Arthur Lucas, Sunny South Film Exchange, Savannah, Ga.; T. A. Reilly, Southern Film Exchange, Cincinnati; J. Plough, Anti-Trust Film Co., Chicago; Max Lewis, Chicago Film Exchange, Chicago; C. Smith, Toledo Film Exchange, Toledo, O.; Robt. Bachman, Chicago; I. W. Ullman, Columbia Film Co., New York; J. W. Morgan, Morgan Film Exchange, Kansas City, Mo.; Jas. Reilly, Pittsburg, Pa.; Luke Mitthen, the New England Film Exchange Co., Boston; Mr. Magee, Boston; Eugene Cline, Chicago; Buckeye Film Co., Pacific Exchange Co.

The manufacturers represented were Edwin Thanhouser, New Rochelle, N. Y.; A. G. Whyte, New York; David Horsley, Centaur Film Co., Bayonne, N. J.; Mark M. Dintenfass, Champion Film Co., New York City; Paul H. Cromelin, New York City; L. Prieur, representative of the Lux & LeLion Film Co. in the United States.

The question of limiting the exchanges allied with the Associated Manufacturers, through the product of that combination, was discussed, and it was decided that no exchange which enjoyed their output could use Sales Company pictures.

As a result of this decision, a number of film exchanges have already been cut off. This issue is causing much disturbance among the exchanges and plans for a hot campaign are under way. Some exchange men claim that in order to keep their business up to the standard they must get some films from the Sales Company, as their patrons demand a continual change, and for that reason declined to handle only the product of the Associated Manufacturers.

To find out how they stood, each exchange representative present was requested to give his views on the matter and indicate his position towards the two "scrapping" organizations. To some extent this caused a stampede and when the adjournment of Saturday night was called eleven bucking exchanges refused to be roped in. To these the Association sent word stating that their supply of films would be cut off unless the terms were agreed upon immediately.

On Sunday morning a preliminary meeting was held, at which the afternoon's program was outlined. To feel safe from hands of insurgents none of them were allowed to as much as a peep in.

After a long recess, the regular meeting was called at 4 p. m., with Mr. Bachman presiding. The first address was made by President Cromelin, who with his "Bryan like" eloquence outlined the so-called "status" of conditions of the film world and what his organization intended doing in reaching the desired end, which called for harmony and united action. Mr. Horsley then rose to his feet, congratulated the President upon his speech, and then added that he would like to know the personal opinion of all present on the situation. This so enthused Mr. Ullman that he jumped to his feet and let it become known that the insurgents were prepared to fight and even invade the enemy's territory.

When Mr. Thanhouser took the floor every one present sat up and took notice. When he emphatically stated he would remain with the Association until the enemy sued for peace there was much confidence spread around the room. Not that there had been any feeling that Mr. Thanhouser would leave the insurgents, but for the manner in which he expressed himself.

With this much settled, the time arrived for the important question to be asked each exchange representative present as to what stand he took. Some of the representatives were eager to stand "pat," while the wiser ones wanted to know the whys and wherefores of things, and also what protection the insurgents could or would guarantee. Others said they had been treated fairly by the Sales Company and saw no reason why they should use such drastic methods, while still others were undecided.

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PICTURES MADE BIG HIT.

Rochester Paper Tells How Popular They Were At Playgrounds Convention In That City.

IF ever motion pictures won its way to the hearts of our people, it was at the National Playgrounds Convention, held recently in Rochester, N. Y. The fact is motion pictures were the whole show and every delegate, teacher, visitor and small boy was right on hand when the exhibition was thrown over the canvas.

To let our readers know how the 900 delegates were interested in the pictures, we print the following story taken from one of the Rochester leading dailies of June 9. In the story is recorded all that took place at the motion picture entertainment that was given by John Collier, of New York.

Free moving pictures and vaudeville, shown for the first time in America as an adjunct to a public school and social center, drew two big crowds to No. 9 School last night. E. J. Ward, who had charge of the entertainment, termed it "the greatest show in the country" and the hundreds of youngsters who comprised the greater part of the audiences found no fault with this statement. The speechmakers got very fair attention, but it was the pictures that the youngsters came to see and they intently watched the operations of the picture machine man as he changed films while some address was being made.

"We plan to make this nightly entertainment a link between the school and the home," said Mr. Ward last night. "The pictures to be shown will be instructive as well as entertaining." County Judge J. B. M. Stevens made a few remarks before the first exhibition, and he commended the scheme as one that would tend to entertain the children with pictures of life that would be uplifting.

ROOSEVELT RECOGNIZED.

The lights then went out and every youngster squirmed around in his seat to watch the picture machine operator. As the bright, white light flashed on the curtain they were all attention, and no nickleodeon ever had a more appreciative crowd. "Roosevelt in Africa" was the title of the first film, and the youngsters had a chance to show what they could do in the way of applause when Old Glory waved to the breeze in front of Roosevelt's camp at Mombasi. The antics of the African natives seemed to please them immensely. When the former president appeared, mounted on a diminutive charger, some urchin piped out, "Oh, look at Teddy," and they all seemed to be able to recognize the smile.

Other films shown were pictures of the recent aviation meet at Los Angeles, and the future generation took great interest in the movements of the big machines that seemed to skid along the ground and rise into the air at a great speed. "The Courtship of Miles Standish" gave them a historic as well as romantic film.

The experiment has attracted a great deal of interest on the part of the visiting delegates to the playground convention and many have attended the shows. Among these visitors three who are especially associated witht he school extension movement are Dr. George W. Stitt, the superintendent of recreation centers, vacation schools and playgrounds in New York City. In addressing the audience at No. 9, Dr. Stitt said: "We began the extension of the use of public school plants twenty years ago in New York. You came to New York and got the idea. That was a good thing. Then you improved upon it, and that is a better thing." Clarence Arthur Perry, chief of the bureau of school plant utilization inquiry of the Sage Foundation, said of his impression: "The scene at No. 9 last night impressed me greatly. The secret of grasping knowledge is in interest. The interest, the eagerness of that multitude of boys and girls and older people demonstrated the wonderful possibilities of education as well as recreation in the kinetiscope. Upon the horizon of modern life there has appeared no mechanical force more potent or magical in effect than that wielded by the moving picture machine. Whether its immense educational value shall be realized or whether its power shall be wasted or exerted for evil depends upon the foresight of society.

"In attaching it to your splendid school system you people of Rochester are not only securing an aid of extraordinary educational efficience, but you are helping to create a demand for good and wholesome films and thus exerting a purifying influence upon the whole moving picture industry. Rochester by this latest addition has given to the country-wide movement for the wider use of school plants another great, fine example and impetus."

Dr. Henry S. Curtis, the second vice-president of the Playground Association, and formerly its representative at Washington, spoke enthusiastically of the addition of moving pictures as a part of the community educational and recreational equipment and said that Rochester is to be congratulated.

IT IS SAID THAT THERE ARE ABOUT 49 "INDEPENDENT" FILM MAKERS IN AMERICA.

NEW CORPORATIONS.

The Champion Film Co., of New York City; to manufacture picture films, etc.; capital, $25,000. Incorporators: L. Finkelstein, Brooklyn; I. W. Cohen, M. L. Zimmerman, Philadelphia, Pa.

United Film Co., Troy, N. Y.; manufacture and deal in motion picture supplies; capital, $50,000. Incorporators: Jay M. Mullin and Charles Finkler, of New York, and W. S. Milikin, of Troy.

The Auto Motion Picture Co., Camden, N. J.; manufacture and sell motion picture supplies; capital, $100,000. Incorporators: V. A. Muray, H. F. Eliott and J. R. Bradley, of Camden.

Kehr Theatre Co., Buffalo, N. Y.; to conduct motion pictures at 1588 Broadway; capital, $5,000. Directors: Frank M. Doran, L. M. Kehr and Philip Deitweiler.

Albany-Parkway Amusement Co., Brooklyn, N. Y.; conduct motion picture theatres; capital, $5,000. Incorporators: W. E. Sanders, H. S. Horowitz and Peter Stamatis.

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RUBBER.

At the Victoria motion picture theatre, Columbus, O., June 14, the B. F. Goodrich Company of Akron, O., sent one of its lecturers to give a description of how rubber is made. For over an hour the lecturer told the audience of all the processes that rubber went through before it was ready for market.

The pictures taken in the forest of South America were most highly colored and the work of the natives most thoroughly brought out. There were also motion pictures taken of the great rubber shipping ports and how the rubber is loaded. The last pictures shown and explained were how rubber was made into automobile tires.

IMPROVEMENT IN CLEVELAND.

The Cleveland Humane Society, of Cleveland, O., are sending out circulars to all motion picture theatre managers requesting them to adopt a standard of motion pictures that will be for the betterment of its patrons, also for adequate ventilation and sanitation.

The society has no desire to do anything that will injure the business of any of the motion picture theatres, but claims that such requests should be taken advantage of by all managers. So far the motion picture managers are accepting this request

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OLD GLORY.

For Release Friday, July 1

SAVED BY THE FLAG

Thrilling with interest---An exciting and absorbing story. An excellent subject for Independence Day. Approximate length, 570 feet.

Wilson's Wife's Countenance

A Novel Comedy, bubbling with humor. Approximate length, 427 feet.

For Release Tuesday, June 28

When Old New York Was Young

Quaint Comedy Drama of life in New York in the days of the Dutch. A story of love humorously told. Approximate length, 950 feet.

For Release Saturday, July 2

Great Patriotic Picture

OLD GLORY

Our Country's Flag, from its birth to the present day. An allegorical, historical subject showing famous events in American history. A film of sensational national interest. Approximate length, 945 feet.

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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

SCOTT & VAN ALTENA.

"GOODBY BETTY BROWN."—Words by Jack Mahoney; music by Theodore Morse; published by Theodore Morse Publishing Co., New York. A march song which tells of the parting of a soldier and his lass. From the roar and fire of battle he knew no retreat, but surrendered easily to the will of his sweetheart. The slides have that military air that always pleases. A soldier is always admired. There is a good one in this set who poses amidst beautiful flowers and enticing scenery.

"SOMEBODY'S LONESOME."—Published by Daly, Boston, Mass. A sentimental love ballad by Thos. S. Allen, with illustrations that should not only be a pride to the colorists, but should satisfy any audience, critical as to posing, scenery and personal appearance of the models.

"BLAZE OF GLORY."—A fine march song by Abe Holzman; published by Leo Feist. The illustrations are striking scenes, portraying the glories of the good, old U. S. A.; deeds which we have done and of which we are justly proud. Striking novel effects with fine photographic quality and coloring make this a set which all will surely admire.

"THE SONG THAT FINDS AN ECHO IN MY HEART"—Words by Richard Buch; music by Theo. Morse; published by Theo. Morse Music Co. A sentimental ballad with beautiful illustrations. There keeps passing through the mind of the youth the strains of that old-time air, "O, My Darling Nellie Gray," recalling his Southern home and friends. Fine models, charming settings, beautiful coloring with the usual novelties, make this a very fine set.

"YOU FOR ME WHEN YOUR WIFE'S AWAY."—Words by A. Longbrake; music by Ed. Edwards; published by The Jos. Morris Co. A song with comedy and comedy illustrations. One girl prefers the company of another's husband, consequently the title, music and slides that are full of funny situations, with characteristic high quality of work throughout from poses to coloring. Novelties, too, make this set an attractive one.

"TOOT YOUR HORN, KID, YOU'RE IN A FOG."—A novelty song with words by Jos. Mittenthal; music by Jos. M. Daly, and published by Daly Music Co. Obadiah, a country lad, loves little Mary, but to all his pleadings comes her answer of "Toot Your Horn, Kid., You're in a Fog." Of course the illustrations are fine, with plenty of variety and novel effects. In the last slide Mary and her city friends shout to Obadiah as they fly past his auto in their faster machine.

"IF THIS ROSE TOLD YOU ALL IT KNOWS."—Words by Jack Mahoney; music by Theo. Morse; published by Theo. Morse Music Co. A pretty sentimental ballad with a very sweet tone. Most of the pictures for this set were taken in gardens, making the set a most desirable one, as it abounds in beautiful flowers of all colors, a veritable riot of color. The models are good, exceptionally so. Novelties, too, are not lacking.

"YOU CAN'T FEEL LONESOME WHEN YOU'RE BY YOURSELF."—Words by Arthur Longbrake; music by Ed. Edwards; published by The Jos. Morris Co., N. Y. A tuneful ballad, treating of a lonely youth whose sweetheart had left the day before, never to return. The slides for this song show him in his loneliness, and also during the happy days when they were together. The youth and maid are fine looking and their choice of "loving nooks" is exceptionally good, as the slides will show. The coloring effect is beautiful and the set contains, as usual, novelties.

"HURRAH! FOR THE SUMMERTIME."—Words by Geo. Whiting; music by Harry Von Tilzer; published by Harry Von Tilzer Music Pub. Co. This song has a most rousing air, having already made a hit. The story is about four men who have just put their wives on the train for the country and are jubilant over it. The song is great, so are the slides. The remarkable effects shown in some of the slides of this set are truly wonderful. The set winds up with the men riding swiftly away for a "high old time" on Halley's Comet.

DE WITT C. WHEELER.

"LOVE KEEPS THE WHOLE WORLD YOUNG."—Music by Will L. Becker; words by Saul M. Aronson; published by M. Witmark & Sons, New York. A waltz ballad of the usual high order published by this house. Illustrations for this song surpass anything yet turned out by Mr. Wheeler. There are not only more novelties, but novelties of a new order that have never before been seen in a song slide. The first good point about the set is that it illustrates the lyrics perfectly. Secondly, much of the scenery was obtained on one of Mr. Wheeler's trips out west; if you don't know what a Colorado sunset is, see this. Thirdly and lastly, the posing is excellent and the coloring rich, true to nature, and very pleasing.

"I'LL BUILD A FENCE AROUND YOU."—Published by F. A. Mills, New York. This is Mills' latest hit and is said to be a "peach." Illustrations by Mr. Wheeler might be called "the set of novelties." By novelties we mean pictures that are out of the class of straight or ordinary pictures; pictures that are the slide manufacturer's own conception of an idea to illustrate a lyric in an appropriate but clever manner. If all ballads were to be illustrated simpuly with two lovers in different positions, the illustrated song would soon become monotonous. Novelties are now the backbone of the set.

"BACK TO THE BLEACHERS FOR MINE."—Words by Harry Breen; music by Albert Von Tilzer; published by York Music Co., who last summer published the baseball hit of the season, viz., "Take Me to the Ball Game." This year they have outdone themselves, as "Back to the Bleachers for Mine" is far better. The song itself is excelled only by its own illustrations, which are clever humorous to a high degree, and altogether the work of a master hand. To say it is out of the ordinary is expressing mildly the quality of this set. Nearly every slide is a novelty and is comedy. Baseball "fans" galore. A set that should please all in this baseball-mad country.

"SILVER BELL."—An Indian ballad; words by Edward Madden; music by Percy Wenrich; published by Jerome H. Remick & Co., who consider this song the best in their catalogue, and their summer hit. Their predictions seem to be verified, as the story as well as the melody is captivating. A set of slides with the soft moonlight effects, gorgeous costumes, taken in country abounding in natural beauty, is produced by the ancient firm of De Witt C. Wheeler.

"THE MAN IN THE SILVERY MOON."—Words by A. Seymour Brown; music by Nat. D. Ayer; published by J. H. Remick & Co. The story tells of a moonsick maiden who imagines the "man in the moon" is real. While the idea is not a new one, the writer has worked out his theme in a novel way. The illustrations are a set of highly artistic poses that are a credit to the song slide business. They are clever in conception, beautifully colored, and contain many new ideas in the form of novelties. These novelties are far different, far more delicate and beautiful, and worked out more skillfully, than novelties heretofore produced. It would seem that earnest effort had been employed to make this set one of the best ever published.

"THE CHANTICLEER RAG." — Words by Edward Madden; music by Albert Gumble; published by J. H. Remick & Co. A clever ditty written around the popular chanticleer craze which at present is sweeping the country. A genuine novelty in song writing with illustrations that are a scream. Mr. Wheeler has again secured the services of an artist who has a keen sense of humor. The slides are line drawings of all the inhabitants of the barnyard family in the funniest positions possible. If you want your audience to forget their troubles for a time, let them see these slides.

"I WON'T BE BACK TILL AUGUST."—Words by Alfred Bryan; music by Albert Gumble; published by J. H. Remick & Co. The story of how Willie Brown takes a vacation in New York City, falls in love at the seashore, and, when his father comes to take him home, he, too, falls victim to the lure of the beauties of the seashore. Set to a capital melody, with illustrations that are corking from start to finish. They show in highly humorous fashion how the old man is roped in and contain feature slides that will make the most pessimistic of audiences sit up and hold its sides.

ALFRED L. SIMPSON.

"UNDER THE HEBREW MOON."—Words by Edward Madden; lyrics by Dorothy Jordon. Maude Raymond, the ever popular artist, is meeting with great success singing this, Shapiro's latest song hit. Slides by Simpson are cleverly thought out to catch the spirit of the song; models are exceptionally good; coloring as usual very dainty.

"WHEN THE YELLOW JESSAMINE IS BLOOMING, SUE."—Words by Robert Roden, music by J. Fred Helf. The authors of "Meet Me, Kathleen, in Honeysuckle Time" have in this song a ballad of equal merit. Simpson has made illustrations which are well posed, exquisitely colored and altogether up to the very high class standard which he has so well maintained.

"I'M LONGING FOR THE OLD DAYS, MARGUERITE."—Words by Arthur Lamb; music by J. Fred Helf; published by Helf Pub. Co. In verses of more than ordinary poetical merit, a lover is dwelling upon scenes of the past ere he parted from the ones he loved. The melody is a sweet, plaintive air that is bound to become popular. Simpson has made slides quite out of the ordinary that do justice to this very beautiful ballad.

"UNDERNEATH THE MONKEY MOON."—Words by Jack Drislane; music by Geo. W. Meyer. This number is a typical jungle composition, such as the house of Haviland knows so well how to make popular. Simpson has cleverly depicted the joys and sorrows of the dwellers in the jungle, as he did in the well remembered set of "Down in Jungletown," to which these slides are worthy successors.

"WHEN YOU AND I WERE COURTING."—Melody and lyric by Kenneth S. Clark; published by Chas. K. Harris. That the author of "After the Ball" knows quite as well how to select a good song as he does to write one is our conclusion after hearing this beautiful love ballad. Simpson has done justice to his subject in a very beautiful set of slides, showing the "maiden fair and lover true" from youth to old age. These are not the usual grease-paint old folk, but "sure enough" ones, with all the charm a dear motherly old lady should have.

"THE CHINATOWN RAG."—By Jack Drislane and Geo. W. Meyer; F. B. Haviland, publisher. This is a great set of slides for anyone looking for a novelty. The only Chinese slides we have ever seen. To say they are in Simpson's best style tells the whole story. The scenery and posing are truly Oriental, and the coloring exquisite.

"GOODBYE ROSE."—By Herbert Ingraham, author of "Roses Bring Dreams of You." Published by Shapiro. The love of a bird for a rose; exquisite scenes of nature. The set is a decided departure from the usual hackneyed lovesick couple usually depicted. The photography is great and the coloring a credit to Simpson.

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Exclusive original puzzle pictures by the famous puzzle man, Sam Loyd:

CHANGING LETTER SERIES.—This is a particularly clever set, done in Loyd's best style. The puzzles seem hard, yet how easy to solve when you know how.

HIDDEN GEOGRAPHICAL NAMES.—A very interesting lot of puzzles, that will make theatre patrons think hard, and at the same time amuse them immensely.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the states of the United States. Second set of series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

"A CHILD'S IMPULSE."

Released June 27th, 1910. A CHILD'S IMPULSE How She Averted An Imminent Wrong.

This Biograph subject shows the powerful influence of a child's pleading. A young man of wealth and position is allured by a designing, ambitious widow into proposing marriage to her. His friends, learning this, warn him against the flirt, and, to cure him of the infatuation, suggest a stay in the country. Here he meets an artless country girl, and a higher, nobler love is the result. However, the widow finds him, and is determined to bring him back to her. They meet and the old infatuation possesses him, and he returns to the city with her. This almost breaks the poor country girl's heart, but her little sister, alone, goes to him and succeeds in bringing him back to the heart-crushed girl.

Approximate Length, 994 feet.

Released June 30th, 1910.

MUGGSY'S FIRST SWEETHEART

True Love's Course Ran Anything But Smooth.

A delightful Biograph comedy showing the experiences of Muggsy and Mabel. After gaining her consent he calls, but, curse the luck! he sits in a chair just varnished, and, when he arises, he leaves a portion of his clothing glued thereto. To beat it is his only recourse, and he thinks his dream of love is o'er. Not so, for Mabel writes and apologizes, asking him to call again. This time he encounters the National Uplift Committee, and, thinking them burglars, throws them out. When he learns their identity, he feels he is now dished for good, but he is voted a hero when they realize that the Committee had overstepped the bounds of reason in wanting to destroy many treasured articles, which they in the uplift deem sinful. **Approximate Length, 982 feet.**

"MUGGSY'S FIRST SWEETHEART."

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Date.	Subject.	Class.	Length, Feet.
June 6	A Child of the Ghetto	Dramatic	989
June 9	A Victim of Jealousy	Dramatic	987
June 13	In the Boarder States	Civil War Drama	990
June 16	The Face at the Window	Drama	997
June 20	Never Again	Comedy Drama	590
June 20	May and December	Comedy	364
June 23	The Marked Time-Table	Drama	996
June 27	A Child's Impulse	Dramatic	994
June 30	Muggsy's First Sweetheart	Comedy	982

EDISON CO.

June 7	Mr. Bumptious on Birds	Comedy	250
June 7	The Shyness of Shorty	Comedy	750
June 10	The Bellringer's Daughter	Drama	1,000
June 14	The House on the Hill	Drama	745
June 14	United States Life Saving Drills	Educational	250
June 17	A Central American Romance	Melodrama	1,000
June 21	Bootles Baby	Dramatic	690
June 24	The Judgment of the Mighty Deep	Dramatic	1,000
June 28	The Little Fiddler	Dramatic	990
July 1	The Stars and Stripes	War Drama	1,000

ESSANAY CO.

June 8	Burly Bill	Comedy	986
June 11	The Ranchmen's Feud	Western Drama	980
June 15	A Honeymoon for Three	Comedy	1,000
June 18	The Bandit's Wife	Drama	1,000
June 22	A Victim of Hate		1,000
June 25	The Forest Ranger	Western Drama	...
June 29	C-H-I-C-K-E-N Spells Chicken	Comedy	284
June 29	Pat at the 400	Comedy	716
July 2	The Bad Man's Last Deed	Western Drama	1,000

GAUMONT

June 7	A Night on the Coast	Drama	600
June 7	The Monastery in the Forest	Scenic	400
June 11	The Marriage of Esther	Biblical Drama	695
June 11	Lerin's Abbey, on St. Honorat's Island,	Travelogue	285
June 14	At the Dawning	Mediaeval Drama	915
June 18	Ester and Mordecai	Biblical Drama	645
June 18	The Spanish Frontier	Scenic	325
June 21	Princess and Pigeon	Comedy-Drama	490
June 21	Hercules and the Big Stick,	A Mythological Phantasy	505
June 25	How Unde Got Wise	Comedy	535
June 25	Lakes at Eventide	Scenic	405
June 28	The Elder Sister	Dramatic	720
June 28	The Unlimited Train	Comedy	295
July 2	On the Threshold	Dramatic	635
July 2	Motoring Among the Cliffs and Gorges of France	Scenic	315

KALEM CO.

June 1	The Navajo's Bride	Dramatic	930
June 3	The Castaways	Dramatic	975
June 8	The Price of Jealousy	Tragedy	940
June 10	The Exiled Chief	Drama	995
June 15	Mistaken Identity	Comedy	885
June 17	The White Captive of the Sioux	Dramatic	880
June 22	The Wanderers	Drama	895
June 24	The Cheyenne Raiders	Indian Drama	950
June 29	The Miner's Sacrifice	Dramatic	905
July 1	The Colonel's Errand	Dramatic	935

LUBIN MFG. CO.

June 6	Grandfather's Gift	Dramatic	710
June 6	Officer Muldoon's Double	Comedy	275
June 13	The Wild Man of Borneo	Comedy	390
June 13	On Panther Creek	Dramatic	600
June 16	Red Eagle's Love Affair	Comedy Drama	975
June 20	The Road to Happiness	Romance	600
June 20	Poetical Jane	Farce	350
June 23	The Motion Picture Man	Comedy	955
June 27	Apache Gold	Dramatic	950
June 30	Faith Lost and Won	Dramatic	960

MELIES.

June 2	The Padre's Secret	Dramatic	950
June 9	Love's "C. Q. D."	Drama	950
June 16	A Texas Joke	Comedy	950
June 23	White-Doe's Lovers	Drama	670
June 23	The Stranded Actor	Comedy	280
June 30	The Ruling Passion	Dramatic	950

PATHE FRERES.

June 6	The Flag of Company "H"	Drama	918
June 8	The Empty Cradle	Dramatic	607
June 8	Lucy Consults the Oracle	Comedy	341
June 10	Dimitri Donskoj	Russian Drama	706
June 10	24-Hour Automobile Race	Topical	270
June 11	An Unexpected Friend	Drama	626
June 11	Floating to Wealth	Comedy	361
June 13	Childish Escapade	Comedy	548
June 13	Micro-Cinematograph	Educational	354
June 15	The Bone-Setter's Daughter	Drama	813
June 15	The Barry Sisters	Acrobat	138
June 17	Poor but Proud	Drama	495
June 17	Max Makes a Touch	Comedy	423
June 18	White Fawn's Devotion	Indian Drama	950
June 20	Reconciliation of Foes	Colored Drama	948
June 22	Perseverance Rewarded	Comedy	443
June 22	Riding School in Belgium	Educational	535
June 24	A Curious Invention	Trick Comedy	472
June 24	Catching Fish with Dynamite	Colored Scenic	459
June 25	The Great Train Hold-up	Sensational Drama	950
June 27	Caesar in Egypt	Colored Drama	456
June 27	Save Us from Our Friends	Comedy	479
June 29	Napoleon	Historical	916
July 1	Rebellious Betty	Comedy	397
July 1	Inside the Earth	Spectacular	518
June 2	Max Foils the Police	Comedy	571
July 2	Riding Feats by Cossacks	Educational	338

SELIG POLYSCOPE CO.

June 6	The Bargeman of Old Holland	Dramatic	1,000
June 9	The Range Riders	Comedy	1,000
June 13	Romeo and Juliet in Our Town	Comedy	1,000
June 16	Opening an Oyster	Educational	1,000
June 20	Opening an Oyster	Educational	1,000
June 23	Our New Minister	Pastoral Drama	1,000
June 27	The Long Trail	Indian Drama	1,000
June 30	The Fire Chief's Daughter	Dramatic	1,000

URBAN ECLIPSE.

June 8	The Nightmare	Drama	824
June 8	The Mountain Lake	Travelogue	196
June 15	The Gum Shoe Kid	Comedy	428
June 15	A Trip to Brazil	Travelogue	572
June 22	A Child of the Squadron	War Drama	595
June 22	An Excursion Into Wales	Travelogue	430
June 29	St. Paul and the Centurian,	Semi-Religious Drama	955

VITAGRAPH CO.

June 7	A Modern Cinderella	Society Drama	977
June 10	Over the Garden Wall	Romantic Drama	973
June 11	The Altar of Love	Drama	485
June 14	The Russian Lion	Dramatic	948
June 17	"Davy" Jones' Landlady	Comedy	935
June 18	Ito, the Beggar Boy	Japanese Drama	
June 21	The Little Mother at the Baby Show,	Dramatic	975
June 24	A Family Feud	Dramatic	908
June 25	By the Faith of a Child	Dramatic	885
June 28	When Old New York Was Young	Comedy	950
July 1	Saved by the Flag	War Drama	570
July 1	Wilson's Wife's Countenance	Comedy	427
July 2	Old Glory	Historical	945

LUBIN FILMS

Released Thursday, June 30th—Length, about 820 Feet

ROMANCE HUMOR

Here's a little romantic comedy that is bound to find favor everywhere. Donald Devereaux, a rather impulsive swain, finds his fiancee in the arms of another man when he returns unexpectedly for his forgotten gloves. Don promptly decides that no woman is worthy of his faith and he comes to hate the entire sex, retiring to a ranch to avoid them all, but Cupid rides the range and he ropes Don in approved fashion with the aid of the pretty owner of an adjoining ranch. To good photography and splendid acting are added brisk humor and a charming love story. All in one film.

SENSATION ORIGINALITY

FAITH LOST AND WON

GET THE A B C POSTERS—TRUE TO FILM—FOR THESE RELEASES

Released Monday, July 4th—Length, about 950 Feet

IT GRIPS THE HEART

We usually make a little extra hit with our child stories (you remember "The Angel of Dawson's Claim"), but this is about as dainty a child story as we have ever had. An actress seeks to renew her hold over Banker Redmond, who has married and developed a love of home since the wild oats days. He fights against her influence, but she wins and he slips home late at night to get some papers and leave a farewell for his wife. His little son cannot sleep—what child could, with a fascinating Indian suit beside the bed—and he prowls through the halls, "capturing" his father and saving him from the consequences of his folly. Don't let this get past you. You can't afford to.

ONE OF OUR BEST CHILD STORIES

HIS CHILD'S CAPTURE

See Description Inside

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H. E. Hoffman

The Film Index

Scene from G. Melies' Release of July 21, "A Postal Substitute."

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JULY 9, 1910

A PRESENTMENT

THE special "White Slave" grand jury for the city and county of New York, N. Y., has finally been permitted to make its final presentment to the Court. This body of inquisitors was appointed some months ago to investigate the published charges that there was in New York an organized effort to procure women for immoral purposes. The appointment of John D. Rockefeller, Jr., as foreman increased public interest in the work of that jury.

In making its final report to the Court the grand jury made these recommendations:

1. That no effort be spared in bringing to justice the male parasites of immoral women. When the character and prevalence of these creatures are more fully realized and public sentiment aroused regarding them, the inadequate punishment now imposed should be increased and every legitimate means devised and put into execution to exterminate them.
2. That the existing laws be more rigidly enforced to safeguard the patrons of the moving picture shows, and that parents and guardians exercise more careful supervision over their children in connection with their attendance upon these shows.
3. That vigorous efforts be made to minimize the possibility of the Raines law hotel becoming a disorderly house, and that where necessary, proper supervision and inspection looking toward that end be provided.
4. That the so-called massage and manicure parlors be put under the control of the Health Department; that a license from this department be required for their operation; that certificates be granted to operators only by some approved medical authority, and that proper measures be taken to enforce these laws.
5. That the laws relating to immorality in apartment and tenement houses be rigidly enforced, and that the present laws be supplemented if necessary.
6. That a commission be appointed by the Mayor to make a careful study of the laws relating to and the methods of dealing with the social evil in the leading cities of this country, and of Europe, with a view to devising the most effective means of minimizing the evil in this city.

In the body of the presentment the grand jury explains that a number of persons suspected of engaging in the traffic in women were examined and testified to their operations. Testimony was also presented showing the methods used by those traffickers to entrap young girls. Continuing, the presentment says:

In this connection mention should be made of the moving picture shows as furnishing an opportunity for leading girls into an immoral life. These shows naturally attract large numbers of children, and while the law provides that no child under the age of sixteen shall be allowed to attend them unaccompanied by parent or guardian, it is a fact, as shown by the number of arrests and convictions subsequently secured, that the law is frequently violated. Evidence upon which indictments have been found and convictions subsequently secured has been given which shows that in spite of the activities of the authorities in watching these places many girls owe their ruin to frequenting them.

It is not the purpose of this reference to bring an indictment against the moving picture show, which, under proper restrictions, may be an important and valuble educational and recreative factor, but rather to point out possible dangers inherent in performances carried on in the darkness, and the importance of observance of safeguards by parents or guardian, and of the strict enforcement of the law for the protection of children.

Unquestionably the investigations of the grand jury were conducted without fear or favor and were complete as they were impartial. It leaves but one course for the pictureman to pursue: to individually see that his house is above suspicion or reproach.

Time and again The Film Index has urged the abandonment of the "dark house" and pointed out the danger of adverse public opinion if that unfavorable condition was maintained. The grand jury points out the dangers of performances carried on in darkness, and provide the opponents of the picture theatre with a big, strong peg upon which to hang their many objections and protests.

A grand jury presentment is a serious matter and not to be lightly considered by any interest which comes in for criticism in that document. The presentment is fair enough to recite that it does not propose to bring an indictment against the motion picture theatre and that it believes it may become an important and valuable educational and recreative factor; but it demands proper restrictions to prevent it from becoming a possible aid to crime.

Unquestionably, there will more be heard of this question before the effect of this presentment has worn off. Under the circumstances picture theatre managers that are not living up to the law, or are not keeping their places respectably may look for trouble. There will be little sympathy for them if they get what is coming to them.

CASUAL COMMENT

DURING the heated summer term the average motion picture theatre has not the temptations calculated to keep the box office receipts up to the high-water mark. And many of those below the average are little better than mere "sweat-boxes." Therefore, it is not unusual to hear the complaint of poor business, especially after the few scorchers of the past two weeks.

Fortunate, therefore, is the picture theatre manager who can turn the vacant lot next door or across the street into an "air dome" and give his patrons all the "local atmosphere" they could ask for. As for the manager who has no "air dome" facilities the best he can get is the worst of it, for the fun-loving, comfort-seeking public will surely seek the cool spots in summer.

There is but one thing for the picture man to do and that is to make his house as cool and inviting as possible, or else close it for "renovation and much-needed repairs."

Houses so situated that they can be well ventilated will be able, with the assistance of numerous electric fans, to keep the temperature down. A further comfort might be afforded by supplying patrons with fans. The manager with a keen eye to business, will discern the advertising value of fans distributed to his patrons daily and discover in them a revenue that may be made to increase his profits; he can, at least, get all the fans he wants for nothing.

Upon the same principle that folks will forget their troubles if you give them something to do there is a nice revenue to be gained by the sale of ice cream cones and cooling drinks. By making the intermission a bit longer between pictures there will be plenty of time for the distribution of the several drinks and confections. Where municipal regulations are not too exacting a portion of the hall might be fitted with small tables where ice cream and soothing libations could be administered with more satisfaction to patrons and less interference with the picture program.

Many of the numerous refreshment resorts at Coney Island run pictures to hold the crowd. It has been reported that ice cream and soda water dispensaries have, in various towns, added pictures as an attraction. Why shouldn't the picture add ice cream and soda? We dare say it would be appreciated.

A case in point:

Driscoll's Bedford Park theatre away up in Bronx borough, New York City, happened to have a vacant lot annex, which the proprietor leased for an "air dome." He sold the refreshment privilege to a good hustler and has kicked himself ever since that he didn't run it himself. The records show that it has gathered in almost as many nickels as the box office. This is only one instance. Almost every airdome in Greater New York—and there are a few of them—have refreshment booths and the concessionaries are making money, too.

ONE serious obstacle to the refreshment proposition is the dark auditorium. Folks don't like to eat and drink things they can't see. But while a picture theatre can't be so brilliantly lighted as an ice cream parlor it may be sufficiently lighted to enable one to find the way to one's mouth and to be certain nothing worse than ice cream or lemonade enters it.

Probably the greatest sufferers from dull business in hot weather are the managers who have been making vaudeville the principal feature of their program and have run a few old pictures to relieve the monotony. Their mainstay was vaudeville, but many have cut it out for the summer and are trying to make the pictures carry them through.

The writer visited one of those places last week. It is what is known as the "Victoria" theatre and is at 181st street and St. Nicholas avenue, New York City. Pictures have always been slighted at this house in favor of a very poor class of variety. When the hot wave struck town the vaudeville with the heat was more than the patrons of the house could stand for in one place, so they decided to take the heat at home where they did not have to be tortured by the vaudeville as well.

Lack of business induced the manager to cut out his "expensive" vaudeville and to try and struggle along on the pictures. But what a struggle it is. Most of his pictures are old and "rainy"; his operator made things worse by keeping them carefully out of focus. Most of his song slides were cracked. Altogether it was about as poor a show as we have seen in any but an "independent" theatre, where they can't help being bad.

Near by is another manager who runs nothing but good pictures and is still crowding his house. Surely the manager who runs vaudeville is in a bad way.

A GATHERING of film men who couldn't resist talking shop, turned the conversation in the direction of a certain picture critic who seems to hold a grudge against New Jersey. Now, if there is one thing that Jersey

has done besides producing mosquitoes it is producing pictures. It is a matter of statistics that Jersey raises a larger crop of pictures to the acre, per annum, than any other state in the Union, or any country in the world, for that matter. This speaks well for Jersey; as for the Jersey brand of pictures it may be truthfully said that pictures have reached the highest state of cultivation in Jersey.

It is the failing of the critic in question, when there is nothing in the picture itself deserving of condemnation, or of damnation by faint praise, to say: "We recognize the familiar Jersey scenery." Suppose that he does (if he really does), recognize a bit of Jersey. What then? Is the picture any the less a picture because of the alleged recognition?

To be sure, careless producers have permitted incongruities to slip into the camera's field when taking pictures in Jersey; but the same thing has happened in other states; so why cast aspersions upon the entire Jersey product?

A motion picture other than those denominated "scenic" and "educational," are essentially artificial as distinguished from the "natural," in so far as the scenic accessories are concerned. The sweep of the camera's eye is circumscribed, and for general purposes, all mountains, forests and streams look alike to it. A train robber or an Indian desperado can be hunted as successfully in the Orange Mountains as in the Rockies. The camera would not reveal a difference, neither could the keen-eyed critic properly tag either of two pictures taken in the different regions named.

In constructing a scene for the spoken drama, the necessary forests, rocks and rills are simulated by the use of paint on canvas. No doubt the critic might complain that he recognized the canvas or the paint, but would that recognition be fatal to, or even a serious detraction from the scene? The criticism is: is the simulation good?

Now, if the picture man can obtain a rugged mountain scene in Jersey that is a correct simulation of another mountain scene which may be named in the story, has he not complied with the technical requirements of the picture as effectively as though he traveled 2,000 miles to the actual scene of the supposed picture, as if such a picture had an actual scene.

Hence, the bit of Jersey that supplies the picture man with an exact simulation of a scene somewhere, anywhere, is every whit as good as any other bit of topography needed for a particular subject of a general nature.

To hold a picture up to scorn because of its Jersey affiliations is not criticism, neither is it worthy of the critic to thusly sneer at an otherwise satisfactory effort.

WOLGAST BUYS PICTURE SHOW.

Ad. Wolgast, the lightweight fighter, who won the title of champion of his class by defeating "Battling" Nelson, has bought the Alma theatre at Cadillac, Mich., from D. H. McCarthy. By this means Ad may get some of the money out of pictures he overlooked in the fight. Mr. McCarthy has repurchased the Royal theatre at Manistee, Mich.

COVER PAGE PICTURE.

This week's cover page picture is from a scene in G. Melies' release for July 21, entitled "A Postal Substitute." This is a thrilling riding picture which harks back to the days of the "pony express," and introduces the already famous young and beautiful horsewoman whose daring riding has characterized some of the best of the Melies' pictures.

CONVENTION DATES NAMED

Secretary Freuler Announces That the F. S. A. Meeting at Detroit Will Be Held July 21 to 23

While recent disturbances in the ranks of the Licensed Film Exchanges have resulted in the elimination of another vice-president and secretary, the gaps have been closed up and the "thin blue line" proposes to march on to Detroit to pay its respects to that faithful old comrade, Col. Andy J. Gilligham. Accordingly, Secretary J. R. Freuler, who was appointed by the board of directors to assume the duties of the secretary's office, laid down by Herbert Miles when he joined "Lemmel," has issued a call for the mid-summer meeting to be held at Detroit, Mich., on Thursday, Friday and Saturday, July 21 to 23. The official summons reads as follows:

> "This is to remind you that the Semi-Annual Convention of the Film Service Association will be held at Detroit, Mich., on July 21st to 23d inclusive.
>
> "Matters of great importance and of special interest to all Exchanges will be considered at this Meeting, when various issues are to be brought up and discussed. You cannot afford to miss this 'Meeting of all Meetings.' It is the desire of the Officers and Executive Committee to make this the greatest and best attended Meeting the F. S. A. has ever known.
>
> "Detroit being admirably located, and an ideal Convention City, it makes it necessary to arrange for reservations at least three weeks in advance, in order to get proper Hotel accomodations.
>
> "Kindly mail me your answer on the enclosed card, at the earliest convenience, for we count on your presence to aid in making this the one best Convention the F. S. A. has known.
>
> DO IT TODAY.
>
> "Thanking you in advance for your immediate attention, and with best wishes, I am,
>
> "Very sincerely yours,
> " J. R. Freuler, Sec.,
> "FILM SERVICE ASSOCIATION."

Everything that Secretary Freuler says about Detroit is true. Ask Gleichman or President Gilligham. They will give it full endorsement and say a few more things that Freuler may not have had space to include in his letter of advice.

Gleichman is already on the job. An inquiry addressed to him by the editor of The Film Index brought the following reply:

> "Yours of the 25th received and glad to hear from you.
>
> "It is too early at the present time to say just what we are going to do in the way of entertainment for the F. S. A., as we as yet have no idea as to the number that will be here. However, you can say that we are going to try to entertain the bunch to the best of our ability, and give them the best time that they have ever had, and neither labor nor expense will be considered.
>
> "Wish to also state that we will be very glad to have the visiting delegates use our office as their headquarters for the receipt of their mail and their correspondence, and our stenographers and telephones will be at their disposal.
>
> "Anything else along these lines that you want to add, do so, and we will try to live up to it.
>
> "Looking forward with pleasure to having you visit our city at that time, and with best wishes, I remain, "Very truly yours,
> "PHIL. GLEICHMAN."

That listens like a large time . We are not going to add anything to what Gleichman says they will do; that will be aplenty. Any film man who decides to attend the convention may rest assured that he will be glad of that decision.

Detroit, you know, is the one town on the great lakes that is a real summer resort. There are a hundred places to go and as many things to do. Leave it to Gilligham and Gleichman; they will show you a good time.

A "LEMMEL" SCHEME THAT FAILED.

Word is now passed that the differences between the Sales Company and the Associated Independents have been patched up and that peace once more reigns in the "independent" camp.

From the details of the peace compact the compromise looks like a complete surrender on the part of the Sales Company crowd to the Associated Manufacturers; at least the former have conceded all the points demanded by the latter, as far as the negotiations have gone.

It will be remembered that, in the first place, the Sales Company proposition required that every manufacturer of "independent" film were to pay to the Sales Company ten per cent. of the amount of sales for handling film. Later, this proposition was modified and it was proposed that each manufacturer should pay $100 weekly to the Sales Company.

The second proposition was as vigorously opposed by the Associated Manufacturers as the first and, when the Thanhauser Company proposed to establish exchanges in all cities where Sales Company exchanges were located, the Sales Company offered to lay all the cards on the table and let the "insurgents" come into the game. This event happened as related elsewhere in this issue.

As the Sales Company proposition now stands it has been stripped of all the "get rich quick" curves which the "dummy" president of that concern, Carl Laemmle, lauded in such glowing terms. Each manufacturer will now pay $50 per week for the privilege of marketing his product through the Sales Company. If there are any profits, an equal division will be made. If there is a deficit, that also will be divided. The manufacturers have also the option of having all C. O. D. sales made payable to them direct, instead of to the Sales Company.

Up to now everything is settled except the actual management of the company. A Governing Board has been chosen of an equal number of persons from either side. These are to meet and select a president, a secretary, a treasurer and a general manager. There will be a fight over the offices of secretary and general manager, for neither side trusts the other.

Thanhauser, who has forced the fighting all along and has compelled the Laemmle-Kessel crowd to give up all the real graft in the proposition, is not disposed to surrender his advantage by handing the management over to the Sales Company crowd. So more trouble may be looked for before peace is actually established.

INFORMATION WANTED.

The Motion Picture Exhibitors' and Film Renters Association of Hamilton County desire a list of all Organizations in the United States, namely: "Exhibitors' Associations" and "Film Renters' Associations." The Secretary of any Organization of this character will greatly oblige by sending address of their Association to T. A. Nolan, president "The Motion Picture Exhibitors' and Film Renters' Association of Hamilton County," 709 Vine Street, Cincinnati, Ohio.

Long Trip for Pictures

Edison Mfg. Co. Sends Players to Canadian Rockies for "Local Color"

While there are no indications that the scenes suitable for motion pictures and adjacent to New York have been entirely overworked, the ambition of the picture maker frequently sends him far afield for newer scenes; to seek virgin soil as it were; to search the remote places of the earth.

Acting upon some such impulse the Edison Mfg. Co. has dispatched one of its most capable producers and six of its stock company of motion picture players to the famous Canadian Rockies where a series of pictures dealing with the peculiar phases of life in the northwest, with the wonderful scenery of that country, hitherto unexplored by the picture man, for the background.

The company of players with a complete equipment left New York for Montreal on Wednesday, June 22. They went first to Minneapolis, thence to Winnipeg and from there by special car over the Canadian Pacific railway to Regina and Calgary.

While the scenery of the Canadian Rockies is almost beyond the power of man to fitly describe in mere words, and would form a series of scenic pictures of great interest, it is not the purpose of the Edison players to content themselves with mere picture taking. They carry with them a bagfull of scenarios written especially to fit the customs and mode of life in the northwest. These picture stories will be worked out among the mountains and gorges and ranches. Later the company will work over the Pacific coast for glimpses of that region.

The product of this expedition will be awaited with great interest. It will bring to the picture audiences of the world an intimate view not alone of some of nature's grandest and awe inspiring pictures, but a faithful reproduction of life in a pioneer country.

The expedition has official recognition and will have every assistance possible to insure the success of its work. The editor of The Film Index has been permitted to see something of the work planned and our readers may feel assured that a treat is in store for them when the work of this company of picture explorers begins to come out. By the time this word passes around it is believed the Edison players will have arrived at their first destination and have begun operations.

EDISON'S "PEG WOFFINGTON"—MEETING OF THE LOVERS.

"PEG WOFFINGTON"

Edison Players Produce Clever Picture Version of Charles Reade's Story

FOR a complete story of "Peg Woffington" we refer our readers to Charles Reade's novel of that name, which writer made her the heroine of an interesting tale. She was an English actress of Garrick's time, during the early part of the 1700's. A glimpse of the storied life of "Pretty Peggie" is given in a forthcoming Edison picture, also called "Peg Woffington."

EDISON'S "PEG WOFFINGTON"—VANE'S WIFE APPEARS AT THE DINNER TO "PEG."

According to the novelist, "Peg" really loved but one of her numerous admirers whose name was Sir Harold Vane, or something like that. Unfortunately, he was already married and "Peg's" poor heart nearly broke when she learned the fact.

The Edison players have taken this incident and marked out an excellent comedy-drama, evolving a number of dramatic situations with excellent effect and forming a picture that, as a whole, possesses the merit of good action which sustains interest to the very last foot of film. In photography the p'cture is up to the standard.

Three scenes from this picture are herewith reproduced; one shows the discovery by Vane's wife of her husband's infidelity, a dramatic moment which is well sustained. The interrupted duel presents a bit of action that threatens serious consequences but for the timely interference of Peg and the appearance of Vane's wife.

The subject is pleasing throughout and the story well interpreted.

No. III of the "Bumptious" Series.

Only a few weeks ago mention was made in these columns of the series of farce comedies from the Edison studios entitled "Mr. Bumptious." The third of the series, "Bumptious As An Aviator," is about to be released. This picture is introduced by a genuine aviation scene with the Wright Brothers soaring over the roofs of the houses viewed by Bumptious and a party of friends, including his reverse mascot, or hoodoo, the gum-chewing girl, who is always about

when Bumptious is due to perform one of his feats.

As usual, this experiment, despite the cast-iron assurance of Bumptious, ends disastrously, for just as he is about to demonstrate his bird-like ability, the dragging anchor of a balloon catches his "plane" and whirls him into space.

When the exasperated balloonists get Bumptious to ground they add him to the wreck of his machine and leave him to drag on his way in tatters with the thought "never again" uppermost in his mind.

The Torpedo Boat "Salmon."

This is an interesting educational subject, showing the U. S. S. Torpedo Submarine "Salmon" in evolutions, at Provincetown, Mass. The "Salmon" is said to be the largest of submarines. The evolutions are exceedingly interesting.

EDISON'S "PEG WOFFINGTON"—THE INTERRUPTED DUEL.

Gleaned at the Edison Studio.

Rex Beach departed for a moment from his favorite atmosphere when he wrote the story of "Out of the Night" for the Edison Company, which film will be released July 12. In its unfolding, however, will be fully demonstrated the author's wonderful versatility. Although he has made a specialty of life upon the rugged Western frontier he proves in this film his ability to portray faithfully and convincingly life's drama in the Eastern social world.

It is a story that concerns a self-made man of sterling qualities and a charming young society girl, whom the demands of society have not robbed of a true appreciation of nobility of character and self-sacrifice. An accidental meeting at a social function, a ride in the park, a runaway horse, an act of heroism—result, two eyes that see but faintly the light of day or the beautiful face of the girl who has unconsciously surrendered her heart to her rescuer.

His eyesight gradually growing feeble as his love grows stronger, he determines to bring matters to a conclusion by going away, and sends a note to that effect to the young lady, who is a constant inquirer at his home, but who is not aware of his failing eyesight. How she discovers it and the result of the discovery is presented in scenes whose dramatic strength and pathos baffle description.

"Out of the Night" will tug at the heart-strings of any audience.

Will an audience be interested in scenes of historically interesting places and personages of note in and about the city of Havana—the harbor and the famous Morro Castle, the beautiful Yumuri Valley, a military parade reviewed by President Gomos and Vice-President Zayas, the sunset salute from the big guns of the castle, the charming city of Matanzas, and scenes of tropical gorgeousness—the while a delightful little heart story with a bit of clever comedy is being unravelled before their eyes? The film is "A Vacation in Havana," to be released by the Edison Company on July 15th.

It has its opening scene on an ocean liner bound for the West Indies, with a chance meeting between youth and maid, and the last few scenes disclose the result of that meeting,—an irascible parent skillfully inveigled into a prison cell of Morro Castle and there detained while youth and maid fly to the nearest clergyman to complete the damage that Cupid has wrought. Of course, all ends well and everybody is happy at the finish.

The interweaving of the heart interest with exquisite scenes of common interest in the "Queen of the West Indies" will without doubt be thoroughly appreciated by moving picture patrons.

The second of the Bumptious series, "How Bumptious Papered the Parlor," is the supplementary subject on the reel of the 15th. It is a screamingly funny comedy in which Bumptious essays to cheat the paper hanger of his profits and at the same time tempt fate by doing the work himself. There are many possibilities in a dozen or more rolls of wall paper, a pail of paste and an actor of "Jones'" ability—and every one of them is realized in this film. That parlor looks as if Halley's comet had clouted it when Bumptious gets through, and his wife, his critical friend and the housekeeper like anything but human beings. Another case of where "The Girl Who Chews Gum" puts the hoodoo on Bumptious.

"Old Loves and the New" and "A Frontier Hero" are dramatic releases of the 19th and 22d, respectively. The scenes of the former are laid in the African gold fields and of the latter on the Kentucky frontier about the year 1800. Both subjects are said to be unusually strong and convincing.

"Peg Woffington," adapted from the novel of that name, written by Charles Reade, is to be released on July 26th.

Another one of the Edison Cuban pictures, "An Unexpected Reward," a strong dramatic subject, is to be released on July 29th.

Nathaniel Hawthorne's great story, "The House of Seven Gables," will be drawn upon for the production of pictures by the Edison Company in the very near future. Of all of Hawthorne's works this perhaps stands out as the most dramatic and replete with a mystic, supernatural atmosphere, which it will be the endeavor of the Edison producers to retain. Further details in regard to this picture will be announced shortly.

"KALEM" A SOLID WEEK.

In a recent letter to W. Fay Smith, Chicago representative of the Kalem Company, Smith & Walker, proprietors of the Lyric Theatre, Marinette, Wis., reported what they called a "Kalem Week." During that entire week they ran nothing but Kalem films as was announced on a large banner stretched across the front of the theatre. Meeting with exceptional success they said they would try another "Kalem Week" later on. This theatre obtains its service from the Standard Film Exchange of Chicago.

IMPROVEMENTS AT AVENUE THEATRE.

Improvements are being made at the Avenue Theatre, on the corner of Grant avenue and First street, McKeesport, Pa., to put that house in first-class shape before the summer season closes. The business of the house has so increased during the past few months the management has found it necessary to enlarge the seating capacity. While this is being done there will be several other improvements made. Motion pictures will be run during the months of July and August and will probably continue during the winter. Vaudeville will be put on at least once a week.

EFFECT OF EDUCATIONAL PICTURES.

June 24, 1910.

Editor Film Index, New York City.

Dear Sir:—Seated in one of Rochester's finest picture theatres the other day, I was much interested in the comments of a couple of ladies behind me, on the picture—Gaumont's "Beneath the Walls of Notre Dame"—which was being shown. One of the ladies was giving her companion much interesting information about the church, describing the architecture and the meaning of some of the grotesque figures perched about the building in many places. To me, her remark when the picture ended was especially significant, in endorsing my long-founded belief that educational pictures are welcomed and greatly appreciated by the public. As the picture ended the lady said: "My, but that was a fine film. I like those scenic pictures much better than the dramatic ones."

I had watched the same picture in another house where the patronage comes chiefly from the laboring class, and the interest in the picture there was not less marked than in the better theatre. There is much of interesting scenery in this country which has never been filmed—little, in fact, which has been; and there is certainly a great field open to all the American producers in the way of scenics. Let's have more of them.

Yours truly,
B. G. DRUMMOND
Proprietor Bijou Theatre, Albion, N. Y.

Great Fight Pictures Coming

Licensed Manufacturers Secure All Rights and Make Elaborate Preparations—Get Views of Training Camps of Both Contestants

Despatches from the seat of war reached New York Wednesday morning, June 29, to the effect that all arrangements for the pictures of the great battle between James J. Jeffries and Jack Johnson had been satisfactorily concluded and that, so far as the picture men were concerned the fight could be produced without further delay.

The negotiations were conducted by Mr. W. T. Rock, representing the Associated Licensed Manufacturers. The first proposition made was to buy the picture rights in the entirety at a certain price. It was reported at first that Johnson had accepted this arrangement and that Jeffries would fall in line. Next came the report that Jeffries had accepted the proposition but that Johnson was holding out.

At this point negotiations dragged. Then it was reported that Johnson had sold to Chicago parties and a former exchange man, named O'Day, came into the negotiations as the reputed owner of the Johnson interests. To make a long story short, a corporation was formed to take care of all the interests and arrangements concluded on that basis.

As previously arranged the pictures will be taken by the licensed manufacturers under the direction of Mr. J. Stuart Blackton of the Vitagraph Company. Nine cameras will be used, working in banks of three from three different positions. The Vitagraph Company will supply four with operators and assistants; three with operators and assistants will be supplied by the Selig Polyscope Company, and two with operators and assistants by the Essanay Film Manufacturing Company.

The Essanay contingent left Chicago Tuesday, June 28, and joined the representatives of the other companies at Reno Thursday night. The few remaining days preceding the big fight were spent in building stands for the cameras and perfecting all details for taking the pictures. Great care will mark the making of this big picture and, though the battle may go forty or fifty rounds, the picture makers will carry with them enough of the ribbon ammunition to keep all the nine cameras busy grinding out the story from the first blows of the combatants to the final knockout.

Arrangements have been made for a special train to get the picture men and their negatives out of Reno Monday evening, immediately after the conclusion of the contest. Each of the three manufacturers having cameras on the job will develop their own negatives and make one print of each. A committee of the licensed manufacturers will review these prints and decide upon the question of length and select the best scenes, composing the picture to be given to the public out of the best of the entire lot of negatives. All other negative will be held in reserve for other purposes. It is estimated that over 60,000 feet of negative will be used in making this picture.

Interest in the forthcoming pictures is already running high among exhibitors and proprietors of large auditoriums, and the licensed manufacturers are being flooded with requests for the right to exhibit the big fight pictures. Being a strictly licensed product, the Johnson-Jeffries fight pictures will be exhibited in licensed houses only, or leased only to exhibitors in good standing on the books of the Motion Picture Patents Company.

SPECIAL FROM THE BATTLE GROUND.

Friday morning The Film Index received by Western Union night letter the following laconic message from J. Stuart Blackton, who is on the firing line at Reno, Nev.:

RENO, NEV., June 30-July 1,
Special, Film Index, 1 Madison Ave., N. Y.

Fight pictures secured by license interests. Took training pictures of Jeffries yesterday and notable visitors: Governor of Nevada, Corbett, Battling Nelson, Frank Gotch. To-day took Johnson, John L. Sullivan, Ketchel, Jack Gleason, Tex Rickard, arena constructions, special trains, newspaper celebrities, Naughton, Rex Beach, Jack London, Tad, Edgren. Weather splendid; hustling.

There's the story in a few words. The picture men, you see, are on the ground and getting a complete story of the event. Special matinees were arranged with the contestants and views of the training quarters with the principals in action

EMPIRE THEATRE.
Spokane, Wash. Seats 450. Admission, 10 cents. Empire Theatre Co., proprietor. Photo by Bilkalem.

were taken. All the celebrities from Governor Dickerson to the oldest inhabitant, including the corps of press representatives and other sporting men of note, were properly pictured.

There may have been fine fight pictures taken in the past that were excellent from a photographic and scenic point of view, but the picture story of the Johnson-Jeffries fight will be the greatest and most complete news picture ever made, if favorable conditions continue.

For the interesting details we reprint this interesting story from the New York Sun:

Gov. E. S. Dickerson, of Nevada, James J. Jeffries, the undefeated champion, and the moving picture men all worked in harmony this afternoon to make a gladsome Reno holiday. The Governor's part was a quiescent though honorable one, but Mr. Jeffries and the moving picture men worked hard to please Reno and incidentally every city in the land.

It all began yesterday, when after Gov. Dickerson had been piloted to Jeffries' camp at Moana Springs by Promoter Rickard, Jeffries had refused to give an exhibition of his art. His plea had been a stomach ache. Then late last night after Sam Berger, Jeffries' astute manager, had heard all about the eclat that had attended the Governor's reception at Johnson's camp in the afternoon, there was a conference between Mr. Berger and other members of Jeffries' training squad.

As a result of this conference James J. Corbett was appointed ambassador carrying plenary powers, and Mr. Corbett came to Reno a short time after midnight looking for the Governor. Corbett found the Governor and Mr. Rickard in the back room of a quiet cafe. What conversation passed the world will never know, but early this morning Rickard announced that at 4 o'clock this afternoon the Governor would again visit Jeffries' camp and this time his expectations would surely be fulfilled.

This word passed around Reno more quickly than the announcement of the arrival of a New York divorcee. Before 3 o'clock there were fifty automobiles parked in front of the Moana Springs training quarters and every car running on a fifteen minute schedule from Reno carried passengers hanging on to its tailboard. The privileged ones, sporting experts, ex-champions, dopesters, wine agents and plain reporters filed through the front gate leading to the training quarters and took up their positions on the grass plot in a semicircle about the large armchair in which the unvanquished champion always seats himself on these sunny afternoons. Jeffries, however, was preparing for the ordeal alone in his chamber within the training quarters.

The vulgar herd, having no privilege and coming only to pay their meed of worship, scattered among the currant bushes, fell into the creek and in other ways engaged themselves until a shout brought them hurrying to the restraining fence separating them from the sacred grass plot. It was a false alarm—only the correspondents and the ex-champions posing before the moving picture machine in easy and familiar attitudes. Sam Berger said that the film ought to be labelled "Thanksgiving Day at Bloomingdale Asylum."

Then about 4 o'clock came the anticipated moment. Rickard's big touring car whirled up the road from Reno at a forty-mile clip and paused directly in front of the "no admittance" sign before the ex-champion's gate.

In the car with Mr. Rickard were Gov. Dickerson, Capt. Cox, of the State police, and a flying squad of reporters.

The crowd surged to the fence. The three moving picture men behind the carefully levelled muzzles of their machines each put a nervous hand on the crank. A light battery of newspaper photographers crouched expectantly in the foreground. Sam Berger stalked into the front door of the training quarters and called our raucously, "Oh, Jeff, he's here."

There was a moment's pause and then the 225 pounds of fighting man appeared on the porch directly under a champagne sign which some agent had had the forethought to hang under the horseshoe above the door. Instantly the cranks of the moving picture machines began to twitter, the shutters of the camera squad snapped spitefully and everybody drew a long breath.

Rickard meanwhile had descended from the automobile and accompanied by the Governor and Capt. Cox he advanced through the rows of sweet William flanking the wooden sidewalk and leading directly to the pride of the white race. With an elaborate gesture Rickard introduced Jeffries to the Governor, although the same ceremony had been performed yesterday with not a single camera present. The Governor shook hands with Jeffries and said something which the nearest listeners did not catch. The undefeated champion chewed gum vigorously and clincked six silver dollars together in the palm of his left hand.

After that Rickard took the Governor by the elbow and Jeffries by the suspenders and led them both directly into the raking fire of the vitagraph machines. All the select ex-champions, sporting specialists and correspondents, seeing that the cranks of the machines were still turning, fell into line and gravely marched by these recording agents of history.

After that Jeffries dug for the house and there was a mad scramble for the dancing platform behind the house, upon which it was expected that he would perform for the Governor.

There must have been 300 people, half of them were women. All of the local divorce colony were out in force. Some of them manicured their hands with the cute little knives the wine agents had given them while they were waiting for the real show to commence.

After everybody had been seated or had taken his place standing three deep about the dancing platform, Rickard and the Governor came out of the kitchen door of the training quarters and ascended the platform. There was a respectful demonstration for the Governor and a second and really enthusiastic outburst of applause when Farmer Burns came out and with great dignity laid several pairs of boxing gloves and a punching bag in the middle of the ring.

Battling Nelson was not overlooked when he swaggered through the crowd and placed himself and his cauliflower ear under the shade of a cottonwood tree.

Farmer Burns sensing the fitness of things, hurried into the house and brought out a large rocking chair for the Governor. It was not Jeffries' rocking chair, but one almost as good.

The Exclusive Rights

to make and supply **Motion Pictures** of the

JOHNSON-JEFFRIES FIGHT

At Reno, Nev., on July 4th

Have been secured by the **Manufacturers Licensed**

by the

MOTION PICTURE PATENTS COMPANY

80 Fifth Avenue, NEW YORK

Then appeared Mr. Choyinski clad in the white tights and naked above the waist. His costume led the crowd to believe that he was going to box with Jeffries. This assumption was speedily verified because in a few minutes the ex-champion came through the kitchen door. He was appropriately clad in purple trunks.

The moving picture machines had been disposed in two back windows of the training quarters. The minute that Jeffries appeared the vigilant Mr. Berger held up his hand as a signal and what happened after that even Keokuk, Ia., will know in time.

First Jeffries did a little rope jumping exhibition, then he boxed with Choynski, Jack Jeffries and Berger. A bag punching set-to closed the exhibition and relieved the ex-champion from his arduous duties entailed by the contracts with the moving picture company.

LUBIN NOTES.

The Highbinders is a Lubin release out of the ordinary, dealing as it does with Chinatown and its hatchet men. It forms a part of the release for July 11 and is one of the most spirited pictures shown lately. In spite of the title it is not one of those films that simply drip gore but is carefully handled to offer dramatic interest without repellant suggestion. One of the hatchet men of a powerful tong plots the destruction of the mission minister who has discovered him in an attempted murder, but the plans are frustrated by a brave little teacher in the mission who gives the minister warning and brings the police to his aid. The story will be released on the reel with a Lubin comedy—The Almighty Dollar.

The Adopted Daughter is the release for July 14. It is a story of New Mexico planned along unusual lines and is as notable for its photography.

The novel water curtain has been put in operation at the new Lubin studio and the rapid evaporation of the film of water flowing over the glass keeps the studio building wonderfully cool these warm days. It is something new in principle and only one of the many new devices planned for this perfect plant designed to either aid the production of the best work or conduce to the comfort of the operatives.

The star scenario read last week by the editorial department of the Lubin company began the action on earth, removed the principal characters to Heaven, took the hero to the inferno and then back to earth where his angel sweetheart was permitted to join him. This beats the minister who wanted pictures of Hell made to fit phonographic records of the cries of the damned.

ARCADE THEATRE.
Spokane, Wash. Seats 325. Admission, 10 cents. Sol. J. Levi, proprietor and manager. Photo by Bilkalem.

Several important additions to the Lubin Stock Company were made the past week, many of the players being well known to the average theatre goer.

Other important engagements are now in process of negotiation and some splendid plays are being plotted for the new company. All of the old favorites have been retained, the company being augmented to provide players for another director.

The stress laid upon the educational value of motion pictures is having one odd effect in that every one astride a hobby canters it into the scenario departments of the various concerns. In the past month the Lubin company has been asked to promote a score of schemes from the suffragette movement and Fresh Air Funds to a proposition to sell to a Western City several hundred acres of arid land to be made into a park. The latter scheme was well disguised but editors have learned to be suspicious.

CRISWELL SELLS LYRIC THEATRE, BATAVIA.

Robert W. Crisswell, of Batavia, N. Y., has sold the Lyric motion picture theatre on Main street to Elmer Niendorf. Mr. Criswell came to Batavia about a year ago and purchased the Lyric Opera House from Callihan & Webster. During the time he ran the house the people of Batavia enjoyed the best motion pictures on the market.

Mr. Niendorf is well known and popular; he has a large following of personal friends who will help him keep the house up to the reputation it enjoyed under the former management. It is expected that the new manager will make a number of improvements before the winter season opens.

NEW CORPORATIONS.

Palantine Moving Picture & Amusement Company, Newburgh, N. Y.; general amusement business; capital, $1,000. Incorporators: Harry Fait, David P. Gordon and Warren D. Lombard, all of Newburgh.

Steroematograph Company of Pittsburg, Pittsburg, Pa.; to acquire and operate plants for motion picture machines; capital $100,000. Incorporators: G. Everett West, William McKinley and George W. May.

CHICAGO LETTER

By James S. McQuade

ON Saturday, June 25th, the Theatre Film Service Company of Chicago was sold to the General Film Company, by F. C. Aiken, its President. The business will be conducted at the same address, without material change, the position of manager having been offered to Mr. Aiken, and accepted by him.

The business of the Chicago rental office of the Kleine Optical Company will be transferred to the offices of the General Film Company, under the management of Mr. Aiken, the two being consolidated into one exchange. The working forces of the two exchanges will be retained under the new management.

On being asked for his views on the change in his affairs, Mr. Aiken said:

"I wish to have it distinctly understood that my action in this matter has been purely voluntary, and that the proposition made me by the General Film Co. was absoluetly satisfactory and fair; also that no pressure of any kind was brought to bear on me to sell my exchange.

"I have been wrapped up in the film business for quite a number of years, and have always been thoroughly confident in its future. I have devoted the greatest possible attention to the conduct of my business on a sound, systematic basis, and have been satisfied with small profits in the formative stage, owing to my implicit faith in the future outcome. Bearing all this in mind, and also the fact that I have chosen this business as my life work, and fully believing that the General Film Co.'s plan will contribute, as no other policy could, to the uplifting and preservation of the film industry, I decided to make the transfer.

"I am confident that the exhibitor will be better off than ever before under the new policy. In the first place, all will be treated alike; there will be no favorite. Again, bookings can be arranged more satisfactorily, and the frequent clashes between competing exhibitors in the same neighborhood avoided, which, in itself, means better box office results.

"I have already confirmed these opinions by interviews with quite a number of exhibitors, who are aware of the change in my interests. Without a single exception, these exhibitors have expressed their satisfaction with the new order of things.

"It will naturally take some time before I can arrange to have the business of the Chicago branch of the K. O. Co. and my former business operated under one roof; but, when plans are completed and carried into effect, everything will be in the best possible working order, and that portion of the General Film Co.'s business placed in my charge will be in condition to meet the requirements of every exhibitor, large and small."

Great satisfaction has been voiced in Chicago film circles, so far as I have sounded opinion, over the appointment of Mr. Aiken to his new position. His splendid business qualities, conservative methods and pleasing personality have won for him a staunch following in licensed circles here and throughout the Middle West; and, if his continued success is to be measured by present good will, the General Film Co. has good reason to be congratulated on the selection made. And there is good reason for congratulation without any such proviso.

A feature of the General Film Co.'s policy, which should be particularly borne in mind, is that the company will not engage in securing, or in building theatres. This is no vague statement, but a fixed and inviolate rule, carefully provided for by a clause in the company's charter. With this guarantee, and the stimulus that the company's policy is bound to give the exhibiting end of the film industry, the future should show a healthier condition of business than has been yet experienced.

A Really Mammoth Production.

The Selig producing and camera forces were happy in the selection of a site for the scene of the great massacre in the desolate wastes of Sahara, a realistic and sensational conflict that will be vividly carried to the minds of all who see it pictured in the film. The following article from the Gary "Tribune" well describes the preparations made for the pictures, and it also gives an inkling of the great number of men, horses and camels used in the production:

Dune Park, the peaceful village among the highest dunes on the shores of Lake Michigan, at daylight to-morrow will be a battlefield where 500 Bedouins, mounted on Arabian steeds, will charge upon a camel train with awful carnage.

The battle is well planned. The members of the caravan know they are going to be assassinated and yet they do not ask for reinforcements; neither does the National Guard of Indiana rise to repel the warlike Bedouins that will slay the merchants' caravan.

TO-DAY THEY SLEEP TOGETHER.

This afternoon the Bedouins and the merchants, who will be slain, are sleeping side by side on blankets in Gormley's livery stable and the camels munch hay from the mangers. The time for the slaughter is not yet ripe.

Before daylight to-morrow morning 300 horses, with savage Bedouin soldiers, three camels and a wagon train loaded with pyramids, palm trees and Oriental costumes, will be led by Mr. Gormley to the most isolated spot near Dune Park. The pyramids will be artistically set about in convenient places, the soldiers will don their uniforms and the carnage will begin.

THE SAHARA DESERT REPRODUCED.

In short, Dune Park is to be made the setting for a Sahara desert scene and the battle will be duly recorded by a moving picture camera and one of the most elaborate scenes produced will be produced for the thousands of patrons of moving picture shows.

The moving picture company's equipment arrived this morning and the manager of the company oloked up T. J. Gormley, with whom he was formerly acquainted in Chicago. Three camels and ten men came out in the first detachment and three hundred horses will arrive late this evening, with as many soldiers. Then there will be all kinds of stage settings and everything needed to produce the play, the scene of which is laid in the Sahara desert.

BATTLE TO RAGE SEVERAL HOURS.

The play includes a caravan attacked by a savage band of Bedouins and a bloodless battle will rage for several hours, while the man at the moving picture camera makes a film of the scene.

Dune Park was selected as the most favorable place in the country for securing the picture. The wide stretch of barren sand, the scanty growth of bushes around the swamps and, in fact, the entire surroundings are as nearly like the desert as could be found. The natural condition of the country, with a few "props," can be transformed into a scene that will cause thousands who see the film at the show to gasp as the peaceful caravan is set upon by the savage natives and mercilessly slaughtered.

Johnson-Jeffries Pictures Clinched.

It was not ascertained definitely here until to-day (Wednesday, June 29), that complete arrangements had been made whereby the associated licensed manufacturers have secured the exchange right to make and handle the Johnson-Jeffries fight pictures. The delay in the final arrangement has been due to Johnson's getting mixed up with other bidders in the disposal of his interest, but the difficulty has been surmounted and the pictures will be controlled absolutely by the licensed manufacturers.

Thorough preparations have been made by the associated licensed manufacturers for taking the negatives of the big fight. At the present writing there are on the way to Reno three camera squads, each comprised of three or four experts, with three cameras to each squad. One is sent out by the Selig Polyscope Co., another by the Essanay Film Manufacturing Co., and another by the Vitagraph Co. of New York.

Enough negative film has been taken along to make six negatives of a fight of forty-five rounds, allowing three minutes to each round and one minute intervals. Three complete negatives, at least, will be made of the contest; and, as the camera men from the different factories will vie with one another in their efforts to get the best possible pictures, it is a safe conclusion to draw that the Johnson-Jeffries fight pictures will surpass anything of this type ever turned out.

J. Stuart Blackton, secretary of the Vitagraph Co., who stopped over in Chicago, Monday, June 27, on his way to Reno, is in charge of the Vitagraph force. John Rock, western representative of the Vitagraph Co., joined the party here, and was one of the best pleased men I have seen in a long time over the prospect of seeing the big battle.

Unfriendly to Moving Pictures.

I had a chat recently with my old friend, H. B. Emery, of Martin & Emery, owners and managers of "The Red Mill" and "Parsifal," both of which were on the road last season. Mr. Emery was in charge of "The Red Mill," which played throughout the country, the greater part of the season being spent in the region west of the Alleghanies, including the entire Pacific slope.

"The Red Mill" is a first-class musical comedy, playing to $2 admissions, and that the large company required for its production never missed pay-day once, during a season that closed only a fortnight ago, is saying a great deal for its drawing powers. This was a record for what is considered one of the most disastrous seasons seen in many a year; but, as a money-maker for the owners even so strong a piece as "The Red Mill" failed to roll up satisfactory profits.

Mr. Emery is one of the best known actor-managers in the country, not that he has appeared on the stage for many moons; but few managers in the country are more capable judges of the value of an attraction or of the merits of an actor. A keen observer, nothing in the amusement world escapes his attention; and knowing that he had traveled over a wide stretch of country during his nine months' tour, I sounded him on the moving picture, as it affected the legitimate traveling show.

Now it must be borne in mind that Mr. Emery is a thorough thespian, and one that will never lower the flag of the legitimate to any other form of amusement. If legitimate shows are not doing well, Mr. Emery holds that it is not due to any extraneous influence, but rather to the defects within the ranks of the legitimate. Therefore, while acknowledging that legitimate offerings last season met with but indifferent success, and that moving picture theatres were well patronized, Mr. Emery claims that the defection shown in the patronage of legitimate houses is not due to the competition of pictures, but to the failure of legitimate enterprises to give amusement seekers what they want.

Along the same line of reasoning Mr. Emery claims that because picture theatres have been prosperous, while legitimate houses have not, is no evidence that moving pictures would have

(Continued on page 28.)

SACRED SUBJECTS PICTURED

Reverent Rendition of "The Lord's Prayer," by Gaumont

By James S. McQuade.

IN these days when moving pictures are made the target of an unfriendly press and of splenetic, unthinking persons in brief authority, it is particularly timely that there should appear a film subject which is powerful enough to stir all that is reverent in us to the greatest depths.

I know of no other subject throughout the whole range of human experience and knowledge that can touch the heart strings and the chords of memory with such wondrous melody as this; none other that levels the high and deep places in life and makes the rugged pathway as does this, and no other that gives the heart the throb of reawakened youth and enables us to overlap the crowded years that separate us from happy childhood and the tender associations of long ago.

The Lord's Prayer! The first lisping words taught at mother's knee and the last trembling utterance of second childhood. The simple declaration that makes the whole world kin and the matchless epitome of rules governing right living and duty.

The film is by Gaumont. I viewed it in the George Kleine projecting room the other day, and requested that it be run the second time, so that I might better judge of its quality and beauty. I can safely say that no one who sees this noble subject will be satisfied with one or even two views. There is so much conveyed by the pictures that each requirs careful study in order to catch the full swing.

The first thought that strikes one on hearing of the subject is: how will the producer be able to represent the petitions of this noble prayer in pictures? When viewing the pictures, the mind is hard at work endeavoring to judge as to whether or not the scenes are artistic and worthy conceptions of the various petitions. Then follows the consideration of the posing and action of the figures in the scenes, the costumes and scenic environment, and the photographic quality of all.

I had never before seen the Lord's Prayer illustrated; and, naturally, expecting that Tissot,

"HALLOWED BE THY NAME."

in his illuminated illustrations of the "Life of Our Lord," as told in the Gospels, would have devoted his genius to such an effort, I eagerly referred to his noble work in the hope of finding a standard by which to judge of the Gaumont conceptions. I was disappointed, as the only illustration he gives is that showing the Master in the act of repeating the prayer to His dicíples. Being not sufficiently familiar with artistic efforts made in this field, I am unable to say whether the Gaumont producer conceived the scenes in this subject, or whether he has copied from the work of another; but, after all, that is immaterial, so far as the effect of the pictures on the spectator is concerned—it being granted, of course, that the scenes are noble and worthy.

"THY KINGDOM COME."
From Gaumont's subject, "The Lord's Prayer."

Seven scenes are employed in the Gaumont film to convey in a pictorial sense, the meaning of the Lord's Prayer. The first scene is devoted to the opening words which acknowledge the fatherhood of God. Here we have a father, mother and child on a journey. They are poor wayfarers, and wearied with travel the mother and child kneel in prayer for succor and strength, while the father prays with reverent mien in a standing posture. Strengthened in soul, their bodies are refreshed and they go on their way with courage. The costumes are oriental.

"Hallowed be thy name" is represented by a beautiful lake scene, set in the midst of mountains, and evidently intended for the sea of Galilee. A small sailing vessel, propelled on this occasion by oarsmen, is passing from shore to shore. Aboard are the Apostles in prayerful attitude, evidently setting out on their great mission to "preach the gospel to every creature." This is an inspiring scene.

"Thy Kingdom Come," as depicted, shows early Christians bound and in the hands of brutal soldiers. It is a Roman scene. A centurion enters, followed by a lady of patrician beauty, at whose request the bonds of the prisoners are loosed and the cruel guards dismissed. Thanksgiving and joy is seen on every countenance as the Kingdom of Peace is established.

The fourth scene is an affecting picture showing a mother holding vigil over the dead body of her only son. The bitterness of bereavement finally passes, and her face glows with holy resignation as she whispers "Thy will be done."

The fifth scene shows the court yard of a Roman mansion, in which hungry people wait for bread. All are humble, with the exception of a muscular bravo, who carries murderous weapons always ready to his hand. A lady of the household appears with a servant to administer food and alms. As she is engaged in her work of mercy, the burly outlaw attempts to stab her in the back. He is seized by the others and disarmed. Greatly to his surprise and wonder, which are admirably reflected on his face, he, too, is given bread and is permitted to go unmolested. It is needless to state that this scene illustrates the petition, "Give us this day our daily bread."

"Lead us not into temptation" is pictured in a scene showing the victory of a young man over sensual passions. The dissolving scenes in this picture, showing the approach and retreat of three beautiful maidens, merit the highest praise for artistic and photographic work.

The last scene, and easily the most symbolic and vivid of the seven, illustrates the petition, "Deliver us from Evil." Here is seen a beautiful girl engaged in prayer, every passing emotion being reflected on her sensitive and mobile face. Gradually a hideous face and a shadowy form assume outline behind her. The grossly limned face is that of "Evil," and she presses her long, claw-like fingers on the temples of the kneeling girl. The suppliant's face shows horror at first; but soon, after fervent prayer, it grows

saintly peaceful and the diabolical visage of the hag fades away. This dissolving view is another masterpiece.

The photography of this film will bear the strictest cricitism. The light and shade effects are as delicately wrought as if in water colors, and a warm softness prevails throughout. The reel is about one-half length and will be released some time in July.

THE PATHE PROFESSIONAL IN NAVY.

Pathe Freres continue to receive orders for the Pathe Professional Model from the Government and the various U. S. battleships. They a few days ago supplied a complete outfit to the Department of the Interior for Government use, and last week installed a complete outfit on the U. S. Battleship Rhode Island, this is the fifth battleship to purchase a Pathe Professional Model during the last few months. In addition to the steady and clear picture this projector gives, the sailors find that one of its great advantages is the fact that their experts report that there is little danger of the machine getting out of order when on a cruise, as the mechanism is built so very accurately and is extremely strong. It is easy to see what a strong reason this must be when a battleship is away sometimes two or three years, and may be for a prolonged time several thousand miles from port.

CHURCH WILL RUN PICTURES.

"I believe that if the churches want to maintain their attendance they must offer inducements that will get people to the services," said the Rev. H. A. Jump, pastor of the South Congregational Church, New Britain, Conn., July 26, "and I propose to make South Church a popular place this summer."

To this end the pastor will have his Sunday evening sermons illustrated with motion pictures, beginning July 3.

George M. Landers, former Mayor of the city, has offered to give a picture machine and the Rev. Mr. Jump will furnish the talk that goes with it.

He says it is difficult to get the young people out in summer unless there is an unusual attraction and he feels certain that a Sunday night motion picture show will do it.

There is talk among amusement managers who have been barred from showing pictures on Sundays to get an injunction. They think a church should not be allowed to do what they are not permitted to do.

When Mr. Landers was Mayor he favored Sunday night shows and said it was a good thing to keep people off the streets, so he is heartily in accord with Dr. Jump's plans.

PICTURES AND INSURANCE RATES.

The Chicago board of underwriters has issued a new schedule of charges for motion picture machines and vaudeville performances. This combination adds $1 to the building rate and on contents 50 per cent. over the building rate. If the booths containing the picture machines are unapproved 25 cents additional is imposed and a credit of the same is taken off if the floor is of concrete and on the ground. New rates have also been made on amusement halls. Scenery on canvas is prohibited. If the seating is removable for dancing, etc., the occupancy charge will be 25 cents and the contents charge 60 per cent. over the building rate. If the hall it fitted up with fixed seats the occupancy charge is 50 cents and the contents 60 per cent. over the building rate.

CORPORAL TRUMAN'S STORY

A Kalem Masterpiece

IT has been noted in these columns, and has also been reported by exhibitors, that the Kalem Company of picture players has been putting a few good ones over lately. Kalem started in to give the public high-class story pictures some time before the public was quite ready for that sort of thing; but the producers seemed to think they were on the right trail and kept on turning out the story pictures. Sometimes it was an Indian story, sometimes a war story and sometimes it would be an interpretation of a classic. In photography the product was better than the average by a good number of points; in the selection of the settings and the composition of scenes the work was artistic—every scene was a picture, but it was not popular with the audiences which just then wanted slap-stick comedy and chases.

KALEM SUBJECT, "CORPORAL TRUMAN'S STORY"—RECEIVING ORDERS.

But Kalem persevered and, as public taste improved its pictures gained in vogue, until today it has a reasonable following gained by merit.

It is not that Kalem pictures have always been as good and consistent as they are to-day.

In common with all picture makers the Kalem players have profited by experience; have corrected many of the early errors and are now doing work that will not suffer by comparison.

The Film Index has mentioned quite recently several samples of Kalem work which was away above the average in both story and interpretation. The subject of this comment "Corporal Truman's Story," is one that is bound to attract attention because it is well done technically and because it pictures a phase of life that always appeals to the patriotic instinct, and also, because it is a story clearly told.

"Corporal Truman's Story" is really a Memorial Day subject delayed; but it will be equally good for the Fourth of July season. Corporal Truman is one of that fast diminishing band of Civil War veterans—one of the "thin blue line," that grows pitifully more thin as each

KALEM SUBJECT, "CORPORAL TRUMAN'S STORY" —THE REWARD.

succeeding Memorial Day rolls around. It is on that day that he goes out to lay a wreath on the graves of those comrades who have answered the last call. To give the picture the touch of realism the actual celebration of the day as it occurred in the village of Greenwich, Conn., not so long ago forms the opening scenes.

We see Corporal Truman leave his house and join the parade with his comrades. His left coatsleeve is empty and pinned up; a silent witness to his deed of valor. Following the veterans on their march to the village cemetery are the village fire company and the school children, all led by the local drum corps with a stalwart drum major under an enormous chapean swinging his baton. The veterans are all real and not "make believe" except "Corporal Truman" and a few other Kalem players.

After the ceremonies at the cemetery the old warriors attend the usual "Camp Fire" as the banquet following the day's services is termed. Here "Corporal Truman" is induced to relate the story of the loss of his arm. As he looks back to the days of '61 the scene dissolves into those picturing the incidents of the Corporal's story.

Evidently the Corporal commenced his story something like this: "We were in Sherman's advance, marching through Georgia, and we ran into a company of 'Jonnies' and drove them back after a hard fight." Now those who have seen Kalem war pictures know that the Kalem players have this bit of picture business reduced to a science, and the hand to hand skirmish they put up in this picture looks painfully like the real thing.

After the skirmish the story teller takes you to camp and introduces you to a scene in the General's tent, where he is called and ordered to act the spy to obtain the enemy's plans. He leaves his uniform in the tent and slips out of camp completing his disguise of an old black laundress at a secluded spot in the woods where he blackens his face, using a pool of water as a mirror. Having completed his disguise he goes boldly to the enemy's camp and right into the tent of the commanding officer. While getting the soiled linen he grabs some papers from a table in the tent and conceals them about his person.

Departing with the bundle of clothes the spy makes his way unmolested out of the camp and, when he thinks himself safe, drops his disguise. Suddenly he takes alarm and dives into the underbrush. Soon the cause of alarm appears in the form of "Jonnies" in pursuit. The spy is discovered and a running fight takes place in which he lays out two of his pursuers and gets away with a bullet in his arm, finally climbing into a tree until his remaining pursuers pass by. After this encounter he drags himself to camp and is brought exhausted to the officers' tent to deliver the papers.

This scene is well worked up and is very real. Afterward the surgeon takes off his arm. The operation is not in the picture, but the next view we get of the hero shows him with one sleeve pinned up as the commanding officer pins a badge for bravery on his coat.

Here the Corporal's story ends for the scene dissolves back to the banquet hall where the assembled veterans are vigorously applauding the story-teller. The picture ends with all rising and drinking a toast to the flag. It is a clever arrangement of a simple story, emphasized with beautiful photography throughout and will enhance the popularity of Kalem.

MAYOR STICKS TO HOME MANAGERS.

An attempt to establish an out of door motion picture show was nipped, June 22 by Mayor N. P. Avery, of Holyoke, Mass., in response to the strong protests of Commissioner A. M. Potvin of the board of public works and other prominent Main street business men.

A. J. Rainault, a proprietor of amusement places, who operates in the eastern part of the state, made application for a license to run a moving picture place during the summer. He admitted that as soon as the cold weather comes he would leave town.

The plan proposed by Rainault was to rent a vacant lot in Spring street and to fence it.

The protesting citizens took the ground that it would not be fair to the local men who own and operate all the year around motion picture places, nor would it be fair to the other local business men to let a stranger come in for a short time and carry a lot of Holyoke money away with him.

Mayor Avery's refusal to grant the license put an end to the matter.

KALEM'S CHICAGO REPRESENTATIVE.

W. Fay Lynch, A Man of Affairs and Broad Business Training.—A Pen Picture.

We have all noted with pleasure the fact that men of substance have been attracted to the ranks of the licensed motion picture industry, crowding out carnival and ballyhoo men, who ever restless for new worlds to conquer, have either sought other fields or gone over to the Independents in a body.

Kalem's representative is one of the substantial kind. Born and raised in the city of Lowell, Ind., when he graduated from college he was taken into his father's general store as a clerk. Later on he acquired the interests of both his father and elder brother in the store and for several years ran the business with great success, in time doubling and quadrupling the business.

After a few years as sole owner of the Lowell store, he sought a broader field, eventually joining his brother and opening in Buenos Ayres, Argentine Republic, South America, the largest department store in that thriving city. This enterprise he and his brother, Mr. E. R. Lynch, ran for several years with excellent results. That innate love of home induced them to sell out their South American store and return to God's country where they embarked in the manufacture of paint, locating their factory in the city of Chicago. Recently, they sold this business, although they still own the valuable factory property.

Mr. Lynch is the owner of several valuable farms in Indiana and to-day personally operates a magnificent 600-acre farm property adjoining his native city, Lowell. Every Saturday afternoon Mr. Lynch migrates to his farm for a Sunday visit, returning to his duties in Chicago Monday morning.

Mr. Lynch, since placed in charge of the Kalem interests in Chicago, has conducted the business to the mutual satisfaction of the Kalem Co. and the trade generally. The exchanges all have a good word for the genial Kalem representative.

PICTURES POPULAR AT MAINE RESORTS.

Motion pictures are evidently the real thing at the popular Maine summer resorts these hot, sultry days. After a sail in the morning and a good swim in the afternoon, the guests of the hotels and cottages are willing to spend a couple of hours at night in the many first-class motion picture theatres that are located along the board walk and principal streets of the town.

Managers are giving the best class of pictures obtainable, and often engage well known singers to sing the popular songs. These seem to take well with the summer boy and girl, for if the air is light and tuneful and easy to catch on to, it doesn't take long before the whole audience is singing the song, joyfully and merrily.

At Lincoln, Me., one of the new popular resorts, the Crescent theatre management reports of doing an excellent business. The Lincoln Chronicle gives the following regarding the popularity of the pictures:

"It is the popular thing these evenings to take in the moving pictures at Crescent theatre. The room is comfortable, the pictures clean and up-to-date, the management courteous and obliging and endeavoring to give the public a big lot of enjoyment for a dime. This company gives what is not given in the cities and larger places an entire change of program each night, so that the public is sure of a new entertainment every time. They are surely to be congratulated on their enterprise, and deserve the liberal patronage they are receiving."

G. P. HAMILTON

Superintendent Essanay Film Manufacturing Co.

G. P. HAMILTON, superintendent of the Essanay Film Manufacturing Co., hails from the Granite State, being born in 1863, on Chebeague island, in Casco bay, off Portland, Me. The son of a sea captain, and passing his early days amid the rugged scenery of the Northeastern coast line, it would be only natural to expect that he should ultimately find an occupation that would keep him in close touch with Nature and its workings. But it was a long and strenuous stretch from the little farm on Chebeague island until Mr. Hamilton was captured by the magic of the moving picture.

G. P. HAMILTON

Still of tender years, when his father died, young Hamilton received a good public school education and graduated from the Shaw Business College of Portland, Me., while still well within his teens. Then he left the scenes of his boyhood and launched into the big world to make his fortune. Visiting a sister in Brooklyn, L. I., he set about finding something to do. But the task was a hard one, and the first work that could be secured was that of deck hand on one of the passenger vessels of the Seabeach R. R. & S. S. line, which plied between Whitehall street, New York City, and Bay Ridge, Brooklyn.

Brawn, grit and brains carried Mr. Hamilton through four years of varying service, and many an impromptu fistic scrimmage with his fellow employes was engaged in during that time, his good nature and the ability to protect his rights being so generally acknowledged that, at the expiration of the time mentioned, he was appointed superintendent of the Bay Ridge end of the Steamship line.

For three years he had held that position, when an employe of the company chanced to speak of an entertainment witnessed by him at the home of a Dr. Jenkins, then health officer of the port of New York. As this employe described it, "one could look at a screen and see people moving, as a man turned the handle of a queer looking machine." The machine was the Eidoloscope, and Dr. Jenkins was the principal stockholder of the Eidoloscope Company.

Mr. Hamilton was intensely interested in the new machine and in the pictures it projected, and became so enthusiastic in mastering its mechanism and working that Dr. Jenkins proposed that he should learn the operation of the machine thoroughly and become an operator. And so the old moorings at Bay Ridge were slipped, and young Hamilton joined the ranks of those known as "Eidolons."

The projecting room of the Eidoloscope Co. was first situated in a basement on Lower Broadway, near Whitehall street, and was afterwards transferred to the old St. James Hotel, on Broadway. For two years Mr. Hamilton traveled all over the country as an expert operator and demonstrator of the Eidoloscope Co. Then he joined the forces of the Biograph Co., in the same capacity, and remained with that firm for five years.

Desiring to settle farther west, Mr. Hamilton came to Chicago and secured a position with the George K. Spoor & Co., which at that time was engaged in establishing the kinodrome service. For four years he was principally employed in this branch of the business, traveling most of the time. Near the close of that period he was out on the road with a picture and vaudeville act, in which Mr. Spoor and he were interested, when he received a letter from the former asking him to close the act and come on to Chicago as he had other things in view that required Mr. Hamilton's services.

This other thing in view was none other than the founding of the Essanay Film Mfg. Co., and the first plant, small and unpretentious, was established, under Mr. Hamilton's supervision, at 501 Wells street (old number). There Mr. Hamilton had entire charge of the photographic end; and for nearly two years, in those days of small beginnings, his was the hand that guided the camera for every Essanay picture turned out. In addition to photographic responsibilities at the old plant, Mr. Hamilton discharged the duties of superintendent; and, when the new plant was ready for occupancy, he retained the latter position, having in charge the entire force of employes, who sometimes number as many as 150.

Familiar with every department of the producing end of the motion picture industry, Mr. Hamilton, if need calls for it, can jump in and lend intelligent assistance at any moment. Skilled in the knowledge of men and quick to judge of their abilities, he seldom makes a mistake of judgment; the result being that the Essanay Company has one of the best balanced and most harmonious working forces to be found in the film factory of any firm in the country.

OMAHA BARS MOTORS.

According to a report made recently by City Electrician Michelesen and Assistant Fire Chief Simpson, of Omaha, Neb., all the motion picture houses in that city were in first class condition, so far as safety is concerned. The theatres were also found to be clean and sanitary, giving the patrons good wholesome air during performances.

The only thing the officials objected to was the use of motors in the operating of machines, and that in the future all machines must be operated by hand.

GLEN FOREST PARK OPEN.

The theatre at Glen Forest park, Lawrence, Mass., opened, June 27. For the first week and the following Sunday there were free moving pictures and illustrated songs every evening. Arrangements have been made to secure some of the most modern and up-to-date of films, which will be changed twice during the week. The management of the park has gone to a great deal of expense this year in the matter of securing some of the finest special attractions that can be found in the country. These will appear during the season for a week each and will give exhibitions that are entirely free.

WALDEN TO HAVE NEW PICTURE THEATRE.

Negotiations are said to be pending for the conversion of the old Odd Fellows building in Central square into a moving picture house and the owner, Fred Green of Maplewood, is said to be one of the promotors. Mr. Green will not discuss his plans at this time. It is said that seats will be provided for 700 and that moving pictures and vaudeville will be offered, the place to be ready for occupancy in the fall.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JULY 4, 1910—4 REELS

BIOGRAPH—The Purgation, dramatic, 988.
LUBIN—His Child's Captive, drama, 950.
PATHE—The Runaway Dog, comedy, 384.
The Rhine from Cologne to Bingen, colored scenic, 55.
SELIG—Go West, Young Woman, Go West, comedy, 990.

TUESDAY, JULY 5, 1910—3 REELS

EDISON—The Tail of Two Coats, comedy, 425.
Equal to the Emergency, comedy, 575.
GAUMONT (Kleine)—The Clink of Gold, farce, 520.
Life in Senegal, Africa, travelogue, 425.
VITAGRAPH—A Boarding School Romance, comedy, 998.

WEDNESDAY, JULY 6, 1910—4 REELS

ESSANAY—A Darling Confusion, comedy, 484.
The Other Johnson, comedy, 538.
KALEM—The Hero Engineer, dramatic, 915.
PATHE—Love Ye One Another, colored drama, 502.
Jinks Has the Shooting Mania, comedy, 466.
URBAN-ECLIPSE (Kleine)—The Russian Spy, drama, 688.
Tropical Java of the South Sea Islands, educational, 312.

THURSDAY, JULY 7, 1910—4 REELS

BIOGRAPH—A Midnight Cupid, comedy, 997.
LUBIN—Ferdie's Vacation, comedy, 950.
MELIES—The Little Preacher, cowboy comedy, 950.
SELIG—The Way of the Red Man, Indian drama, 1,000.

FRIDAY, JULY 8, 1910—4 REELS

EDISON—A Wireless Romance, dramatic, 995.
KALEM—Attack by Arapahoes, dramatic, 880.
PATHE—Bighearted Mary, dramatic, 777.
Colonel Roosevelt Reviewing French Troops, topical, 180.
VITAGRAPH—Between Love and Honor, dramatic, 917.

SATURDAY, JULY 9, 1910—4 REELS

ESSANAY—The Unknown Claim, dramatic, 997.
GAUMONT (Kleine)—The Invincible Sword, mystic drama, 880.
Ruins of Mediaeval Fortifications in France, historical, 125.
PATHE—The Champion of the Race, comedy, 950.
VITAGRAPH—Becket, tragedy, 998.

SELIG POLYSCOPE CO.

"GO WEST, YOUNG WOMAN, GO WEST."—Mrs. Kelly runs a boarding house in the western foothills, having principally as her clientele the cow-punchers that work thereabouts. She meets with no end of trouble in securing a suitable cook that is matrimonial-proof, as the moment a fair queen of the pot and pan arrives she is besieged by the boarders, and invariably Cupid gets his work in. Finally Mrs. Kelly, growing desperate, sends to the city for a Chinese cook. This enrages the boarders, and when the cook arrives he is made to do a few hurried stunts to the tune of a six-shooter, and he likewise exits almost as gracefully as he entered.

About this time an out-and-out city girl writes she would accept the place, loudly denouncing Cupid and its darts. She arrives; the enemy reconnoiters the situation; she meets their proposals with scorn and derision, drives them away. But on second thought she decides Big Bill Parsons is her affinity, and again the trouble is rampant. Then, lo he came—a busted actor. "Can you cook?" says Mrs. Kelly. "Sure," says he. "Get busy," says Mrs. Kelly. He did—trouble brewing on every hand. To save the day Mrs. Kelly marries her new cook.

"THE WAY OF THE RED MAN."—An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he has befriended. His first thought is to kill the destroyer of his home; but he decides to give the squaw to the gambler and when she attempts to take her infant the Indian interposes. "You take the squaw; the child stays with me."

Five years later we see the effects of the union between the gambler and the squaw. He has become a confirmd drunkard and the squaw, through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name, "The Red Man's Way."

The story is one of unusual interest and holds one in suspense throughout.

VITAGRAPH CO.

"A BOARDING SCHOOL ROMANCE."—Disregarding the rules of the seminary, the hero of our play penetrates the sacred precinct of the campus to meet his student sweetheart. While they are engaged in innocent courtship, the old maid principal indignantly drives the young man from the place and sends the young girl indoors. She seeks her schoolmates, tells them with tears in her eyes of the enforcement of the school discipline and the principal's interference with her love affairs. The girls sympathize with her and all declare they will get even with their preceptress.

The longed-for opportunity occurs when the prim and precise principal meets the Latin teacher at the arbor in the garden, where they are discovered by the young girl who was reprimanded. The principal and the teacher have quite a seance of "old fool love," all of which is seen by their too keen observer, who also hears them make a date for that same evening at nine o'clock. The young heroine rushes back to her companions to tell them all about it, and they at once map out a plan to take in the evening's performance and get one on the heads of the school.

At the appointed hour the two old spooners meet. Arm in arm they go lovingly through the wooded paths, he gazing up like a "Campbell Soup Kid" into the eyes of the kittenish old flirt whose "goo-goo" manner is quite coy and natural. They think themselves alone, only one world and two people in it—"ouzy and me." Their ignorance is bliss, for they are unaware of being followed by the whole school, who are greatly pleased and entertained with this antiquated burlesque of Romeo and Juliet.

They arrive at a snug little bench, where together they seat themselves in a sweet "tete-a-tete" and fond

embrace, when suddenly there is a flash and the snap of a camera, followed by a wild scamper from behind the bushes, while consternation seizes the two affectionate teachers, who do not know the cause of the excitement. The girls hurry back to their rooms and get busy developing the tell-tale snapshot of the professor and his enamorita.

The young man whom we saw in the first scene calls at the school again to see his sweetheart. The principal sees them talking together and orders the young man from the grounds. He stands immovable, and the principal calls the Latin professor to her assistance. He commands the young chap to be off, but is met with a direct refusal to make himself scarce; then he shows the professor the snapshot of himself making love to the "professoress." The professor is amazed, then sheepishly shows it to his little "daffy-down dilly," who wilts.

The professor of "amo, ami, amat" suggests a compromise by an exchange of the photograph for the privilege of a meeting between the two young sweethearts. The bargain closed, the couples are soon lost in sweet reveries of future happiness and inspiring twangs of Cupid's darts.

"BETWEEN LOVE AND HONOR."—Controlled by a passionate temper, the dissipated father dominates his motherless daughter with a tyrannical will and upon every occasion scolds and finds fault. He makes her a drudge and does not hesitate to make her assist him in his occupation as a fisherman. Trudging along with a pair of oars on her shoulder, the father leads the way to his boat and there he finds his helper, who is his daughter's lover. The young fellow greets the girl affectionately and the old man shows his disap-

proval in ugly mood and profane words. He then beckons to his helper to get into the boat and tells his daughter to be gone. ,

Out upon the sea, the two fishermen are now hauling their net, which come up empty. The old man is wild with rage when he finds a hole in the net, for which defect he vents his wrath upon his young assistant, who resents it and denies that it is his fault. They begin their return to shore, with the older fisherman in ugly mood. When they reach the shore he renews his abuse, and becomes so enraged he strikes the young man with a stone, felling him. His victim lays motionless upon the sands. The old tyrant concludes he has killed him; in haste to flee the spot, he drops his hat, and when he discovers his loss fears to return for it, and at the same time realizes that his hat, if found, would be incriminating evidence.

Just as the man is gazing upon the prostrate form of the object of his wrath, his daughter has come to the boat landing, and, unseen by her father, sees him strike her lover. She finds her father's hat, and with loathing is prompted not to touch it, but, her filial duty asserting itself, she places it in the bosom of her dress. Kissing her lover's face, and thinking him dead, she hastens back to her home, where she meets her brutal father, who has tried to drown his thoughts and conscience in drink.

She gives his lost hat to him, and he realizes that she must know of his crime and thinks he will kill her, but throws her from him in a frenzy and rushes from the house. In the meantime some sailors find the young lover on the coast, revive him and lift him into their boat. The father goes direct to the scene of his supposed crime and imagines he sees the form of the lover lying in the water, washed by the tide and partly covered with sand. The father goes insane and wanders over the rocky crags. A storm arises and he dies from exposure.

The daughter, with lantern in hand, starts in search of her father, whose failure to return to his home makes her anxious. She discovers her father's body while making her way over the cliffs and rocks, and, at the same time, her lover, who has been landed by the sailors at a distance from his home, is on his way to the little village, comes upon his sweetheart, who is at first startled at his sudden appearance; but when she sees his head bandaged she knows he was not killed by her father, and throws herself into his arms, and, as they look upon the dead form of her father, the young man asks her to marry him that he may be her protector and provider.

A year or two later we see them in their own cosy little home blessed with the sunshine of happiness, a pretty little baby and the loving kindness that makes them doubly blest.

"BECKET."—Thomas a Becket was born in London. In 1155 he was made Chancellor of England by Henry II. Upon the death of the Archbishop Theobald of Canterbury in 1162, at the time of this tragedy, he was elected, through King Henry's influence, to the vacant see.

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This exceptional film starts with a scene in the palace of King Henry II., showing Henry and Becket playing at chess. The game is won by Becket, greatly provoking the King, who becomes angry. While in the midst of this tantrum, a messenger enters and presents Henry with an announcement of the death of the Archbishop Theobald, together with the Bishop's cross. Henry is shocked, and, as he looks at the cross, half in jest and a desire to ridicule, he offers the jewel to Becket, and then places the cross with chain attached around Becket's neck, hoping it will prove a yoke to the wearer in his efforts to sustain the dignity and piety of the church, which, of course, he thinks is quite impossible for Becket to do.

In this he is mistaken. Becket feels his unworthiness, but, inspired by the holiness of the office and its great responsibility, he at once, by prayer and

castigations, prepares himself for its duties, which he devoutly and reverently accepts. While at devotion in the palace of the Archbishop of Canterbury, Becket is surprised by King Henry and his courtiers, who rudely interrupt him by their cruel and coarse laughter when they see him in his priestly robes in the attitude of humility and abnegation.

Filled with the majesty and divine spirit of his office, and aroused by a righteous indignation, Becket commands Henry and his followers to mend their ways and flee the wrath of God, lest they be destroyed. With cowering glances and slinking tread they leave his presence, shamefaced and abashed. Henry is now at enmity with the clergy. The scenes which follow show the incidents which lead to the attempted assassination of Father Gerard, the King's confessor, for the denunciation of the King's paramour, Rosamond.

Henry, smarting under the opposition of the church draughts a constitution which makes it possible for the King alone to put to death without court trial any member of the clergy whom he may accuse. This sounds the death knell of Becket, against whom the King bears great enmity. The Archbishop realizes his position, and his fears are soon brought to a reality. He is pursued by the minions of the King, who proceed to the Cathedral of Canterbury and slay him while he kneels at prayer before the crozier.

The murderers carry the news to the King, apprising him of the execution of his dictate. He and his court tremble as they appreciate the enormity of their crime against the head of the church. Scarcely do they recover their nerve when retribution follows the King in the announcement that his own sons have seized the Kingdom of France; the Scots have crossed the border, and general uprisings in the midland. Crushed and half crazed, Henry falls, a tottering wreck, against the throne, while the vision of the murdered Archbishop Becket, in beatific attitude, appears before him. The King, wth conscience aflame with fear and remorse, collapses, a helpless and wretched mass, while the vision fades away.

This is the film you've been waiting for, and your patrons are looking for. Here it is; just ask fot it, and your exchange will do the rest.

BIOGRAPH CO.

"THE PURGATION."—Reformation is possible to the most hardened criminal. Many there are who have not had the opportunity of good example, and others who have had, but were indifferent. However, in any case, each must go through the epoch of purgation and suffer tests of their sincerity, the ordeal to be measured according to conditions. The young man in this Biograph story is one of the many misguided youths, who, for the want of healthy moral training, has become a thief. There is something worthy in the boy's nature, which only needed cultivating. He and his companion get into an uptown apartment house by way of the fire escape, and entering the apartment of a wealthy business man, find his daughter, while keeping vigil beside the bed of her baby sister, has fallen to sleep. The sight of the girl, a picture of purity and innocence, arouses higher thoughts in the young man, so he compels his companion to leave and seek elsewhere. Their exit awakens the girl, and she, in attending the child, notices the hot water bag needs refilling, and as it is late she goes to the elevator to have this done, when a drunken clubman passes and offers her an insult. The boy is now hiding behind the portieres covering the window, and seeing the girl's plight leaps to her rescue, hurling the offender down the stairs. The parents of the girl, hearing the scuffle, rush out, and are overwhelming in their gratitude for the young man's action. The girl herself is impressed. Her father asks that he call at his office that he may more substantially thank him. On the boy's side, it is a case of love at first sight, so when he reappears at the meeting place of the chums he bids them good-bye forever, determined to put the past behind him. Now for the test. He secures employment from the girl's father, he, of course, knowing nothing of his past, and in a short time he gains their confidence to such an extent that he becomes the fiance of the girl. Prospects are now bright, but the purgation is still to be endured, and here fate often conspires cruelly. While on a business errand, the boy meets his erstwhile companion. He tries to induce him to take a hand in a job he is to perpetrate the same night. The young man, however, is firm in his high purpose, and refuses to have anything to do with his former associate. A robbery takes place at the office of the boy's friend, and when the discovery is made next morning, the boy feels sure that his old chum was the thief. The police are informed, but the boy volunteers to try to regain the stolen property. Going to their hovel, he has by subterfuge just succeeded in getting the valuables when the detectives enter. Appearances and records are condemning, so the detective considers the boy a party to the deed and would have held him but for the confession of one of the crooks. Still, it is a sad blow to the girl and her parents, for he must acknowledge his former character. Still determined to stick to the road of righteousness, he begs the man to give him a chance to prove himself worthy of his confidence. This the father grants.

"A MIDNIGHT CUPID."—We will all insist that the tramp is the world's most odious mendicant. He is apparently an absolutely useless parasite which all are anxious to exterminate. However, here is one poor unfortunate who was the cause of a great good, for he unwittingly plays Cupid and brings felicity into a couple of tedious lives. Perry Dudley, a young man of wealth and position, is the center of attraction with the matchmaking mothers, as he is considered the season's best catch. The daughters are by no means backward in obtruding themselves to his notice. In fact, he is so annoyed and bored by this bevy of fawning females that his life becomes one of ennui. He longs for a change where people are less superficial. While fulfilling one of his social obligations his house is entered by a poor unfortunate tramp, a veritable soldier of misfortune. The poor fellow has a letter in his pocket from friends in his native village from whence he left when but a small boy. The missive asks that he return and he will be taken care of. He is inclined to go, but cannot make the trip on an empty stomach so his visit to the Dudley mansion is in quest of food. He finds no one at home, and espying a decanter of wine on the table, in lieu of food takes a drink. The wine has both an intoxicating and soporific effect, and when Perry returns he finds his nocturnal visitor on the floor in a profound bacchanalian slumber. As he lifts him to a chair, Perry sees the letter, which he reads. What a chance. He decides at once to disguise himself and go to the country in the tramp's place, assuming that no one would recognize the deception. Placing a ten-dollar bill in the tramp's pocket instead of the letter, he instructs his valet and butler to take the sleeping tramp out and lay him on a bench in the park. Off Perry goes to present himself as the long lost native, and has little trouble in convincing the old farmer that he is the personage to whom the letter is addressed. Of course, he is welcomed, but one thing he didn't bargain for was work on the farm; still he must endure it. Another thing he didn't bargain for, but is willing to endure, is the companionship of the farmer's pretty daughter. It is a case of love on both sides. Meanwhile, the tramp awakening and finding the money, resolves to go back to his old home. His arrival is uneventful, as no one will believe him until he shows the farmer several marks or scars of identification as proof, hence the farmer chases Perry off and locks the daughter in her room. But, pshaw! As they appreciate the fact that love has ever given locksmiths the merry ha ha, they won't let a little thing like that break their romance, so they elope. When they arrive at Perry's mansion the girl is amazed, but is reassured by the presence of a minister, who makes them one just as the old father, who has followed with a neighbor enters. He not only makes the best of the situation, but considers himself the most fortunate father in Christendom with his daughter making such a match.

EDISON MFG. CO.

"THE TALE OF TWO COATS."—The fame of the Edison short comedies, which has grown so rapidly in the past few months, seems likely to receive further impetus from "The Tale of Two Coats," the main incident of which is laughable enough in itself, and when coupled with the strikingly contrasted personalities and the genuinely funny stage business which illuminates the story, the film ought to prove what in slang parlance is called "a scream."

There is a tall, extremely slender and very angular but dignified citizen who expects to meet the Governor of the State at a dinner, and who sends a messenger boy in a great hurry with instructions to take his suitcase containing his dress suit to the hotel which is the scene of the banquet. There is a fat, jolly and very flowery little clerk in the aforesaid tall citizen's office who sees a chance to get his own dress suit checked to a suburban home for an evening party by means of the same boy, and thus without cost to himself. The boy is a typical messenger "kid," as crafty and mercenary as he is reckless and utterly lacking as a respecter of persons. The clerk has no trouble in inducing him to perform the double errand as soon as he makes it plain that there is "something in" the job.

The two suit cases happen to be identical in appearance, though the contents are a long way from it, and the boy does not notice the fact until he arrives at the baggage room in the railroad station. Here for once he is nonplussed, and it doesn't help matters any to have a long line of people yelling at him to hustle along. Naturally enough he finds himself at a loss what to do, but at the baggageman's suggestion he flips a coin to decide the respective destinations of the two suit cases. The result of the gamble is the uproarious sequel of the story.

The dignified citizen finds himself forced to appear before the Governor in very inadequate togs, while the stout little clerk has much more than he needs when he appears at the party. And then the latter

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discovers a letter in the dress coat pocket which indicates whose clothes he is wearing, and he beats an instantaneous and prompt retreat only to appear at the Governor's reception a few moments later. When the two people and their misfit clothes face each other before the august assemblage one need not be told that "it is to laugh."

"EQUAL TO THE EMERGENCY."—This is a charming little comedy of the very best sort, happily written and delightfully played by Edison's splendid stock players.

It begins with one of those first breakfasts at home that every young couple remembers with joy, and proceeds with the breaking in upon their happiness of an imperative note from the bride's sister summoning her to Atlantic City where, after much consultation and more heroism on the part of both of the young people, she goes. All would perhaps move smoothly if the young husband were not so lonely; but, finding that he cannot stand it any longer, he brings the boys in to keep him company. They have a little game, and a little smoke, and a little drink, until the old colored cook, coming into the room in the "cold gray dawn of the morning after," expresses her disapproval of such scandalous doings and quits on the spot.

The young hushand cooks his own breakfast for a few days and is beginning to become reconciled to the situation when he receives a note from Uncle Whatawad, from whom, of course, he has expectations. Uncle has never approved of his nephew's marriage, and writes now to say that he is coming to town only because the little wife, whom he has never seen, is away from home. Now, how can one entertain one's rich uncle with no cook in the house? Fortunately the little wife returns at this psychological moment, and, being a young woman of decision as well as fascination, she finds a way. Disguising her dainty figure in rough gown and apron she waits upon Uncle Whatawad at the table and he, enjoying the cooked viands, congratulates his nephew on his cook. He does more; he likes the cook so well that he makes her an offer to come and cook for him, and finding that her face is pretty, he tries to coax her to accept his offer.

Just here the young husband happens into the kitchen and a small sized riot immediately ensues, but again the little wife comes to the rescue and succeeds in patching up a truce. She confesses her deception, but offers to make amends in the sweetest way possible—only before uncle gets the kiss he must forgive nephew too. Being no more than human and seeing two pretty lips so near his own, uncle takes the wisest course—forgives nephew and takes the kiss.

"A WIRELESS ROMANCE."—Modern science rarely forgets to take a hand in the great game of life in one way or another. Love messages have reached waiting hearts by winged and fleet-footed runners, by spent horses and coach-and-four, by rattling rails and ocean hounds over thousands of miles of shining wire and roaring waves; but the quickest and most modern of science, the wireless, places all other methods among the dark archives of the past. It is due to this latest wonderful invention that the Edison Company has the right to claim a new, novel and up-to-date story in the moving picture world.

Miss Warren, a young girl of fashionable society, is still quite undecided if she shall entrust her heart and hand into the keeping of the well known clubman, a gentleman of fashion, when a slight accident occurs—simple in the extreme, yet destined to change the course of at least three lives. This mishap is the dropping of a fan over a cliff near a river bank. In itself it is nothing, but it results in Miss Warren's acquaintance with a stranger, who proves to be a wireless operator.

Their second meeting occurs on a street corner while he is on his way to his station, a short distance off. Naught will do but the fashionable Miss Warren must visit for the first time and inspect the marvels and wonders of this modern invention. Soon she is deeply absorbed in the mysteries of wireless, while her teacher is more deeply absorbed in the color of her eyes, her hair and the dainty smile that lurks around her lips. At any rate the lesson continues, only it is a different kind of wireless in the Marconi system that is being flashed from eye to eye during long walks along the beach and silent good-byes at the gate of Miss Warren's mansion. One has but little doubt about the messages being all wireless, and I think it was stupid little Cupid who invented this system ages and ages ago.

In the maze of mystery and mirth that has followed this fascinating flirtation and its quick ripening into deep human love, Miss Warren has almost forgotten to inform her fashionable suitor that his case is hopeless. Suddenly she is brought to her senses by a scandalous newspaper article in which her name is mentioned as being associated with a wager made in a drinking brawl at a public cafe, the wager being that her hand will be won within a week. In a moment Miss Warren sees her wireless operator as a common, drunken boaster, who has dared to boast that she has surrendered her heart to him.

Hot with wounded pride and humiliation she writes Mr. Hartley, her almost forgotten suitor, that she accepts his offer of marriage and that they must be married at once. She will meet him aboard his private yacht and run down to Marrow, where they shall be married before night fall. Within a few hours she finds herself far out at sea, and is just beginning to realize what she is doing when she detects Mr. Hartley in the act of sending a wireless message claiming he has "won his wager." Then the truth dawns upon her—she has made the mistake of accusing the wrong man! She demands that Hartley return with her, but no! the game has gone too far now for this man of fashion to turn back and be made the laughing stock of all his friends. She will have to carry out her own proposition and marry him that night at Marrow.

In the little wireless station at the sea coast sits the operator smoking his pipe and dreaming of one sweet girl who dropped her fan, when suddenly he hears the signal of distress. Again it comes flashing through the air, followed by the initials of Ruth Warren—"on board Hartley's private yacht." A half hour later and a small racing launch slips out from the wharf bound for Marrow with a certain wireless operator on board. A chase at sea is a new feature in the moving picture field and one that adds an exciting interest to this especially fine film of the Edison Company.

"Homeward Bound" is the last sub-title, and it easily tells the closing incident in a fine photographic film which is filled with exceedingly dramatic situations, and which will hold popular sway wherever it is shown.

ESSANAY FILM MFG. CO.

"A DARLING CONFUSION."—This amusing comedy film is released with "The Other Johnson," the two making a reel of excellent comedy, which may be classified as "the funniest yet." Mr. and Mrs. Jones a young married couple, have just left breakfast. Mr. Jones seats himself at the desk in the library, quickly takes up a pen and is about to write when Mrs. Jones returns and asks him to have a look at her new hat. He is indifferent, looks about and nods his approval, then continues with his writing.

Mrs. Jones, impatient at his indifference, crosses over to see what he is so absorbed in and receives a shock when she reads the following:

Dear Darling:

Meet me in the reception room of Marten's cafe at 12 o'clock and while at luncheon, we will talk over our little affairs. GEORGE.

Mrs. Jones is shocked, but does not let her husband know that she had read the note. When he leaves she flies into a rage, which is interrupted when she receives a note from her brother Tom, and, oddly coincidental, asking her to meet him at the reception room at Marten's at 12 o'clock.

At the appointed time the enraged little Mrs. Jones is seated in the swell reception room of the cafe named in the notes. A moment later a prettily dressed woman, apparently agitated over something, enters, glances at the clock and compares it with her watch. Mrs. Jones quickly assumes that this is "Darling" and without a word of warning flies at her, grabbing her by the hair and endeavoring frantically to pummel her.

The scene is interrupted by the entrance of a hotel servant, who separates them. The servant is followed by Tom, Mrs. Jones' brother, to whom she explains that "this creature" had made an appointment

with her husband. Tom endeavors to console her, pounces on Tom and his supposed flirtatious wife. when Jones enters, and mistaking the situation

Another fight is about to start when Darling enters and separates them. For "Darling" is a business gentleman with whom Jones is trying to make a deal.

Things are explained and the frightened victim of the attack receives from Mrs. Jones the latter's abject and tearful apologies.

"THE UNKNOWN CLAIM."—This is another intensely interesting Western picture from our producers in Colorado. Thrilling in its dramatic incidents, strong in plot, convincingly acted and exquisitely photographed, we believe this to be a feature which should not be overlooked by an interprising exhibitor.

Reuben Ellis and his daughter, Belle, are in hard financial straits. Burdened with debts and pressed by persistent creditors the old man finds but one way to meet his obligations, and that in mortgaging the

ranch. Belle tries to console him, but agrees that they must borrow money.

Ellis rides into town and applies to a money lender for a sum sufficient to meet his debts. Walker, the loan agent, agrees to ride out to the ranch and look it over, but after he has viewed the ramshackle buildings and pitiful collection of household furniture he shakes his head and says the place is not worth a cent.

Now, it happens that one of Ellis' employes, who has been in love with Belle, in wandering over the

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ranch discovers an unknown claim which bears evidence of a good pay-streak. He is excitedly making an inspection when he hears voices and then hides behind a rock as Walker and Ellis come into view. Walker is giving his final verdict, offering a trivial sum for the property. The old man shakes his head and turns away.

Walker is about to go when the ranch hand stops him and shows him the rich ore deposits of the unknown claim. Walker appreciates the value of the

mine and resolves to accept the mortgage from Ellis, and, if possible, to secure the ranch property. Cautioning the ranch hand to be silent, he again interviews Ellis, and offers him money on the ranch property.

The next day an assayer, accompanying Walker and the ranch hand, make investigations at the mine. After this the assayer leaves them and in passing Ellis' ranch house stops to get a drink.

Belle brings him the drink and lingers near him shyly as he questions her. It is a case of mutual infatuation, but young Bartwell, the assayer, makes his departure without making further advances.

A year goes by and Ellis who is still deeply in debt, receives a letter from Walker advising him that the mortgage will fall due the following day and unless it is paid he will immediately foreclose. Ellis is in despair, when Belle resolves to go to the money lender and intercede with him.

As she leaves the house she is confrontd by young Bartwell, smiling pleasantly at her. He has something important to tell her, he says, and asks her to go for a walk with him. By a lucky accident they pass the mine which Bartwell has assayed the year before and he makes mention of the fact, wondering that it has not been developed. The girl looks surprised and tells him that the property belongs to her father. Then she goes on to explain about the mortgage and how it is likely to be foreclosed at noon that day.

Bartwell sees through the whole wicked scheme. He looks at his watch and finds it is after 10. Two hours to make a twelve-mile ride!

Bartwell presses a roll of bills into her hand, and helping her into his saddle tells her to ride like the wind. The ride which follows is thrilling and shows most remarkable horsemanship.

At ten minutes to twelve she springs from the saddle in front of Walker's office and enters. One of the rogues, hearing her coming, has attempted to set the clock up ten minutes, but she sees the trick and makes him turn the hand back. Then she offers the money and demands the mortgage. It is turned over to her and she goes out.

At the ranch house a few hours later the girl enters breathlessly after her long ride and flourishes the mortgage. The old man tears it up and Bartlett, who has waited for this opporunity confesses his love to the girl and is accepted.

"THE OTHER JOHNSON."—Just bubbling over with funny situations, told convincingly by clever comedians, this comedy picture is sure to make a big hit wherever it is shown. The moral of the story is obvious: "Don't spend your legacy before you get it!"

Henry Johnson, a young broker, and his wife are at breakfast one morning when Mrs. Johnson reads the following item, concerning her husband, in the morning's paper:

> Search is being made for the heir of Hiram Johnson, who lived in this city thirty years ago, and has died in California, leaving an estate of one million dollars. It is believed that Henry Johnson, the well known young broker, is the missing heir, and he will receive the whole estate, he being the only blood relation.

With a happy cry Mrs. Johnson shows the article to her husband, but he laughs unbelievingly and assures her that he is not the Johnson referred to.

Young Johnson goes to his office and finds a letter from a San Francisco law firm, advising him that he is the heir and that the money will be paid over to him in full upon proof of proper identification.

Henry is jubilant and calls his wife on the phone to communicate to her the glad news. He hangs up the receiver and is about to go out when a friend, his face beaming with congratulations, enters with the newspaper. This friend makes a "touch" and Henry willingly loans him the money. Bill collectors begin to call, to whom Henry cheerfully pays his last ready money and phones to the bank for more.

Suddenly the door bursts open and a great gathering of all sorts of people, agents, pedlars, beggars, charity solicitors, etc., crowd into the room, all demanding to be let into Johnson's good fortune. It costs him a pretty penny to get them out, even the policeman he had called in, demanding his "bit."

When Henry leaves for home he finds he hasn't a nickel to his name and borrows carfare from his stenographer.

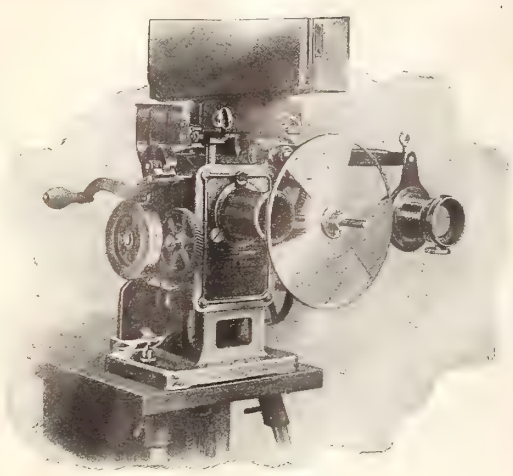
When he arrives home he finds he is facing another serious predicament. All of his relations, acquaintances and friends are trying to crowd into the house, each having brought their grips, prepared to pay Cousin Henry a "real, long visit."

Henry is in despair, and after trying vainly to get them out of the house, decides that he and his wife will slip out and leave their guests to entertain themselves.

But this move is interrupted by a messenger boy with a telegram from San Francisco. It is from Bings & Bangs, attorneys, and reads:

> Dear Sir: We regret to inform you that you are not the right Johnson.

Mrs. Johnson, happy that it is all over, reads the message to the crowd, and they skulk out, telling Johnson what they think of him.



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GAUMONT.
(George Kleine.)

"THE CLINK OF GOLD."—A good comic film telling of a man who bequeathed his fortune to his daughter when she marries. He afterwards regrets his rashness, as he is compelled to borrow from a friend. Upon his death, the picture shows the astonishment of the married couple upon finding what he has to leave them.

Mr. Goodman gives all his money to his daughter when she marries. She and her husband do not display any gratitude, and the poor fellow has a dreadful time, receiving from the married couple very little attention. Acting upon the advice of his friend, he obtains a bag filled with small pieces of metal which, as they are shaken, sound like coins. One day, when he knows the ungrateful children are

looking, Mr. Goodman puts this bag away in the strong box of his room. His daughter and her husband think he has come into some more money, and their behavior towards him is very different. When the old man dies, however, and his will is read, they are very much disgusted to find the contents of the casket left to them in the will contains only a stone.

A neat method of gettings one's rights.

"THE INVINCIBLE SWORD."—The story starts with the suit of the Count Ganelon being refused by Angelica, Queen of Cathray, who loves the Knight Roland. Roland, however, has been told by a soothsayer that as long as he keeps his heart intact, his sword will be invincible. But fate is against him, and he falls in love with Angelica, whom he finds disguised as a shepherdess. Ganelon interrupts them and challenges Roland to fight. Ganelon treats with the enemy respecting giving them plans of the intentions of his army, but is found out by the shepherd, who informs Roland. Roland accepts the Count's challenge, and in the duel he overcomes his adversary, but in the battle which is fought afterwards the fortune teller's prophesy is fulfilled, for Roland's army is defeated, and he, himself, mortally wounded. He expires blowing his trumpet for the assistance which arrives too late. A splendid dramatic film, and powerfully told.

"LIFE IN SENEGAL AFRICA."—An important document for studying the manners and habits of the dwellers in that strange land.

We are shown the various tradesmen and manufacturers at work on their rather crude products in leather, metal, wood and fabrics.

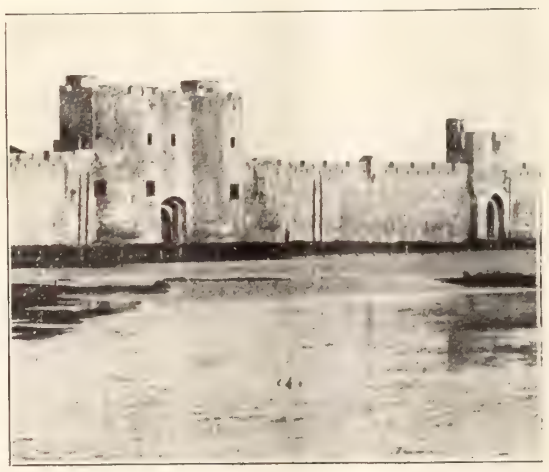
The street scenes are all filled with activities of unusual kinds.

Our last call at a public place is the school house, where we see the little black boys hard at work on their studies.

The entire series is full of interesting scenes from native life.

"RUINS OF MEDIAEVAL FORTIFICATIONS IN FRANCE."—An excellent contrast between the old and the new is given in this series taken at Aigues-Mortes.

A very fine picture of the town from which King St. Louis of France started for the Crusades. The ram-



parts of the old city and views of the river running through are shown, and towards the end of the picture the glories of a sunset are depicted. It is a scenic of good interest, not being too long.

The old order changeth and beneath the towers and walls, once peopled with beautiful ladies and grand knights, progress has laid the tracks that guide the greatest magicians of advance, the railroad trains.

URBAN-ECLIPSE.
(George Kleine.)

"A RUSSIAN SPY."—Strong Russian drama, beautifully staged and produced. Magnificent stereoscopic effects.

General calls an officer and sends him out to get information of enemy's position. Moonlight reconnoitre of scout, but hearing enemy, dismounts, and proceeds on foot. Falls into an ambush, is captured and taken before an officers' council at a country inn and imprisoned in cellar.

Maid servant, who has recognized an old friend, goes to cellar and schemes for his escape.

After holding revelry (introducing a fine Russian dance) the officers leave a sentry on guard at entrance of cellar. Escape of the captive and return of officers, who question sentry, and on hearing explanation, send for the girl, who is condemned to death.

Heroine taken into the woods to be shot, when, by the timely arrival of the friendly force, she is saved.

Strong plot, delightfully executed.

"TROPICAL JAVA OF THE SOUTH SEA ISLANDS."—A beautiful series, equally valuable as a succession of artistic views and as an educational tour in that far land.

A particularly interesting travel picture, dealing principally with home life and customs—Street scenes in Sourabaia—every kind of vehicle imaginable is shown.

Every day scenes—A washing day—Girls drawing water and indulging in a refreshing shower bath—Embroidering—Dancing—Playing cards in the shade of huge-leaved ferns.

The military school—Native boys drilling—An extraordinary goose step—At their studies.

A native exhibition.

Procession of carnival. Strange figures and decorated cars.

Quality is manifested in every foot of the film, both quality in photography and in choice of viewpoint.

G. MELIES.

"THE LITTLE PREACHER."—The cowboys and gamblers of Curzon are very much interested in a placard which appears one day in the saloon, giving the information that the Rev. A. B. Cole is due to arrive from Glue Gulch, and that services will be held in the school house. The cowboys plan to give the preacher a warm reception, but are surprised and chagrined when the new minister turns out to be a pretty woman. They immediately apologize and agree that religion must be a good thing if taught by such a charming woman.

The attendance at the school house is large, and the barroom is almost deserted. The bartender is in despair and is on the point of closing out his business. He is urged against this, however, by one steady patron, Joe Lane, who tries his best to bring the deserters back into camp.

The Rev. Cole hears of the efforts against her by this young scoundrel and so she takes pains to meet him. Great is the surprise upon both sides. Joe

EDISON

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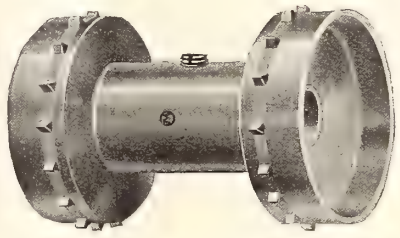
Steel Sprockets



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GEORGE KLEINE

IMPORTATIONS

WEEK BEGINNING JULY 3, 1910

Each Subject is Described at Length on Another Page of this Issue

Tuesday, July 5

On One Reel, about 945 Feet, by GAUMONT

"THE CLINK OF GOLD" (Colored) - About 520 Feet of Farce
Extra for coloring, $13.00

"LIFE IN SENEGAL, AFRICA" - - About 425 Feet of Travelogue

Wednesday July 6

On One Reel about 1000 ft.

By URBAN-ECLIPSE

"A Russian Spy"

About 688 Ft. of Drama

"Tropical Java of the South Sea Islands" About 312 ft. of Education

Saturday July 9

On One Reel about 1000 Ft. By GAUMONT

"THE INVINCIBLE SWORD" (Colored) About 880 Feet of Mystery Drama
Extra for coloring, $12.00

"RUINS OF MEDIAEVAL FORTIFICATIONS IN FRANCE"
About 125 Feet of History

There is a standard size poster, in colors, for each reel released

Are you on our mailing list? If not, send your name and address today.

George Kleine

52 State St., CHICAGO **19 E. 21st St., NEW YORK**

EDISON FILM RELEASES

July 12, 1910

Out of the Night

BY

REX BEACH

Of a very different order from Rex Beach's previous contributions, this picture tells a beautifully simple story that goes straight to the heart. Played superbly. The pathos of of the last scene is indescribably effective.

Approximate Length, 1000 feet

July 15, 1910

A Vacation in Havana

A real novelty. Excellent pictures of Havana City, Morro Castle and Havana Bay, with a delicious little love story running through it. Worth going a long way to see.

How Bumptious Papered the Parlor

His second appearance. How he decides to save money by papering his own parlor—his purchase of the paper from the imperturbable gum chewer—his efforts and his finish. A scream throughout.

On one reel, total length, 1000 feet.

Don't fail to book "The Old Loves and the New" RELEASED JULY 19

IS YOUR NAME ON OUR MAILING LIST FOR THE "KINETOGRAM"?

Write about Lobby Display Frames **Use A. B. C. Display Posters**

EDISON MANUFACTURING CO. 72 LAKESIDE AVENUE, ORANGE, N. J
90 WABASH AVENUE, CHICAGO, ILL

proves to be handsome, debonair and polite; and not the deep-dyed villain she had anticipated.

On the other hand Joe is immensely pleased with the young theological student; and an acquaintance springs up which ripens into a love affair in a few days.

Joe is a hopeless case, according to the good minister's mind, and she decides that it is her duty to reform him, even if she has to marry him. Joe swears that this is the only way in which he can be reformed, and when he convinces her of this they take a trip to the local justice of the peace, who ties the knot.

In the meantime, with Joe attending the services regularly, the bartender has no customers; and so he closes the saloon, posts a notice of the suspension of business and prepares to leave for more congenial surroundings.

The cowboys have been exemplary in their conduct, but, when they discover that the object of their admiration has become Mrs. Joe Lane, they decide to become "back-sliders." In a body they attend the saloon, with their appetites whetted for the fruits of the wine cup.

Alas, they are greeted by the sign of suspension. They find the bartender, and, at the point of their revolvers, force him to open up and quench their thirst. He is firm in his determination to move, however, and so each takes a flask along against a future drought.

The little minister notices that evening that they are in a somewhat hilarious condition, and so she lectures them severely on their habits, aided and abetted by her stalwart husband.

Ashamed and impressed, the boys finally agree to exchange their flasks for prayer-books; and sit down to study their Sunday school lessons. Tired nature asserts itself, however, and they gradually drop off to sleep, while a picture shows a gigantic spider industriously weaving a web over the door of the deserted saloon.

This is one of the best of the Melies cowboy comedies, in which religion is treated with a reverential regard, despite the fact that the comedy seems built on ridicule. While not a temperance lesson, it is an object lesson, and is sure to meet with hearty laughter.

LUBIN MFG. CO.

"HIS CHILD'S CAPTIVE."—Lawrence Redmond, a prosperous banker, has settled down to a life of domesticity and has almost entirely forgotten the wild oats days, when, like an echo from the past, comes a note from Eva Landon, an actress, who is passing through the city, and demands that her old friend visit her. Eva's influence was strong in the old days, and Redmond's first impulse is to go to her, even though he had promised to take his wife to the theatre, but he fights down the impulse and resolves not to see the woman who once commanded his life. But the actress is not to be denied. Redmond is wealthy, and her physical attractiveness, still marked, is rapidly fading. She plans that his money shall make secure the comfort of her declining years. She seeks him out at his office, and Redmond again yields to the magnetism of her presence. His brief visit to her hotel is prolonged through dinner until she is again in complete ascendancy, and he promises to elope with her. He returns to the house late at night for important papers, and his little son, nicknamed Redskin, unable to stay in bed with a fascinating Indian suit alongside, captures him and restores him to his forgiving wife and the happy home.

"FERDIE'S VACATION."—A timely little farce in which a familiar situation is given an entirely new twist. Ferdie labors in an office, and he thinks of the joys of the country, where his sweetheart is spending the summer. It's hot in the office; there is a rush of business, and Ferdie seeks release. He has drawn a late vacation in the office pool, and he feels that if he does not get out of town sooner he will never live to enjoy the last two weeks of August. He writes his fiancee asking that a wire be sent him summoning him to the bedside of his dying sister. This is done, and Ferdie exultantly exits from the office wholly undeserving the sympathy which follows him. He is having a corking good time when a wire comes from the boss that he is stopping off to see Ferdie—and the sick sister—and Ferdie never had a sister, let alone a sick one. His fiancee's brother is elected the sister and comforted with some fine old whiskey in a medicine bottle, and the sympathetic employer is glad that he gave Ferdie an unlimited leave of absence when he sees how sick the sister is. But his daughter discovers the sick sister sitting up with one of her father's cigars and the bottle of whiskey. The chum is making great progress with the daughter when her father comes in search of his cigar case, and for a moment it looks as though Ferdie's vacation would last until he procured another place, but the old man is talked over and in the end rather enjoys the joke.

PATHE FRERES.

"THE RUNAWAY DOG."—Jones has arranged to go shooting and just as he is ready to start he receives a note from a friend, who had promised him the loan of his dog, that the animal was sick. Not to be done out of his enjoyment Jones decides to purchase a dog. After various attempts to do so he succeeds in coming to terms with a tramp. No sooner, however, had he led the dog a little way on his road before he yearns for his old master, and with a sudden dash flies off at a headlong pace, the unfortunate sportsman being dragged along in his wake.

Down goes a cyclist, then a big fat country girl with a basket, and an Italian statue dealer suffers in a like way. Next a dozen customers outside a saloon are dispersed in different directions, and immediately a man painting the wall of a house is overturned. At last Jones makes a grab at a lamp post in a desperate effort to stop his and the dog's headlong flight. It is a more effective method than he imagined, for the excited animal, dancing round him on his leash, binds him securely to the post. Subsequently he is released by his victims, who belabor him unmercifully, whilst the dog scampers back to the tramp.

"THE RHINE FROM COLOGNE TO BINGEN."—This film takes you past all the most famous castles, each of which is the subject of hundreds of legends. First, we see Koenigswinter and the crumbling ruins of the Dragon's Rock. In quick succession follow Linz, Anderach and the Fortress of Ehren-breitstein. Next comes one of the most famous sights of the Rhine, the monument of Emperor William. And then the Lorelei, the Oberwesel, and the ruins of Schonburg and passing through the Rhine Palatine we come upon Kaub and the Castle of Gutenfels. Amongst others we see the famous Rheinstein and Sonneck castles, and finally at Bingen itself the Mouse, or Hatto's Tower, and the vineyards of Rudesheim.

This film is pregnant with interest, giving a true representation of the splendid scenery of this magnificent and incomparable river, and calling to mind the innumerable tales and myths of quaint old German folklore, which spreads its misty veil upon the dark and mysterious waters.

"LOVE YE ONE ANOTHER."—A poor, half-starved wayfarer asks several of the villagers for help or work without avail. No one will give him food or even a kindly word. Even a lad eating bread on the porch of his home refuses him a morsel. Bitter and despairing this poor sufferer ultimately finds himself before one of those gigantic crosses which uplift

themselves so conspicuously above the Normandy landscape. Disgusted with human nature he raises his stick and reviles the figure of Christ upon the Cross. At the same moment a laborer appears coming down the road and the outcast feels impelled to fall upon him and strike him. He holds himself in readiness watching the coutryman slowly approaching and then with uplifted stick he springs forward, but in place of the laborer stands the figure of Christ, who leads him back to the foot of the Cross and points out the words carved on the base "Love Ye One Another." The stick falls, hate and curses give way to sobs, and the wayfarer reading understands and continues on his way. Suddenly the alarm bell rings out. He turns and sees one of the farmhouses in flames. The youth who had refused him bread is helpless in the upper part and the villagers are running to and fro distracted. A ladder is raised and with sudden strength the tramp goes up, and,

through choking smoke and falling rafters, snatches the lad in his arms and takes him down to safety. Reaching the ground he falls and rough hands are now eager to lend him assistance. Alas! it is too late, he has given all he had to give, his own poor wretched life, to a fellow-creature.

"JINKS HAS THE SHOOTING MANIA."—Tommy's father gives him a popgun for a present, and in showing him how to use it finds out that he can hit the bull's-eye every time. This so excites dad that he gets a mania for shooting. He goes out and purchases a rifle. And now the fun commences. Anything he sees he practices his skill on. Various articles are destroyed, and innumerable are the brawls he finds himself mixed up in. In one case he aims at a parasol on the grass that look like a target, behind which a soldier and his sweetheart are making love. It is fortunate the film does not show the

language that soldier used. Finally, he aims at the bunghole of some barrels of beer being delivered to a saloon. His aim, as usual, is sure, and the beer gushes forth in a stream into the street. This time, however, it is his finish, and he himself becomes the target for an avalanche of fruit, eggs, potatoes and turnips that his various victims find real pleasure in throwing at his defenseless head.

"BIG HEARTED MARY."—Mary is the daughter of a rich farmer and her friend Helen is the daughter of a poor farm hand out of a job. Mary calling for her friend one morning on her way to school learns of their great distress, and returning to her parents suggests that some assistance be given to them. Unfortunately the farmer learns that Helen is the child of a man with whom he had quarreled in the past, and refuses to hear another word on their behalf. Poor little Mary is downhearted, but makes up her mind that something must be done to relieve the distress of Helen and her parents. She accordingly takes from her home a rabbit and some eggs and gives it to them in her father's name, so that they have no scruples about accepting the present. The theft is, however, soon discovered, and a farm hand supposed to be the culprit is dismissed. Mary is then in a fix, and she decides to confess her fault. Her father startled at the development, investigates the matter, and rather ashamed of his harsh treatment of Helen, not only forgives his own little girl, but finds work for Helen's father and mother on his farm.

"COL. ROOSEVELT REVIEWING FRENCH TROOPS."—This short topical picture is of great interest at the present moment, inasmuch as it gives a very good picture of the ex-President in conversation with the French commander facing the camera and right close up to it.

"THE CHAMPION OF THE RACE."—There is many a marriage arranged for a young girl by her parents for financial or social advancement, but it is not often that she is as resourceful as Helen Brown in devising a method that enables her to marry the man of her heart with her parents' consent.

George Brown and John Gordon were leading bankers in Longville, and in order to benefit their banks, they had arranged that Helen Brown should marry James Gordon, and the film opens with a reception given in honor of the engagement. Helen was, however, secretly betrothed to a young officer, Harry Castleroy, and at the reception refused to have anything to do with James, and spent as much time as possible with her soldier lover. Brown is an ardent automobilist and has set his whole heart on winning the 24-hour endurance race, and the subject cropping up at the reception backs himself for $20 000 to win the race. Brown makes his preparations and

the day of the race arriving is ready early, although it does not start until 6 o'clock. To pass the time he takes his future son-in-law fishing in the sound. Helen now sees a desperate chance to win her father's consent. She sends for Harry and explains her plan. Quietly they cut the rope that moors the fisherman's boat and leaves them to drift at the mercy of the sea with a broken oar. Quickly donning their motoring clothes Helen and Harry speed to the track.

The time for the race to start has arrived, but Brown has not put in an appearance, and the race is about to start without him and he will lose his bet. But Helen jumps into the automobile, goes to the starting point and drives it in the race. We see her and her competitors tearing round the track at over 50 miles an hour. Meantime Brown and James have drifted out to sea and next afternoon are discovered capsized and with the greatest difficulty are picked up by a passing yacht. Safe on land, but soaking and

exhausted they hurry to the track in time to see the finish of the race. Protesting against his misfortune Brown is amazed to see that his daughter is the winning driver, and that she has won with his entry. As a return for her having won his bet and the trophy he so much desires with little persuasion he consents to her marriage to the young officer, much to the disappointment of the unfortunate James.

The saving of the two men was only accomplished with much trouble, and if it had not been for the extra aid from the boathook we doubt whether James would have survived to take part in another picture, for he had already gone under twice and was all in.

KALEM CO.

"THE HERO ENGINEER."—In this production the Kalem Company offers a soul-stirring story of heroic daring performed by a railroad engineer and his devoted wife set in a series of novel pulse thrilling railroad scenes.

The first scene finds the engineer in his home surrounded by his happy family. He is departing for his task of guiding the overland "flyer" with its precious freight across the continent. A few days later a delegation from the railroad engineers' union find that their demands for an increase are peremptorily refused by the superintendent and a strike is declared.

The next day as the idle engineers are standing around the deserted roundhouse the superintendent approaches and begs and implores one of them to carry him to a distant town where his little one lies dangerously ill. Engineer Thomas, unable to refuse the appeal of the suffering father, takes out the engine amidst the curses and cries of a "scab." We see them rushing through the crowds of desperate strikers that line the tracks and on out into the quiet country. Arriving at his home station the superintendent learns that his child is out of danger and sets out on the return trip. Meanwhile a friendly call boy has overheard the plot of the strikers to burn up the trestle over which the superintendent and Engineer Thomas must run. He informs the wife and summons the aid of the militia, who hastily mount a hand car and go speeding towards the trestle. The heroic wife follows the strikers even to the dizzy top of the trestle. From their position in the cab of the flying engine the engineer and superintendent with horrified eyes see the strikers applying their torches to the kindling wood. Unable to stop the engine in time Engineer Thomas throws on full speed, and as he dashes through the rolling smoke and scorching flames he catches sigh of his daring wife who is endeavoring to stop the strikers in their dastardly work. Quickly bringing the engine to a stop the engineer and superintendent rush back to the aid of the wife now in the hands of the infuriated mob. They themselves are quickly overpowered when just in the nick of time the militia arrive. Soon the strikers are fleeing and Engineer Thomas lifts his now fainting wife into his arms while the superintendent holds a prisoner, the desperate agitator who urged on the mob of strikers.

SCENE FROM KALEM SUBJECT, "THE HERO ENGINEER."

"ATTACK BY ARAPAHOES."—Continuing the popular policy of putting out a big Indian feature each week, the Kalem Company now offer "Attacked by Arapahoes" a great production for the banners and one which will make good on the screen. "Attacked by Arapahoes" is another historic story of the perils of the Santa Fe trail. A party of gold seekers start out for the Black Hills led by a famous scout and well equipped for the journey. They hope for a safe journey but are soon discovered by a marauding band of Arapahoes who are called "The meanest Indians that roam the plains."

These Arapahoes have sent out a scout in advance and he sees the gold seekers and carries back the news to his camp. A war party is soon organized and we see them making their way over a rough country to the point where the wagon train has to pass a narrow passage leading to the foot hills. Here the gold seekers stop for a meal and while they the unprepared the Indians attack them fiercely. The whites have barely time to get their guns and most of them are shot in the first rush. The Indians capture a young lad with his mother and take them to their camp. Here the boy manages to escape and gets word to Capt. Sumner's Indian fighters. Capt. Sumner's troop of cavalry starts out at once and after a hot pursuit catches up with the Arapahoes and as hot a battle ensues as has ever been shown in motion pictures.

The reunion of the mother and daughter with the young son forms the climax of the story.

ESSANAY NOTES.

The feature picture described in the Essanay Guide for the last two weeks of July is another dramatic story from the Essanay's Chicago studios, under the title of "The Thief." It is a detective story, keenly interesting in plot, splendidly acted, and superbly photographed. In a foreword, prefacing a description of the picture, this explanation is given; "The society thief has always been a picturesque character as has been the social detective. In this story, a man similar to Arsene Lupin is pitted against a well known thief hunter after the style of our world popular Sherlock Holmes. The secret of a good detective story is to present a problem to be solved and presented in such a way that the picture viewers, with the unfolding of the story will find interest in his own deductions and theories, independent of the work of the detective in the story. In this instance a society thief steals the jewels of his hostess. We have seen him commit the theft and we know he has them, but where? The efforts of the detective himself at first fail but at length he obtains a clue which makes his further investigation successful." The story, in brief, is as follows, Carlos Montague, a clever society thief, attends a reception and during the course of the evening he steals a number of very valuable rings from his hostess. A noted detective, Bramwell, is summoned, and following an investigation, in that part of the house where the theft took place, he insists on searching the gentlemen guests. This work is also a failure but he obtains a clue when he finds a stiletto cane among the hostess' curios, which suggests that the stolen jewels may be carried in a receptacle in Montague's cane. Later this proves to be so and the crafty diamond thief is turned over to a policeman. This picture, it is claimed by the Essanay Company, is one of the best dramatic subjects ever released by them. Especial care has been taken to make the film a masterpiece. The principal characters are interpreted by Mr. Marshall Steuben, as the thief, and Mr. Brinsley Shaw, as the detective. The picture is booked for release, Wednesday, July 20.

The Western pictures described in the Guide are a comedy, "The Desperado" and a dramatic subject, entitled "Broncho Billy's Redemption." The first story tells of the efforts of a Western sheriff and posse to capture a wily bad man and their undoing through the strategy of the desperado. He steals their horses, and holds them up, one by one, and forces them to walk back to town. "Black Bart" the desperado, has preceded them with their horses and guns which he has gratuitously restored with a curt note telling them what fools they are. The sheriff is disgusted, resigns his job, and the county board advertises for another sheriff. A strapping big cowboy answers the ad. and is promised a permanent job if he will capture Black Bart. The cowboy agrees, and two days later effects the capture of the bad man. Broncho Billy's Redemption tells of another much-wanted bandit and cattle rustler who sacrifices his chance of freedom in playing a good Samaritan. He is hard pressed by the sheriff and his posse when he comes across a prairie schooner, working its way West, the occupants of which are a young girl and a sick father. When Broncho Billy finds them the girl has also become ill, he drives schooner outfit into town, surrendering himself to the officials. However, the sheriff is touched by the bad man's self-sacrifice and after obtaining his promise to abide with the law Broncho Billy is given his freedom.

The Guide also describes two very funny comedy subjects which promise to be two more Essanay hits. "A Fair Exchange," release of Wednesday, July 27, concerns a leak in a water pipe in the home of a physician, and how it was fixed by a plumber, and what he does to the plumber is certainly a caution. Both bills are exhorbitant, but when it is found out that they balance, the plumber and doctor shake hands and destroy the bills.

Mr. G. M. Anderson, the Western producer of the Essanay Company, returned to Chicago last week, from Morrison, Colorado, where he has been directing the production of the Essanay's Western films. However, he expects to return shortly and the Essanay stock company in the West will continue making Western pictures.

Mr. Anderson expressed himself as exceedingly pleased with the work of their winter's sojourn in the Western states.

"We have had a particularly successful season" said Mr. Anderson, "and we have worked hard to give exhibitors the very best of pictures obtainable. I shall return in a short time and the Essanay Company will continue to make Western pictures, as long as our product is as eagerly accepted by the exhibitors as it is now. We shall retain most of the actors which now compose the Essanay Western stock company and shall continue operations in Colorado."

BUFFALO TO HAVE $50,000 THEATRE.

M. Slotkin, of No. 537 William street, Buffalo, is having plans drawn for a new $50.000 motion picture theatre which he hopes to have completed by the latter part of the summer or the beginning of autumn. The building, which will be of brick, will be one of the most modern houses in Buffalo. It is the intention of the management to see that the latest motion picture devices are installed and that everything for the welfare of the public be looked after.

Released Thursday, July 7th—Length, about 965 Feet

FERDIE'S VACATION

To get a vacation Ferdie invented a sick sister. It was a fine idea, but a sympathetic employer wired that he would stop over to see poor sister. Fine for Ferdie! But he got out of it with good grace and when the scare was over, Ferdie had the best of it—as usual.

A CONSTANT SCREAM

Released Monday, July 11th—Length, about 635 Feet

The Highbinders

A startling story of Chinatown in which the appeal is made through strong situations instead of bloodshed.

TENSE

The Highbinders

Something really novel, the sort of a story that will send your audience out talking—and bring them back again.

TRAGIC

On the same reel. Length, about 350 feet

The Almighty Dollar

The Almighty Dollar was nailed to a chair and a lot of people were badly stung before the peddler came along. But the chair didn't bother the peddler. He took the chair along too until he could get rid of it and the laugh this time was on the jokers.

A SIX MINUTE ROAR

See Description Inside

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

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BERLIN, 35 Friederich Str.

Among the Exhibitors

The new Lyric theatre, West Scranton, Pa., is nearly completed. The house will be one of the coziest in the city and will also add to the beauty of the buildings along North Main street.

Mullon's Hall, Manhasset, N. Y., has been leased for Monday, Thursday and Saturday evenings, during the summer months, for the purpose of giving motion picture entertainments.

Work was started June 22, for a first class nickelodeon on North First street, Duquesne, Pa. The owners, Zeigler & Penman, expect to run only the best and most up-to-date pictures.

The Queen City Amusement Company, of Hamilton street, Cincinnati, O., are planning to erect a new motion picture theatre that will seat at least 700 persons.

Thomas F. Magner, of Brooklyn, N. Y., is making plans to erect a first-class motion picture theatre at the corner of Benton street and Kingsland avenue.

John Hendershot, who has been running a first-class picture theatre in Wheeling, has opened a new house at Wheeling Creek, about twenty miles from Wheeling.

Majestic Theatre, Spokane, Wash. Seats 450. Admission, 10 cents. Photo by Bilkalem for The Index.

A. L. Hilton, who conducts the Star theatre and the Airdome, South Bend, Ind., will open a motion picture theatre in a room in the Mitchell block, on South Main street.

William D. Friel, of Northampton, Mass., has received a permit from the city council to run the Majestic theatre for another year.

The Globe motion picture theatre, Springfield, Mass., will close the middle of July and will not open until the latter part of August.

Joseph Berthaume Spencer, of Worcester, Mass., has leased Grange Hall, on Main street, and will run a motion picture theatre, during the summer. The house will be fixed up with the best machine and only first-class pictures will be used.

The Auditorium theatre, Canton, O., is running motion pictures during the summer. Every night the pictures attract large crowds and are the delight of all who go there.

Reports from Allegany, N. Y., say that the new five cent picture theatre, is doing a good business and every night finds the place crowded.

Pictures are being run exclusively at the Lyric theatre, Fort Wayne, Ind., and will continue throughout the summer. Plans for the fall opening have not been completed as yet.

More motion picture theatres are being operated at Asbury Park, N. J., this summer, than ever known in the history of that famous resort. All the houses report as doing a good business these hot days.

Charles Hubbard, of Boston, Mass., is planning to build a first-class motion picture theatre on Washington street, Norwood. The new house will be ready some time in November.

T. M. Foster, of Binghamton, N. Y., is preparing to open a new nickelet on Public avenue. Mr. Foster will put in 150 latest styles theatre chairs and will use a new first-class picture machine of the latest model.

John Williams, of Forest City, Pa., certainly has a real moving, motion picture theatre. It consists of two large vans, three tents, a piano and 250 chairs. His picture machine is of the best make and his show in general is considered first-class.

A large addition is being built on the rear of the Orpheum motion picture theatre, on the corner of Third street and Jefferson avenue, Wheeling, W. Va.

Motion pictures at Island Park, Easton, Pa., will comprise a greater part of the entertainment to be held Independence Day.

The village of South Range, Mich., is about to have two motion picture theatres. The first house is to be run by Ben Newman, of Hancock, and Phil Levin. Edward Lawson and Arthur Poali will manage the other house.

Wonderland, Revere, Mass., opened for the summer, June 17. Motion pictures will be the principal attraction.

Jackson & Sons, owners of the Theatorium motion picture theatre, Lancaster, Pa., have leased the first floor of the Weimer building and will run another show during the summer.

Joanno O'Connor, owner of a tract of land on Bank street, Waterbury, Conn., has leased the same to Robert Molzon, who will run a motion picture theatre there.

Timothy Sullivan, of Scranton, Pa., has leased the store room in the T. J. O'Malley building and will fix it up for a motion picture house.

Tony Lo Buono opened his Star theatre, Washington, Pa., June 17. Motion pictures of the latest subjects is the attraction.

The new Grand theatre, the latest motion picture house to be erected at Niagara Falls, N. Y., opened June 14. The opening performance was attended by nearly all the elite of the city. Pictures of the "Passion Play" were the features.

The management of Kankakee Park, Kankakee, Ill., report that business is at its height and motion pictures are among the chief attractions.

The Royal theatre, C. S. Sullivan's new motion picture house, located at the stand formerly occupied by the Bijou opened June 15 to a good business.

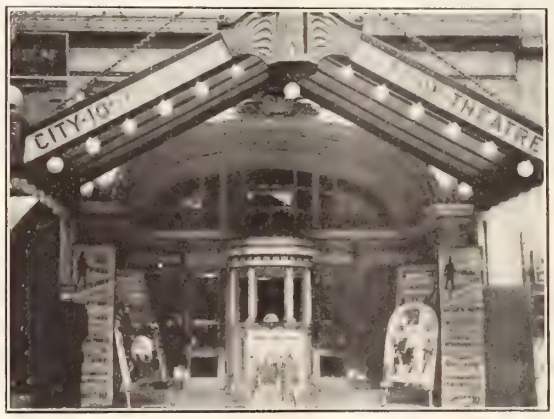
A new motion picture theatre is to be located at the corner of Bellefonte and West Park street, Lock Haven, Pa.

Charles Campbell, who for several weeks conducted a motion picture theatre at Wrightsville, Pa., has sold his business to Robert S. Megee.

Douglas W. Clinch, secretary of the New Brunswick Game Protection Association, left June 18, for Newcastle, accompanied by W. Haas, of the Gaumont motion picture company. In the course of a fishing trip along the Northeast Miriamichi River. Mr. Clinch will pose for several pictures which will show all phases of the sport.

The new Lyric theatre, of Scranton, Pa., is nearly completed, and will be ready for its initial opening within the next two weeks.

The Luna Park Amusement Company, of Baltimore, Md., is building a one-story frame picture parlor at Luna Park on Baltimore street. The building, when completed, will cost $2,500.



City Theatre, Seattle, Wash. J. Levinson, proprietor. Seats 200. Admission, 10 cents. Photo by Bilkalem for The Index.

Frank Rodgers, of South Gay street, Knoxville, Tenn., opened his new house June 17. The house seats 1,000 persons.

A permit was issued to Harry Heimerdinger, of Cincinnati, O., to build a five-cent theatre at the northwest corner of Seegar avenue and Carll street. The cost of the house will be $3,500.

Charles M. Gramp is building a new motion picture theatre on Genesee street, Buffalo, N. Y.

The Jack Riley Amusement Company, opened the opera house, New Canaan, Conn., June 19, for the summer. He will run motion pictures.

GEM THEATRE TO BE READY AUGUST 15.

S. S. Harris, manager of the Majestic theatre, Little Rock, Ark., and also an equal partner with Abe Stiewel in the ownership of the new Gem motion picture theatre on Third street, between Main and Louisiana, returned June 19, from a trip to St. Louis, Chicago, Milwaukee and New York, where he purchased fixtures for the Gem and assisted in completing the bookings for the Majestic circuit.

Mr. Harris declared that he will spring something new in Little Rock in the way of furnishings and fittings for the new moving picture theatre. He stated that the roof on the new theatre is to be on within 10 days, according to the contractor, and that the house will likely be opened about August 15. Mr. Harris also stated that a full orchestra will play at the Gem at every performance, and that he has already secured two high-grade singers from Chicago for the new house. The scenery is now being painted. The stage and scenery will be fireproof. The house will seat 850 people.

All the bookings for the Majestic circuit have been made and will probably be announced by Mr. Harris within the next week.

Mr. Harris will continue as manager of the Majestic and states that the manager of the Gem will probably be named within a short time.

NEW STAR THEATRE OPENS.

East Stroudsburg Has One of Best Theatres In Pennsylvania.

The opening of the new Star theatre, East Stroudsburg, Pa., June 27, was one of the biggest treats given the people of that well known Pennsylvania summer resort in a long time. The new house, which will be devoted entirely to motion pictures, is under the management of Robert Depuy and Clarence H. Dreher, two of the best known theatre managers in that section of the state.

Long before the doors were thrown open, on the initial night, large crowds had gathered in front of the house waiting for the appointed hour to get in. In the crowd were many summer people from the hotels and cottages, all anxiously waiting to get a glimpse of the theatre, and to see what kind of performances they were going to be treated to during the hot, torrid days of July and August.

At the close of the performance all expressed themselves as more than satisfied with all that went on and that they could assure their friends there would be a good place in the old town to pass away an evening in regular "Gotham" style.

The house has been so built and arranged that it will fully meet the demands of the worthy patronage which will be given. The building is 52 by 30 feet in dimensions, and 18½ feet high. There are five exits which prove an ample fire protection considering also that the whole building is fireproof. The ventilation is of the best and is effected by six windows.

The seating capacity of the house is large and there are three wide aisles. The seats are all 27 inches apart, thus making them most comfortable. They are the most improved and comfortable mahogany theatre seats. Instead of the seats being on an incline the curtain or rather the white hard finished wall on which the pictures will be thrown, is raised to such a heighth that the pictures can easily be seen from all parts of the house. The bottom of the picture space is six feet from the floor.

One of the best moving picture machines has been installed—a Powers No. 6, of the February, 1910, type. It is enclosed in an up-to-date fireproof booth.

The exterior of the building has been made particularly attractive. Across the front are three large arches and these will have vari-colored glass in them. Fifty different colored electric lights will illuminate the front of the building.

In the center of the front is a very neat ticket booth with three windows. A large star with an electric light thereon will also be placed conspicuously on the front of the building.

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LOST FATHER FOUND

Son Discovers Parent in Motion Picture of Alaskan Scenes

Working on the clew of a scene in a moving picture show, William Larsen of Minneapolis found his father, Capt. Sam Larsen of the schooner Bringgold, Tuesday, and father and son were reunited after a separation of 21 years, during which neither had seen the other nor did they know each other's whereabouts.

Larsen left Minneapolis 21 years ago when his son was 10 years old. Nothing was ever heard of him by his family and he was finally given up as dead.

Last winter young Larsen visited a moving-picture show in Minneapolis with his uncle Olaf, brother of the supposedly dead man, Sam Larsen. One of the films depicted a fishing scene at Petersburg, Alaska.

"All of a sudden, while we were looking at the picture," says the son, in telling of the discovery, "Uncle Olaf jumped up and shouted, 'Sam! Sam! Sam!' Every one thought he was crazy and hustled us out. When we got out in the light I saw Uncle Olaf was all white and shaking. He said that he had seen my father's spook. I told him it was nonsence that those photographs were the same as any others taken in any gallery.

"Then we went back to the show and saw the picture again. Uncle Olaf pointed out a man standing in the stern of a fishing schooner, laughing. He thought it was my dead father. We asked the man who operated the films when the picture was taken. He said he was sure it was about a year ago, because all the films in his show were new and of late subjects.

"The next day we brought Aunt Mary, Uncle Olaf's wife, who knew father very well, as she was once his sweetheart, too. She said it was her brother-in-law, Sam, for sure. I wrote to a firm in New York and learned that the pictures had been taken in September, 1909, at Petersburg, Alaska. So I came West to Seattle and went to Petersburg last month. There I found plenty of men who knew my father as Sam Larsen, but discovered that he was at that time in Seattle. I came back to Seattle and it didn't take long for me to find out that every one on the water front knew Sam Larsen. Later I found him.

"I didn't believe it was Will at first," said Captain Larsen, who sat on the fishermen's sofa at the end of the Chlopeck fish dock. "I had always thought of him as a little shaver. Now I know it's him, and I'm mighty glad he found me. I will take him out to the halibut banks with me and teach him how to fish and run a boat.

"I remember very well when that picture was taken last fall in Alaska."

ROOSEVELT PICTURES MAKE HIT IN ELIZABETH.

The recent Roosevelt parade pictures are bringing high compliments from many out of town exhibitors, who claim that their audience did not miss anything by not being in New York city to see Colonel Roosevelt ride up Broadway. The motion pictures taken of the parade were so clever in all the details that the audience imagined it was there, and more than once did some of the enthusiastic ones start cheering soon as the ex-president put in his appearance.

At Loew's theatre, Elizabeth, N. J., the pictures made a great hit, and were the cause of keeping that popular playhouse crowded all the time they were shown. The management claims, that no pictures ever did so much in the way of boosting receipts, than did those taken of Colonel Roosevelt's return.

MOVING PICTURES IN GERMANY.

Comparatively few American moving-picture films are shown in Hamburg, Consul-General Robert P. Skinner stating that local managers think the German public prefers travel pictures and quieter action to the exciting incidents of American life commonly submitted. Mr. Skinner discusses the film trade and the business in general:

The moving-picture shows of Hamburg are not managed as in the United States. In the best places here the highest admission price is 1 mark (23.8 cents) and the lowest 40 pfennigs (9½ cents). Tickets are stamped with the hour of arrival, and between series notices are displayed on the canvas that certain time tickets have expired and that supplementary tickets may be purchased from ushers without going outside. Ushers pass through the audience and see that persons holding expired tickets do not remain. The same picture is never repeated in an evening. The usual length of one admission is two hours. Excellent music is furnished by small orchestras and in some larger theatres there are brass bands. Smoking is prohibited and beer is not served in the better-class places, but at some of the popular theatres both smoking and drinking are permitted.

The films exhibited in Hamburg are rented from central agencies at a cost of about 2½ cents a foot for the first week and less for longer periods, though films not new to the public can be had for as low as 1 4-5 cents.

WASHINGTON'S NEW OPEN-AIR THEATRE.

F. F. Kidwell, a well known amusement promoter of Washington, D. C., is now producing motion pictures in an open-air theatre at Twenty-third street and the Avenue.

Since the opening, June 22, Mr. Kidwell reports a good business, and the place is crowded every night. It is also his intention to have amateur performances at least once a week.

NEW CORPORATIONS.

United Motion Picture Company, of Oklahoma City; capital, $20,000. Incorporators: B. H. Howell, C. D. Stubble and E. L. Kiltz.

C. F. Brooks Co., of Dunkirk, N. Y.; capital, $5,000. Incorporators: C. F. Brooks, Harry Brooks and Earl C. Brooks.

The Pastime Amusement Company, of Louisville, Ky.; capital, $1,500. Incorporators: H. B. Stube, A. Giegel, John E. Mceller, H. B. Hughes and Joseph Seiler.

Millard Amusement Company, New York; theatrical and motion picture business; capital, $10,000. Incorporators: Milton M. Goldsmith, Charles M. Rosenthal, Seymor Mork, all of 31 Nassau street.

Mantel Amusement Company, New York; operate motion picture shows, theatricals, etc.; capital, $3,000. Incorporators: Louis Mantel, Eva Kommer, Henry W. Fried, of New York.

The Whyte Film Company, New York; manufacture and deal in motion picture apparatus and supplies, etc.; capital, $25,000. Incorporators: A. G. Whyte, L. J. Rosett and William A. Whyte, all of New York.

SALES CO. SURRENDERS

Make Peace with Insurgents After a Long Fight

Once again there is a semblance of peace within the ranks of the Independents. The so-called "insurgents" have gone over to the Motion Picture Distributing and Sales Company, but not without many concessions on the part of the latter organization.

A confab that began in the offices of the American Kinograph Company 124 East 25th street, New York, on Monday night, June 27, and continued all next day at the Sales Company's offices, 111 E 14th street, resulted in agreements being reached between the two camps whereby all hostilities are to be suspended and beginning with July 15, all shipments of the Independent Manufacturers are to be made through the Motion Picture Distributing and Sales Company.

This meeting and its results were brought about largely by the activities of two Chicago Independent film renters.

Backman, of the Twentieth Century Film Exchange and Pluh of the Anti-Trust Film Exchange. The present state of affairs is entirely satisfactory to them but neither faction of the manufacturers seem to be particularly elated.

The Sales Company gave up some of their pet schemes. They no longer get a percentage on the number of feet of film sold, but receive in lieu of that, $50 a week from each manufacturer.

Any manufacturer may, if he desires, have the "C. O. D. payment" returned direct to him instead of to the Sales Co. In this case the Sales Company is relieved of all responsibility such as los of goods, rejection of goods, or bad check.

A board of governors, composed of six members from each faction has been formed to take the place of the corporate board of directors. The original officers of the company have resigned and new ones will be elected by the new board of governors from their own number. The board of governors is as follows: Sales Co., Herbert L. Miles, representing the Atlas Film Co.; Wm. Steiner, the Yankee Film Co.; Wm. H. Swanson, the Defender Film Co.; Carl Laemmle, the Imp. Co.; Chas. Bowman, the N. Y. Motion Picture Co.; P. A. Powers, the Powers Co. From the Associated Independent Manufacturers—Edward Thanhauser, the Thanhauser Co.; G. A. Magee, the Kinograph Co.; David Horsley, Nester and Centaur; I. C. Oes, Great Northern Film Co.; I. W. Ullman, Columbia Film Co., and A. G. Whyte, of the Whyte Co.

There appears to be some doubt as to whether A. G. Whyte will be permitted to remain on the board of governors. It was claimed by members of the Sales Co. that he represents no active company. Horsley covers Nester and Centaur, and the Whyte Co. is not yet releasing. Those most insistent that he be not retained on the board, it is said, were Miles, Bowman and Powers.

But all is not settled yet. In each camp there still smoulders the recent fire of contention. An Associated manufacturer or Sales company man when seen alone will boast of concessions the other side had to make. The election of officers which takes place next week is likely to be the cause of serious disagreement. Each side is hot after the general managership of the company, and possibly for good reason. The Sales Company makes all shipments of films. Should it delay any one particular release, that release would be useless to film exchanges.

These and other fears lurk in the hearts of the Associated men who admit that their members on the board, some of whom are new in the picture game, will have to use some tall diplomacy to hold in check men who have made a life study of how to gain confidence.

To permit the Sales Co. faction to control the management of the company would still place the Associated Manufacturers at the mercy of the Laemmle-Kessel crowd in whom they have no faith.

COVINGTON'S CASINO.

The handsome and substantial house shown in the above illustration is the Casino Theatre of Covington, Ky., located on Pike and Madison Streets of that city. Parker, Stephenson and Freiberg are the owners and managers. The Casino was opened on October 23, 1909, with the licensed service of the Magnetic Film Service Co., and has continued with that exchange since the opening. Straight pictures with illustrated songs constitutes the program at the Casino—no vaudeville.

The capacity of the house is 275 and the admission 5 cents, yet it has been a money maker almost from the start. As a type of the modern picture house, the Casino is certainly a model and a distinct credit to its owners.

JUDGMENTS AGAINST KESSEL.

Pathe Freres and the Kalem Company over a year ago, through their attorney, William O. Wolf, of No. 132 Nassau Street, brought suit against Adam Kessel, Jr., doing business under the firm name and style of the Empire Film Co., to recover for films sold in the latter part of 1908 and January, 1909.

Kessel fought both cases, bitterly interposing counter-claims in each case for $500, asserting that both Pathe Freres and the Kalem Company were members of a combination in restraint of trade contrary to and in violation of the Sherman Anti-Trust Act. Kessel was constantly fighting and fencing for time, but finally on June 17, 1910, Attorney Wolf forced the issue and obtained judgment against Kessel for $247.29 in favor of Pathe Freres and for the sum of $415.31 in favor of the Kalem Company.

Kessel then moved to reopen the case and set aside both judgments and asked leave to defend. The Court granted this motion, upon condition that Kessel deposit the amounts of the judgments obtained in Court as security, or give an undertaking to secure the judgments; otherwise his

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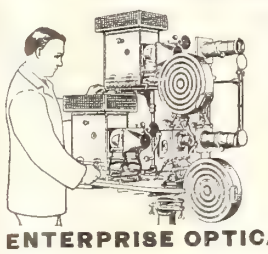

It projects FLICKERLESS, STEADY and WONDERFULLY BRILLIANT pictures, has patented 1½ minute Rewind from main crank, revolving Magazines, Automatic Fireproof Shutter, etc., not found in other machines. WILL WEAR TWICE AS LONG. C. H. D., of Keokuk, Ia., writes: "Motiograph MAKING A BIG HIT and BUSINESS INCREASED WONDERFULLY." F. L. F., of Chicago, Ill., writes: "Used every day for seven months and NOT ONE PENNY FOR REPAIRS." F. J. K., of Kansas City, writes: "Operating Motiograph nearly two years. Have operated all makes, but NONE TO COMPARE with Motiograph." PRICES $150.00 AND UP. The Enterprise Calcium Gas Outfit is the only satisfactory substitute for electric light. Write for catalog to-day.
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motions were to be denied, and set the cases down for June 30 for trial.

Kessel failed to come to time and the judgments were therefore reinstated.

SELIG NOTES.

"The Red Man's Way" billed for release July 7, has been changed and the release for that date is announced as "The Way of the Red Men." This film will prove a big sensation, replete with startling situations and intense human interest.

While moving our herd of camels across the country to a spot decided upon among the sand dunes of Indiana, for the purpose of making one of those great big pictures for which Selig is famous, an accident occurred that caused no little excitement and likewise expense. The sacred monarchs of the desert were going along in their peaceful but ungraceful strides, unheeding the honk! honk! of the joy riders approaching in the rear. A sudden bump—a cloud of dust—a few feminine screams and more dust, and when the worst was over and the debris was cleared away, it was doubtful whether the camels or the auto had gotten the worst of it; as, in the sudden encounter, a few upper cuts from the camels hoofs had made a telling effect upon the enemy, to say nothing about the ruffled disposition of the speeders who found it was not a milk wagon they had hit, but a new experience they won't forget soon. The camels are back on the job—the auto is in the shop.

The production of "Human Hearts," with Hal Reid in his part created by him almost a score of years ago, is in preparation and will be ready for an early release.

The announcement of the fact that William B. Patten has been secured for a special production of "The Minister's Son," in film by the Selig Polyscope Co. has caused no little comment, and will be looked forward to with favor by every exhibitor in the East, South and Middle West, through which territory he has toured for the past twelve years with his various productions.

The Selig Polyscope Co. has in preparation a production that will cost more money and more time in perfection and detail than any picture yet attempted in the moving picture field. To say that this film will prove a surprise, is putting it mildly. It will represent the laborious effort of over six months and the outlay of a fabulous sum, when it comes to buying exclusive and protected rights. Few would dare attempt even the negotiations for such a deal. For obvious reasons, it is deemed advisable to withhold the announcement of the title for a short time. Watch for page announcement.

"I wonder what these camera men are doing on the train headed for Reno?"

"Don't know, Sid. See their baggage is all marked with a diamond S."

Sid (with suppressed emotion), "Can it be possible then—my dream—?"

(Dejected) "I fear the worst—"

(In desperation) "What! Ho!! he promised—"

"To h—l with the promise. The cook that set your dough used salt instead of yeast."

The train pulls out amid the cheering throng and the knight errants stand like lambs led to slaughter, amid the dying strains of the Swan Song.

In the "Vengeance of Millesaunte," now in preparation the Selig Polyscope Company presents a mediaeval story of great power and interest, affording not only opportunity for strong dramatic work, but for a very great production, including all the pageantry and state of a tournament at arms before King Louis X.

The plot hinges upon the ancient right of an accused person to demand a champion, who shall fight in the lists. The decision of the judges depends upon that champion's success or failure.

NOT FOR ADVERTISING PURPOSES.

John Collier of the Peoples Institute New York, is doing some excellent promotion work for the motion pictures. He has just returned from a big civic society convention in St. Louis, where he did much to popularize pictures, and this week he gives exhibitions before another big convention in Rochester, N. Y. It would seem that the mantle of the late Chas. Sprague Smith had fallen upon the shoulders of John Collier.

MIXING THE GAUMONTS.

The statement was made at the recent meeting of "independents" in Cincinnati, Ohio, that Gaumont had severed his relations with the Motion Picture Patents Company and would join the "independents." It was announced that this was a "great victory."

The fact of the matter is that the American Gaumont Co., organized to exploit the Gaumont Chronophone in this country, is the concern involved in the report. The person who made the announcement at the "independent" meeting failed to note the distinction. Here is the official announcement made by Mr. Herbert Blache, president and treasurer of the American Gaumont Co.:

June 23, 1910.

Film Pub. Co.,
1 Madison Ave.,
New York City.

Gentlemen:

We beg to inform you that the Gaumont Co. of New York has no longer any connection with the Societe des Etablissements Gaumont of Paris, or with any members of that Company, their interests having passed into the hands of new parties, at the head of whom is the President of our Company, Herbert Blache, the former Secretary and Treasurer of the Company.

The Company will continue business as heretofore, but will make considerable extensions.

Yours very truly,
GAUMONT CO.,
H. Blache, Pres. & Treas.

Film Rental Bureau
In keeping with the rapid advancement of the motion picture business.
OPEN DAY AND NIGHT
Write, wire or call at our new quarters,
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O. T. CRAWFORD FILM EXCHANGE CO.
FOR SALE CHEAP
1,000 second hand opera chairs.

NEW HOUSE FOR BROADWAY.

Saxe Opens "Times Square Theatre" With Straight Pictures—Patronage Good.

Saturday, June 25, marked the opening of the Times Square Theatre, recently erected at 1446 Broadway, New York City. It is situated next the New Albany Hotel, Broadway and 41st street, in the very heart of the theatrical district. For the purpose of installing this show, the entire building was leased and remodeled. All floors were torn out to make room for a high, well ventilated auditorium.

The walls, both inside and outside, are covered with sheet metal work. The front is a handsomely designed tower effect with box office protruding and swinging doors either side. Hundreds of Tungsten lamps light the towers clear to the apex and dazzle the passer-by. Even more lights are to lend brilliancy to this tower, according to Manager Eugene R. Lee, who says that before he is satisfied, the front will be a second "Dreamland" towers and one of the sights of Broadway.

Interior decorations of stamped sheet metal, strictly fireproof. The color scheme is dark green—handsome green theatre chairs, and green incandescent bulbs giving plenty of light to the auditorium but shaded from the screen and from the eye by artistic green shades. The auditorium which seats 250 persons has a balcony seating about one fourth that number. Above the balcony is a specious operating booth, thoroughly fireproof. A Motiograph projecting machine is used, giving an extremely clear, steady and well defined picture.

M. H. Saxe, owner of the Times Square Theatre was formerly connected with the Saxe Film Exchange, 14th street, New York City. He is an old one at the moving picture game. He believes in a straight "picture show," eliminating vaudeville entirely. Mr. Saxe runs four reels of licensed pictures and one illustrated song. He says that person after person has expressed the opinion after visiting his place that they were very glad to find a theatre devoted entirely to pictures and not tainted with the lower class of vaudeville.

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AMERICAN FILM SERVICE

"HOUSE OF SPECIALS." 77 South Clark Street, CHICAGO

CHICAGO LETTER

(Continued from page 8.)

drawn so heavily had legitimate attractions been of the right type and of the character desired by the theatre-going public. Mr. Emery also claims that just as there are cycles of prosperity and periods of depression in legitimate theatrical business, so there are times when new types of entertainment are the fad, rising rapidly to their zenith and then disappearing in oblivion. Mr. Emery classes moving pictures among the fads and fortells for them a brilliant, but short life; and, in the same breath, he prophesies that legitimate attractions will be more popular and greater money-makers in a short time than ever before.

I quite agree with my friend in his optimistic outlook for the legitimate, with which I was connected for a number of years, just as I agreed with his statement that legitimate business now suffers because due intelligence is not bestowed on the devising and selection of what legitimate theatre-goers want. But I showed him that, so far from being a fad, the moving picture has been "coming" for many years and that, having arrived and finding such fruitful soil, it has become so firmly established and well grounded in public opinion that its expansion and permanency have long since been assured.

Is it not strange that so many people connected with the drama and kindred entertainments are enemies of the moving picture, or, if not enemies, at least depreciators? It is the old "dog-in-the-manger" policy and must be expected; and just as surely is it to be expected that the coddled old dog must cease his growling and be content to lie in his own corner.

The moving picture has been an actual benefit to real legitimate road attractions, in that it has been instrumental in driving the misrepresented, the weak and the undeserving attractions from the road. No longer can a low-browed, so-called "manager" gather together a few nondescript barnstormers and a few sheets of stock paper and hike to the small towns to "skin the Rube." And no longer can that other gentleman of more crafty type get in his fine work—the fellow who sends out an agent with "phony" printing, making people believe that a metropolitan show is coming along, then engages a few "hamfats" of both sexes and sends them out to play at first class theatres at first-class prices. I have seen all this done and rejoice that the picture theatre has made such rascality impossible.

The Henry Millers, the Sotherns and others in their class can ill-afford to speak lightly of the moving picture; but, whether they praise or blame, they can affect but little its triumphant progress.

Chicago Film Brevities.

H. R. Blair, popularly known as Russ Blair, owner of the Princess Theatre, Elkhardt, Ind., was a visitor last week. Mr. Blair has been an engineer on the L. S. & M. S. R. R. for thirty-nine years, and has been engaged, on the side, in the moving picture business for one year. That is, he owns the Princess, but leaves its management to Chas. Baker. The princess uses straight moving pictures and songs. The house will be run all summer, as the ventilation is excellent, the air being changed every seven minutes by exhaust fans.

The Gaiety Theatre, of Galesburg, Ills., will be finished early in July. The new house will have a capacity of 700, and will be opened as soon as finished. This theatre is on the Thielen circuit and is the tenth in number managed by Mr. Thielen.

F. W. Lynch informs me that advance copies of Kalem releases for the week of June 27th, which have already been shown to Exchange men here, have been commented upon most favorably. "The Miner's Sacrifice," a thrilling Western drama, was released Wednesday, June 29, and "The Colonel's Errand," an Indian story will be released Thursday, June 30. Both these films are said to be equal to Kalem's best efforts.

Bill Wright, the hustler incarnate of the Kalem Co., spent Saturday and Sunday, June 25 and 26, in Chicago. He came here after visiting exchange men at Pittsburg and Cincinnati. He reports business and conditions very satisfactory throughout the section visited by him.

PICTURE MEN WIN OUT.

The moving picture shows won a battle at the State House, Baton Rouge, La., June 16, last night, without representation. It was in the instance of the Moise Charity Hospital bill, which provides for an increase of the licenses from $25 to $50. Mr. Sturges Q. Adams, attorney for the Board of Administrators of the hospital, spoke vigorously for the favorable report of the bill when it came up before Mr. Gay's City Affairs Committee, but when it came to a vote it failed by one vote, the committee standing five to four.

COMPLAINS OF BOY OPERATORS.

At a meeting of the Motion Picture Machine Operators' Union of San Francisco, Cal., on June 18th, it was said that the Union in that city was on the down grade and that unless something was done immediately the organization would soon be a thing of the past.

THE JOYS OF AN EXCHANGE MAN.

President Wood, who was the principal speaker at the meeting, stated that a number of proprietors of nickeldeons had recently adopted the plan of hiring boy operators and taking them into the firm. This makes it impossible for the Union to demand that they become members of the organization.

It has been found in many places that these operators were under age and were operating machines without the least knowledge of the mechanical departments. Pretty soon, there will be some big explosion to take place in which some one will be hurt, and then public sentiment will again be brought to bear against the motion picture theatre. It is the purpose of the Union to only have licensed operators who have passed a thorough examination and know fully how to operate such machines.

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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

DE WITT C. WHEELER.

"DREAMING OF YOU."—Poem by Tell Taylor; music by J. M. Wilcockson; published by Wilcockson Music Co., Hammond, Ind. One of the "dreamy" songs which, when of a high order, always please, as this one is sure to do. The waltz melody of the chorus is in a beautiful theme and captivating in the extreme. The slides are really remarkable for their beauty. They illustrate not only the song, but illustrate what a beautiful country this is and what picturesque spots there are in it, if one only has the artistic eye to find them.

"I WANT SOME ONE TO FLIRT WITH ME."—Words by Sterling and Costello; music by Albert Von Tilzer; published by York Music Co., New York. Sterling and Costello, both individually and combined, always produce good lyrics and this song is no exception. The music by Albert Von Tilzer has made this song a hit and one hears it everywhere. Slides that suit the lyrics to the letter are produced in Wheeler's usual style, including several novelties.

"LOVE KEEPS THE WHOLE WORLD YOUNG."—Music by Will L. Becker; words by Saul M. Aronson; published by M. Witmark & Sons, New York. A waltz ballad of the usual high order published by this house. Illustrations for this song surpass anything yet turned out by Mr. Wheeler. There are not only more novelties, but novelties of a new order that have never before been seen in a song slide. The first good point about the set is that it illustrates the lyrics perfectly. Secondly, much of the scenery was obtained on one of Mr. Wheeler's trips out west; if you don't know what a Colorado sunset is, see this. Thirdly and lastly, the posing is excellent and the coloring rich, true to nature, and very pleasing.

"I'LL BUILD A FENCE AROUND YOU."—Published by F. A. Mills, New York. This is Mills' latest hit and is said to be a "peach." Illustrations by Mr. Wheeler might be called "the set of novelties." By novelties we mean pictures that are out of the class of straight or ordinary pictures; pictures that are the slide manufacturer's own conception of an idea to illustrate a lyric in an appropriate but clever manner. If all ballads were to be illustrted simply with two lovers in different positions, the illustrated song would soon become monotonous. Novelties are now the backbone of the set.

"BACK TO THE BLEACHERS FOR MINE."—Words by Harry Breen; music by Albert Von Tilzer; published by York Music Co., who last summer published the baseball hit of the season, viz., "Take Me to the Ball Game." This year they have outdone themselves, as "Back to the Bleachers for Mine" is far better. The song itself is excelled only by its own illustrations, which are clever, humorous to a high degree, and altogether the work of a master hand. To say it is out of the ordinary is expressing mildly the quality of this set. Nearly every slide is a novelty and is comedy. Baseball "fans" galore. A set that should please all in this baseball-mad country."

"SILVER BELL."—An Indian ballad; words by Edward Madden; music by Percy Wenrich; published by Jerome H. Remick & Co., who consider this song the best in their catalogue, and their summer hit. Their predictions seem to be verified, as the story as well as the melody is captivating. A set of slides with the soft moonlight effects, gorgeous costumes, taken in country abounding in natural beauty, is produced by the ancient firm of De Witt C. Wheeler.

"THE MAN IN THE SILVERY MOON."—Words by A. Seymour Brown; music by Nat. D. Ayer; published by J. H. Remick & Co. The story tells of a moonsick maiden who imagines the "man in the moon" is real. While the idea is not a new one, the writer has worked out his theme in a novel way. The illustrations are a set of highly artistic poses that are a credit to the song slide business. They are clever in conception, beautifully colored, and contain many new ideas in the form of novelties. These novelties are far different, far more delicate and beautiful, and worked out more skillfully, than novelties heretofore produced. It would seem that earnest effort had been employed to make this set one of the best ever published.

SCOTT & VAN ALTENA.

"SOMEBODY ELSE, IT'S ALWAYS SOMEBODY ELSE."—A pathetic little love ballad set to excellent music by Geo. W. Meyer. Words by Jack Drislane; published by F. B. Haviland, New York. A set of slides have been produced for this song that not only contain a more than usual number of the Scott & Van Altena novelties, but are posed for by unusually handsome models in picturesque places, and are colored with good taste by some one with a thorough knowledge of the subject. It is a pleasure to look at this set.

"HELLO, MISS LIBERTY."—March song with music by Fred Fischer; published by the Fred Fischer Music Pub. Co., New York. Words by Thomas J. Gray tell of how Americans, after they have traveled over the various countries abroad, are glad to see their own land again. The slides include many scenes of European countries that are both interesting and instructive.

"BLAZE OF GLORY."—A fine march song by Abe Holzman; published by Leo. Feist. The illustrations are striking scenes, portraying the glories of the good, old U. S. A.; deeds which we have done and of which we are justly proud. Striking novel effects with fine photographic quality and coloring make this a set which all will surely admire.

"THE SONG THAT FINDS AN ECHO IN MY HEART."—Words by Richard Buch; music by Theo. Morse; published by Theo. Morse Music Co. A sentimental ballad with beautiful illustrations. There keeps passing through the mind of the youth the strains of that old-time air, "O, My Darling Nellie Gray," recalling his Southern home and friends. Fine models, charming settings, beautiful coloring, with the usual novelties, make this a very fine set.

"YOU FOR ME WHEN YOUR WIFE'S AWAY."—Words by A. Longbrake; music by Ed. Edwards; published by The Jos. Morris Co. A song with comedy and comedy illustrations. One girl prefers the company of another's husband, consequently the title, music and slides that are full of funny situations, with characteristic high quality of work throughout from poses to coloring. Novelties, too, make this set an attractive one.

"TOOT YOUR HORN KID, YOU'RE IN A FOG."—A novelty song with words by Jos. Mittenthal; music by Jos. M. Daly, and published by Daly Music Co. Obadiah, a country lad, loves little Mary, but to all his pleadings comes her answer of "Toot, Your Horn, Kid, You're in a Fog." Of course the illustrations are fine, with plenty of variety and novel effects. In the last slide Mary and her city friends shout to Obadiah as they fly past his auto in their faster machine.

"IF THIS ROSE TOLD YOU ALL IT KNOWS."—Words by Jack Mahoney; music by Theo. Morse; published by Theo. Morse Music Co. A pretty sentimental ballad with a very sweet tone. Most of the pictures for this set were taken in gardens, making the set a most desirable one, as it abounds in beautiful flowers of all colors, a veritable riot of color. The models are good, exceptionally so. Novelties, too, are not lacking.

"YOU CAN'T FEEL LONESOME WHEN YOU'RE BY YOURSELF."—Words by Arthur Longbrake; music by Ed. Edwards; published by The Jos. Morris Co., N. Y. A tuneful ballad, treating of a lonely youth whose sweetheart had left the day before, never to return. The slides for this song show him in his loneliness, and also during the happy days when they were together. The youth and maid are fine looking and their choice of "loving nooks" is exceptionally good, as the slides will show. The coloring effect is beautiful and the set contains, as usual, novelties.

"HURRAH! FOR THE SUMMERTIME."—Words by Geo. Whiting; music by Harry Von Tilzer; published by Harry Von Tilzer Music Pub. Co. This song has a most rousing air, having already made a hit. The story is about four men who have just put their wives on the train for the country and are jubilant over it. The song is great, so are the slides. The remarkable effects shown in some of the slides of this set are truly wonderful. The set winds up with the men riding swiftly away for a "high old time" on Halley's Comet.

ALFRED L. SIMPSON.

"DARKEY MOON."—Written by Jones and Deeley and Stanley Murphy; published by Shapiro. A good ballad telling the love story of lover and his sweetheart from youth to age. Simpson has made a set of slides that is certainly the kind of work he excells in. The models are not the ordinary "coons," but the real plantation darkies in real Southern surroundings.

"THE KISS OF SPRING."—Words by Phil Staats, composer of "Some Day When Dreams Come True"; music by Walter Rolfe; published by Walter Jacobs, Boston, Mass. This is one of the song hits of the season. The lyric is of great poetical merit, and the music truly classic. Simpson has selected a beautiful girl for his subject and has made a great set of pictures of true artistic merit.

"WHEN THEY GATHER THE SHEAVES, MARY DEAR."—A simple ballad of the pastoral type, set to an appealing and appropriate melody; words are by C. M. Dennison; music by that ever-popular composer, J. Fred Helf; published by the J. Fred Helf Pub. Co. These qualities, combined with the artistic slides Simpson has made for this dainty little ballad, are sure to make a hit with any audience.

"IF I MUST SAY FAREWELL, KATE LET ME KISS YOUR LIPS GOODBYE."—Words by Robert F. Roden; music by J. Fred Helf; published by Helf Pub. Co. A very fine ballad in the best style of the above-named composers, who are so well known to the amusement loving public. The slides are very beautiful and are in the best style of Simpson. The photography is great, the coloring exquisite.

"MY SUNDAY GIRL."—Lyric by Earle C. Jones; music by N. S. Carter; published by J. H. Aufderheide Publishing Co., Indianapolis, Ind. The hero of this ballad has indeed a great many strings to his bow, but his "Sunday Girl" is the only one whom he really loves, as is told in very dainty way, and Simpson has made a pretty set of slides, pretty grils, clever posing, amid beautiful surroundings.

THE HENRY B. INGRAM CO., KINGSTON, N. Y.

"TELL HER I LOVE HER SO."—De Fayes beautiful ballad sung by Brignoli, Patti, Guille and many other famous singers. This song will never die. It is one of the grandest love songs ever written and is a favorite wherever good ballad singing is appreciated.

"WHEN THE ROSES KISSED THE AUTUMN LEAVES GOOD BYE."—One of James Brockman's best songs: published by the Seminary Music Co., New York. A song full of sentiment and pathos.

"I'M GOING MAD OVER YOU."—A plaint of a disappointed lover, published by the Gotham Attucks Co., New York. A good song and pretty pictures made in the Shawangunk Mountain in Ulster County.

"FOR THE LAST TIME CALL ME SWEETHEART."—Song by Cecil Mack and Louise A. Johns; published by the Gotham Attucks Co., New York. A ballad of high merit, beautiful music and ought to be a classic. The pictures for this song were taken on the private estate of Mr. James McElhone, at Ellenville, New York, and are unexcelled in their quality and finish.

"ANYWHERE."—Jeff Branen and Bert Grant's great song; published by the Jeff T. Branen Music Co., New York. Beautiful pictures posed in the romantic Fantinekill Glen in Ulster County, N. Y. Their romantic beauty is hard to equal.

"RED, RED, ROSE."—Song by Alex. Rogers and Will Marion Cook. This is the famous song sung by Abbie Mitchell Cook in Williams and Walker's production, "Bandanna Land." The pictures for this song were made in the famous Pink Laurel Grove on the estate of Tommy Shields, the old New York politician, way up on the edge of Sundown, in the Lackawack Valley, New York. These pictures are surpassing in their beauty.

"LENORE."—Beautiful high class ballad by Henry B. Ingram. The theme for this song was taken from the sad romance of Heloise and Abelard. This song has been sung by some of the best singers in

KALEM FILMS

GRANDMOTHER

Issue of Wed., July 13th **Length 985 Ft**

A dramatic production that will appeal to all.

Every man, woman and child loves "Grand mother." This remarkable picture shows Grandmother at her best. Magnificent in photography. Intense in action.

CORPORAL TRUMAN'S

WAR STORY

Issue of Friday, July 15th **Length 910 Ft.**

Every school child in the land should see this great picture. Every G. A. R. veteran will applaud its marvelous truthfulness. At a G. A. R. reunion on Memorial Day, Corporal Truman is called upon to tell the story of his empty sleeve, and the story as he tells it is shown in the pictures which embody a big battle scene and the perilous adventures of Corporal Truman as a spy in the enemy's camp.

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Release of Wednesday, July 6

A Darling Confusion

Length, approx. 484 feet

Released with

THE OTHER JOHNSON

Length, approx. 538 feet

Scene from "The Other Johnson"

Here is another scream comedy from the "House of Comedy Hits." Wire your exchange for an early booking and don't forget the posters.

Saturday Western Dramatic Release

We are making record breaking Western pictures.

We have the best equipped studio in the West. Results show in our

Release of Saturday, July 9

THE UNKNOWN CLAIM

Length, approx. 997 feet

Scene from "The Unknown Claim"

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BIOGRAPH FILMS

Trade Mark.

Trade Mark.

A Regeneration, with Love the Mediator

Released July 4th, 1910

THE PURGATION

A Regeneration, with Love the Mediator

In this Biograph subject is shown the moral influence of love over an unfortunate, misguided youth. He enters the house to steal, but encounters a sleeping girl, who has dozed beside the crib of her baby sister, where she is keeping vigil through a spell of illness. The sight of purity and innocence arouse higher thoughts and he determines to put the past behind him. However, his determination is put to test, and he through a series of trying incidents remains adamant in his high purpose, and at times when his trials are the severest his determination is the firmest.

Approximate Length, 988 Feet

Released July 7th, 1910

A MIDNIGHT CUPID

Love's Messenger in a New Guise

Here is a young man of wealth bored by the artificiality of social life. He finds a drunken tramp who has a letter in his pocket begging him to return to his home in the country from whence he came when but a small boy. The idea to take the tramp's place in the country is irresistible, and so he goes disguised as the tramp to take his place. Here he falls in love with the pretty daughter of a farmer, and all goes well until the real fellow turns up. An elopement is resorted to, the girl not knowing the position of her new sweetheart. She, of course, is amazed, as is her father, who pursuing, enters just after the marriage ceremony is over. The old man is delighted at becoming the father-in-law of a man of station.

Approximate Length, 997 Feet

Love's Messenger in a New Guise

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Date.	Subject.	Class.	Length, Feet.
June 13	In the Boarder States	Civil War Drama	990
June 16	The Face at the Window	Drama	997
June 20	Never Again	Comedy Drama	590
June 20	May and December	Comedy	364
June 23	The M[illegible]ne-Table	Drama	996
June 27	A Ch[illegible]lse	Dramatic	994
June 30	Mugg[illegible] Sweetheart	Comedy	982
July 4	The J[illegible]	Dramatic	988
July 7	A Mi[illegible]	Comedy	997

[illegible]ON CO.

June 14	The [illegible]ill	Drama	745
June 14	Uni[illegible] Saving Drills.	Educational	250
June 17	A Central American Romance	Melodrama	1,000
June 21	Bootles Baby	Dramatic	690
June 24	The Judgment of the Mighty Deep.	Dramatic	1,000
June 28	The Little Fiddler	Dramatic	990
July 1	The Stars and Stripes	War Drama	1,000
July 5	The Tail of Two Coats	Comedy	425
July 5	Equal to the Emergency	Comedy	575
July 8	A Wireless Romance	Dramatic	995

ESSANAY CO.

June 15	A Honeymoon for Three	Comedy	1,000
June 18	The Bandit's Wife	Drama	1,000
June 22	A Victim of Hate	Drama	1,000
June 25	The Forest Ranger	Western Drama	...
June 29	C-H-I-C-K-E-N Spells Chicken	Comedy	284
June 29	Pat at the 400	Comedy	716
July 2	The Bad Man's Last Deed.	Western Drama	1,000
July 6	A Darling Confusion	Comedy	484
July 6	The Other Johnson	Comedy	538
July 9	The Unknown Claim	Drama	997

GAUMONT

June 14	At the Dawning	Mediaeval Drama	915
June 18	Ester and Mordecai	Biblical Drama	645
June 18	The Spanish Frontier	Scenic	325
June 21	Princess and Pigeon	Comedy-Drama	490
June 21	Hercules and the Big Stick,	A Mythological Phantasy	505
June 25	How Unde Got Wise	Comedy	535
June 25	Lakes at Eventide	Scenic	405
June 28	The Elder Sister	Dramatic	720
June 28	The Unlimited Train	Comedy	295
July 2	On the Threshold	Dramatic	635
July 2	Motoring Among the Cliffs and Gorges of France	Scenic	315
July 5	The Clink of Gold	Farce	520
July 5	Life in Senegal, Africa	Travelogue	425
July 9	The Invincible Sword	A Mystic Drama	880
July 9	Ruins of Mediaeval Fortifications in France	Historical	125

KALEM CO.

June 10	The Exiled Chief	Drama	995
June 15	Mistaken Identity	Comedy	885
June 17	The White Captive of the Sioux	Dramatic	880
June 22	The Wanderers	Drama	895
June 24	The Cheyenne Raiders	Indian Drama	950
June 29	The Miner's Sacrifice	Dramatic	905
July 1	The Colonel's Errand	Dramatic	935
July 6	The Hero Engineer	Dramatic	915
July 8	Attack by Arapahoes	Dramatic	880

LUBIN MFG. CO.

June 16	Red Eagle's Love Affair	Comedy Drama	975
June 20	The Road to Happiness	Romance	600
June 20	Poetical Jane	Farce	350
June 23	The Motion Picture Man	Comedy	955
June 27	Apache Gold	Dramatic	950
June 30	Faith Lost and Won	Dramatic	960
July 4	His Child's Captive	Drama	950
July 7	Ferdie's Vacation	Comedy	950

MELIES.

June 9	Love's "C. Q. D."	Drama	950
June 16	A Texas Joke	Comedy	950
June 23	White-Doe's Lovers	Drama	670
June 23	The Stranded Actor	Comedy	280
June 30	The Ruling Passion	Dramatic	950
July 7	The Little Preacher	Cowboy Comedy	950

PATHE FRERES.

June 13	Childish Escapade	Comedy	548
June 13	Micro-Cinematograph	Educational	354
June 15	The Bone-Setter's Daughter	Drama	813
June 15	The Barry Sisters	Acrobat	138
June 17	Poor but Proud	Drama	495
June 17	Max Makes a Touch	Comedy	423
June 18	White Fawn's Devotion	Indian Drama	950
June 20	Reconciliation of Foes	Colored Drama	948
June 22	Perseverance Rewarded	Comedy	443
June 22	Riding School in Belgium	Educational	535
June 24	A Curious Invention	Trick Comedy	472
June 24	Catching Fish with Dynamite.	Colored Scenic	459
June 25	The Great Train Hold-up.	Sensational Drama	950
June 27	Caesar in Egypt	Colored Drama	456
June 27	Save Us from Our Friends	Comedy	479
June 29	Napoleon	Historical	916
July 1	Rebellious Betty	Comedy	397
July 1	Inside the Earth	Spectacular	518
June 2	Max Foils the Police	Comedy	571
July 2	Riding Feats by Cossacks	Educational	338
July 4	The Runaway Dog	Comedy	384
July 4	The Rhine from Cologne to Bingen,	Colored Scenic	525
July 6	Love Ye One Another	Colored Drama	502
July 6	Jinks Has the Shooting Mania	Comedy	466
July 8	Bighearted Mary	Dramatic	777
July 8	Col. Roosevelt Reviewing French Troops,	Topical	180
July 9	The Champion of the Race	Comedy	950

SELIG POLYSCOPE CO.

June 13	Romeo and Juliet in Our Town	Comedy	1,000
June 16	Opening an Oyster	Educational	1,000
June 20	Opening an Oyster	Educational	1,000
June 23	Our New Minister	Pastoral Drama	1,000
June 27	The Long Trail	Indian Drama	1,000
June 30	The Fire Chief's Daughter	Dramatic	1,000
July 4	Go West, Young Woman, Go West.	Comedy	990
July 7	The Way of the Red Man	Indian Drama	1,000

URBAN ECLIPSE.

June 15	The Gum Shoe Kid	Comedy	428
June 15	A Trip to Brazil	Travelogue	572
June 22	A Child of the Squadron	War Drama	595
June 22	An Excursion Into Wales	Travelogue	430
June 29	St. Paul and the Centurian,	Semi-Religious Drama	955
July 6	A Russian Spy	Drama	688
July 6	Tropical Java of the South Sea Island,	Educational	312

VITAGRAPH CO.

June 14	The Russian Lion	Dramatic	948
June 17	"Davy" Jones' Landlady	Comedy	935
June 18	Ito, the Beggar Boy	Japanese Drama	—
June 21	The Little Mother at the Baby Show,	Dramatic	975
June 24	A Family Feud	Dramatic	998
June 25	By the Faith of a Child	Dramatic	885
June 28	When Old New York Was Young	Comedy	950
July 1	Saved by the Flag	War Drama	570
July 1	Wilson's Wife's Countenance	Comedy	427
July 2	Old Glory	Historical	945
July 5	A Boarding School Romance	Comedy	998
July 8	Between Love and Honor	Dramatic	917
July 9	Becket	Tragedy	998

VITAGRAPH

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A BOARDING SCHOOL ROMANCE

Refined Comedy, telling a delightful love story in the way that only "Vitagraph Life Portrayals" can tell them. Approximate length, 998 feet.

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BETWEEN LOVE AND HONOR

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For Release Saturday, July

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HISTORICAL TRAGEDY of the Twelfth Century, relating to the tragical fate of Thomas a Becket, Archbishop of Canterbury. A magnificent production, correct in detail and with superb scenic backgrounds. Another Vitagraph masterpiece. Approximate length, 998 feet.

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H. F. Hoffman

The Film Index

Scene from Pathe's Release of July 22, "The Cowboy's Sweetheart and the Bandit"

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JULY 16, 1910

CASUAL COMMENT

NOT all Americans are good sports. That must be the conclusion any disinterested person will arrive at in view of the rumpus that has been kicked up over the defeat of Jeffries by Johnson. The talk about race prejudice is all rot; it's just a case of "sore head" with the majority of the fellows who are objecting to the exhibition of the Johnson-Jeffries contest pictures. Their "holler" would have been all the other way if Jeffries had won. Now, why can't they take their medicine like men and view the matter in a sensible light. Because a few drunken bums have attempted a demonstration in one or two cities, the truth of which has been greatly exaggerated by the newspapers, it is proposed to prohibit the exhibition of the pictures of the contest for fear that there will be more rioting. The truth of the matter is that those who propose to stop the pictures are angry because a white man has been whipped by a "nigger."

So far as the question of race supremacy is concerned the contest has proved nothing more than the fact that Johnson was a better man than Jeffries. Neither men are representative, but as a news event the pictured story of the meeting will have real interest and appeal to the thousands of people who were unable to attend the event itself at Reno.

The strangest features of this ephemeral protest is the attitude of some newspapers. Notable among these is the New York Times which editorially asserts that because the fight is a thing prohibited by law the pictures of it should also be prohibited. Now, the New York Times as a great newspaper, took particular pains to provide its readers with a minute account of the fight. It advertised at great length that an exprize fighter of renown had been engaged to report the event and that its readers would have the best obtainable story. When the event took place the Times printed the story with great exactness.

As a matter of fact the pictures belong to the same category of World's information as the newspaper accounts; the only difference is in the method of telling the story. But, if any one should suggest to the Times' editor that he should bar the story from his columns because the flight was barred from New York state he would laugh at the proposer. The Times' editor would take the position, also that by giving publicity to such events he assists in abolishing them. This is not the real reason for the Times printing the news of the fight, but it is what the editor will say if you corner him. The fact is that he did it to sell his paper.

There is no attempt on the part of the picturemen to claim that they are making the pictures in the interests of anyone or thing other than themselves; consequently the Times' editor intimates that they are "low speculators." If they wanted to assume the high moral position of the Times man they might say with greater reason that the effect of the pictures would go farther to abolish such events than would the newspaper stories.

But all this is beside the question. There will be a fine series of pictures of the fight—the finest that have ever been taken of any event of public interest. Those pictures will eventually be exhibited in every city of importance in the world. Even the officials and editors who just now are filling columns of newspaper space in denouncing them will drop around to see the fight pictures, and when they see them, will agree that they are GREAT.

Just by way of information here is a message from J. Stuart Blackton, sent from Grand Island, Neb., while on his way back to New York from Reno with the negatives of the fight:

"Fight pictures successfully taken, giving choice of three negatives by different angle lenses. Knockout round probably the most sensational and spectacular scene ever pictured.

"Three Essanay, three Selig and four Vitagraph cameras on the job, ten in all, completely covering everything of interest. Wonderful set of preliminary pictures of principals training and of notable sporting celebrities which will, with fight pictures, constitute the most remarkable motion pictures of their class the world has ever seen.

"Vitagraph staff coming home on Overland Limited with Jack Johnson's party. Ovations, celebrations, brass bands and speeches at every stop. We are taking pictures all along the route. Will arrive in New York on Friday."

What do you know about that?

A LITTLE side excursion to the town Lubin owns for a Fourth of July vacation gave us a glimpse of the wonderful strides being made by the Lubin Manufacturing Co. We regret that the work of equipment of the new plant was not sufficiently advanced to enable us to tell the whole story at this time, but we wish to assure our readers that when the truth does come out it will give them something to think about.

Just to prepare you for what is coming we will say that the new Lubin studio building is big enough to enclose any other studio in the United States. It is a whale for size. Many novel features enter into its structure. Then there is the manufacturing building where the negative films are developed and prints made. It will have an enormous capacity—greater than there would seem to need of. But the Lubin folks have calculated that America is destined to supply the World with motion pictures and that their plans will be none too big.

When all this big establishment is completed the very interesting story of it will be told in The Film Index. It will help you to appreciate how big the motion picture business really is and what efforts the licensed manufacturers are making to produce the finest pictures in the world.

Of course we had to see "Pop" Lubin, but to get a look at him one is obliged to go over to Atlantic City, where he lives. Although he has a fine home in the Chelsea section on Atlantic avenue, "Pop" Lubin really lives on the Boardwalk, and every man, woman and child are on speaking terms with him. It takes him a longer time to walk from the Ilesworth to Young's hotel than any ordinary man would require to go the length of the Boardwalk; and that does not mean that he is not a good traveler, either. But its "Hello Pop," "Morning, Mr. Lubin," "Ho, Lubin," about every other step from the time he sets foot on the promenade until he finally tears himself away and hustles home to get a little rest. That's what keeps him looking so young.

On the occasion of our visit there was a squad of Lubin camera men at the "old pier" preparing to take pictures of the airship flights which took place on July 4. Whether the pictures of that event were a success or not we have not heard. The flights were not as successful as was hoped owing to a strong breeze and the large crowds which fairly swarmed over the machines.

"Pop" will tell you that he is out of the picture business and that he has turned it over to his son-in-law, Ferd Singhi; and to a great extent, this is true, although Mr. Lubin still keeps a weather eye on the proceedings. Mr. Singhi, however, has succeeded in acquiring a wide knowledge of the art of picture making and is practically the executive head of the Lubin Mfg. Co. The works are operated under his direction with the aid of a staff of capable department heads. The results are shown in the excellent pictures which the company is producing these days. Look out for even better things when the new plant gets into commission.

E. H. MONTAGUE, otherwise "Monty," well known in film circles in the United States, went to Chicago for the Fourth. (As if it were not hot enough in New York.) He has returned with a wild yarn about a new toddie said to have been invented by Jim McQuade, The Index's Chicago man. "Monty" claims that McQuade has all the patent and other rights on this toddie and that he was endeavoring to sell them to two of the "licensed" manufacturers of Chicago on the Fourth. Owing to the fact that the Chicago licensees are active members of the "Blue Ribbon Movement" (Pabst), there was nothing doing on Mac's toddie proposition; they even refused to pay royalties. The basis of the idea is that the sugar must be dissolved by the melting ice instead of water. The objection was that one would have to go to a hotter place than Chicago or choke before the tipple could be prepared, and none of the film men seemed quite ready to go to that place just yet.

CONCERNING lighted picture theatres, or, as The Film Index has termed them "light houses," the editor had the pleasure of observing the effect of the latest appliances intended to remove the chief objection to motion pictures—darkness.

Every picture theatre manager knows that parents dislike to have their children attend dark picture theatres.

Every picture theatre manager knows that the reason the law forbidding children under sixteen years of age to attend picture theatres un-

(Continued on page 30.)

MAX LINDER, THE INIMITABLE

Celebrated and Versatile Pathe Artist

AH, there's Max! Now for something good!" It's thus that the appearance of one of our most popular motion picture artists is greeted in every one of our motion picture theatres that are fortunate enough to show films in which the versatile French artist is seen. American audiences have a real affection for him and cheer and cheer him again and again just as if he could hear and appreciate what a hit, he—with his rare talent and inimitable ways—has made with them. When the fact of the matter is that his American friends have never heard his voice, never shaken his hand nor have they ever seen anything but his picture, and still if you were to ask any one of them if he knew Max, he would answer, "Sure I know Max—and a bully good actor he is too, and one a fellow never gets tired of seeing." It's for these warm American friends of the handsome artist that we are writing this sketch, because we know that they will be deeply interested in hearing something of the life and fortunes of their favorite.

MAX LINDER, THE INIMITABLE.

In the first place Max Linder does not come from a long line of the disciples of the great Thespis. His father is the owner of vast vineyards near the city of Bordeaux, France, and holds the position of Mayor of the town in which he lives. Consequently, he is a personage of some importance and wealth and, naturally, entertained for his son all sorts of high ambitions. He tried in every way to discourage the latter's taste for the stage, but Max's longing for the footlights was altogether too strong to be destroyed by his father's ideas on the matter and after many discussions between father and son the former permitted his boy to take the course at the Conservatory of Bordeaux. After completing this course Max decided to lose no time in establishing himself in Paris, for, notwithstanding the temptations held out by his father, Max remained firm, disliking as he did the very smell of his father's wine vats and longing for "gay Paree," where he was sure to find a field for his unusual talents, which even his enemies (if he ever had any) could not but admit were of no mean order. So he finally shook the dust of the good old town of Bordeaux from his heels, leaving behind him many a broken heart among the rich beauties of the place, only to break more hearts among the beauties of the capital.

It was not until Max Linder was settled in Paris that he thought of posing for motion pictures. This line of work appealed to him on account of his being a pantomimist by nature, instinct and choice. We all know that Max can express every emotion without making a sound. With the thought of the cimematograph the world renowned name of Pathe Freres naturally suggested itself to him and soon the big French firm and Max came together, and we all know the result.

The price paid to Max Linder is probably the highest paid any motion picture artist in the world. This is not surprising, as he not only writes his own scenario, but stages and directs them. His contract with Pathe Freres allows him to appear at the Theatre des Varietes in Paris and also at the Olympia. At present he is playing in a very unusual kind of a piece at the latter theatre. In this play Max is seen both on the screen and on the stage. The audience has become impatient on account of the non-arrival of their favorite as it is long past the time for the play to begin, when suddenly their attention is attracted by seeing the one they are waiting for appear on the screen, hurrying from his house in a great state of excitement, fearing he will be late for the theatre.

Fate seems against him, however, for the more he hurries the greater the difficulties that come in his way to prevent him from getting to his destination. Finally the lights go up and then, to the surprise of all, there is Max in the flesh, tattered and torn after his adventurous trip on which the audience has accompanied him. He greets them and tries to explain, but they let him see that they know all about it and, of course, have nothing but sympathy for him. So the play goes on.

The most remarkable thing about Max Linder is his wonderful versatility. Now we see him as the man of the world, and then again as the timid lover, and still again as a ferocious bandit. Each of these roles he plays to perfection. He can be funny—oh, so funny! And then again he can make his audiences sob and weep when the occasion calls for it. In some pictures you look with admiration upon his wonderful physique and the amazing feats of strength he accomplishes with such ease. It is not generally known that Max Linder is not only a thorough all around sportsman, but the champion amateur crack swordsman of France, which means something in a land where the art of fencing is carried to such a high degree of excellence.

Sometime, perhaps, Max Linder may come to America. And how we hope that "sometime" is not too far away. Still we fear that a bridge of gold will have to span the waters that divide the French and American shores before he will be tempted to leave his native land where he has gathered such laurels of success. There is one thing certain, however, when Max Linder does decide to visit America there will be a welcome awaiting him of that hearty kind that Americans know so well how to give to those for whom they have a high regard and esteem.

ANNUAL CONVENTION OF I. A. T. S. E.

The annual convention of the International Alliance of Theatrical Stage Employes, of the United States and Canada, met in Washington, D. C., June 11. The convention will last one week. Seventeen members from the New York branches chartered a car which will leave New York, on the evening of July 9. Headquarters of the convention will be at the National Hotel, Pennsylvania avenue.

MINISTERS INTERESTED.

Within the past 30 days the Kalem Co. has received inquiries regarding motion pictures from about 20 different pastors of churches located all over the United States and we presume all the other manufacturers have also received letters of inqiury from church people.

This indicates a trend in the right direction and proves what we have all maintained that the motion picture industry is still in its infancy and a better class of people are turning towards our enterprise and are taking it up with considerable gain and pleasure to themselves.

THE ROOSEVELT PICTURE PROVES A MONEY MAKER.

Wherever the Roosevelt picture is being properly put on, that is with a descriptive lecture, it is proving a money maker both for the exchange and the exhibitor.

A. R. Boone of the Theatre Film Supply Co. of Birmingham, Ala., reports that the Roosevelt picture is making a good showing for his exchange. In 42 days the picture earned for the Theatre Film Supply Co. $820.00 through his territory and is continually working and the picture proves its popularity wherever shown. Return engagements have been booked in many instances. This indicates what can be done with a feature film when handled correctly.

Several other exchanges have reported even greater earnings.

CLEVER COMEDY DRAMA

Edison Version of Rex Beach's Story "With Bridges Burned"

IT is in the line of comedy-drama that the best pictures produced these days appear. Those little glimpses of human life; of the real events in the existences of real people. Sometimes they run dangerously close to the tragic; at others there are tense dramatic moments, but usually they swing back to the saving humor of the situation and afford one the pleasure of happy reflections.

The Edison players have but recently turned out one of these delightful comedies in a picture adaptation of Rex Beach's story, "With Bridges Burned." The title is ominous: it suggests portentious events. The term "Burning the Bridges" is coupled with conquest at arms when the invading army strikes into the enemy's country with a determination to conquer or die in the attempt. There's no chance for retreat "with bridges burned." The phrase signifies a desperate chance.

This little definition may lead the reader to believe that the picture is another Edison war story. Not necessarily; are there not desperate chances taken daily in the lives of men and women? Have not many of us risked all on a single throw? Have we not gone into a venture "With Bridges Burned," thinking only of success? That's the thought in Mr. Beach's story and it concerns only a young civil engineer and his young wife, who are just beginning the battle.

The picture opens on the office of a firm of contractors. Business has been bad and economy is the rule. Retrenchment hits one of the young men in the firm's employ, who loses his position. He comes to protest; he has a wife dependent upon his efforts and asks to be retained. The senior member of the firm, loth to decide alone, calls in the vigorous junior partner who "hands it" to the young man "straight" and disposes of him with farewell hand shake, taking all the protest out of him.

Going home very much cast down the hero of the yarn relates his experience to his young and lovely wife, who tries to cheer him up. This young woman takes an interest in her husband's business and has been keeping tabs on the newspaper ads. While he is busy holding his head in his hands, she recalls having seen an "ad" for a big contract. Quickly digging up the paper she shows it to him.

EDISON SUBJECT "WITH BRIDGES BURNED"—A HAPPY FINALE.

The contract proves to be a big project in South Africa to be let by a firm in London. It means an expensive trip to England, for this young engineer lives in New York, and with about one chance in ten thousand of winning. The hero scouts the idea—nothing to it; no money to pay expenses, etc., etc. Little wifey digs up a bank book, $1,006.06 on deposit. He still refuses to take the money. Wifey persists; she takes command of the expedition and orders the chief of the engineer corps to obey. He salutes and consents.

Its a pretty scene, rendered doubly so by the winsome sweet-faced, vivacious little wife, who is portrayed by one of the most pleasing and happy-faced women in current pictures. Impossible to mistake her or to fail to catch the spirit of her portrayals, she is convincing.

Acting under orders hubby goes to the office of his former employers and lays the plans before them. It is turned down in "one, two, three" order. No chance. He gets insistent, pounds the desk and makes the firm take notice. He exhibits his bank book; will pay his own, if they will commission him to go after the job and no risk to them if he fails. That's easy, and the firm gives him a letter of credential and good riddance.

EDISON SUBJECT "WITH BRIDGES BURNED"—SCENE SHOWING DOUBLE EXPOSURE.

Hero reports to wifey, commander-in-chief. She is elated and together they go to the bank for the coin, which is obtained with a little pleasant comedy and show of bank notes; also a glimpse of the bank book with a balance of $1.06—a "burned bridge."

A big "liner" slipping by the pier and a forlorn little woman waving a long farewell toward a ship that is fast disappearing in the haze tells of the hero's departure for London.

Arrived at the office of the London contractors young America presents himself and is reluctantly ushered to the presence of a pudgy and presumably red faced individual who is supposed to be the head of the firm. The head is skeptical, but the insistent American literally beats down all opposition and is finally given an armful of specifications and "blue prints" with the warning that he has "five days in which to do three weeks' work."

Grabbing the specifications the young engineer rushes to his hotel and is next shown after 24 hours ceaseless figuring and checking just about exhausted. As he nods with fatigue he sees a vision of his sweet-faced wife standing before him as if to urge him on by her presence, and he pitches into the work again.

In the meantime the picture takes us back to wifey. She is curled up on a bed in a dingy room of a boarding house. You see the little home has been given up—another bridge burn-

ed. She is braving the thing out in her own way all alone.

Back again to London where we find a haggard, sunken-eyed man just completing his computations with fifteen minutes to spare before the last moment for putting in his estimate arrives. He is all in after five days' toil without sleep. His head falls on his desk and he is about to forget everything when his wife's seeming presence arouses him and he grabs his papers and hastens out.

There are other bidders for this big job and one of them is on hand before the American arrives at the office of the London firm. He succeeds in inducing the chief clerk to turn on the clock, which is done by the office boy. When the American staggers in with his bid he is informed that he is too late by a minute and the clock is a silent but convincing witness to his failure. The two conspirators step to the rear of the room to await the effect of their trick.

Thoroughly beaten and exhausted the defeated hero drops his now useless papers and staggers away. As he goes the office boy quickly picks them up and conceals them in his pocket without being seen by the two conspirators.

"There you are; but that same criticism has been madeb y every one who has seen the picture and we have had many long discussions over the scene among ourselves," explained Mr. Plimpton. "Mr. Miller, who produced it, insisted that if we made that point plain we would lose the dramatic effect of sympathy for the young engineer who seemed to have failed and spoil the rest of the picture." To all of this we agreed, admitting that we had answered our own criticism, which proves how conventional one sometimes becomes by too much looking at pictures.

In point of photography the picture is excellent. It is one of those close views, possible with pictures in which few characters appear in a scene. Our only criticism being that in the young man's visions of his wife, the effect is not sufficiently "visionary." The effect was obtained by a double exposure of the negative, and while admitting the correctness of the criticism in this instance, Mr. Plimpton believed that it was something to the credit of the Edison photographers that they were able to get so sharp an image on a double exposure.

Just to show how particular the picture makers are getting these days: The scene where the two "bridge burners" draw their money from the bank was taken again after being approved because the money shown was too evidently "stage money"—a mere trifle which would be noticed only by an actor accustomed to handling that sort.

SCENE FROM EDISON SUBJECT "THE MOTHS AND THE FLAME."

The final scene is the return of the vanquished hero to his wife. He finds her in the little room. She is quickly told of the failure and the picture is one of utter despair. Just then a slatternly servant enters with a telegram, which reads "We have been awarded the contract. You are appointed resident engineer in full charge. Commence at once and draw on us for all kinds of money" or words to that effect. In a trice the scene is changed from deep despair to rapturous rejoicing and the picture is finished, leaving a decidedly good taste in one's mouth, so to speak.

In discussing the picture with Mr. Horace G. Plimpton, superintendent of the Edison production department, we expressed the opinion that the manner in which the bid, which the young engineer believed to be barred by the time limit, was put through was not clearly shown.

"How do you think it got through?" Mr. Plimpton shot at us.

"Why, the boy, of course," we replied as quickly.

Another Jolly Comedy.

"The Moths and the Flame" is the title of a forthcoming Edison comedy which will get an abundance of laughs. The Moths are the three daughters of a painter. The Flame is a violinist who lives just across the area. The girls think they are in love with him and take every chance to gaze upon his soulful, hatful of hair.

The violinist proves to be a married man with a fat wife and six children, but the girls do not discover the sad fact until they have made themselves sublimely ridiculous.

Its high-class and you'll like it.

"N-I" FILM GETS LIMIT TEST

Comes Through Vitagraph Fire, Bent and Twisted, But Wouldn't Burn—Some Reels Undamaged

Conclusive proof that the new "N-I" film stock made by the Eastman Company, and now in general use among the manufacturers of licensed film, will not burn. The supreme test was given in the case of the fire in the offices of the Vitagraph Company, which happened Saturday afternoon, July 2. The fire was occasioned by an electric spark from a switch igniting a reel of old inflammable stock. Owing to the fact that the company had some old stock stored at their exchange offices there was sufficient fire to ignite the woodwork of the offices and to extend to other floors of the building, burning out the window frames. The principal damage was done by water.

While all the old stock was burned to a crisp, the reels of "N-I" stock did not burn. The emulsion was melted and the film destroyed in so far as its value as a picture was concerned, but the base remained. Where it had been subjected to great heat it was warped and twisted and scorched into a useless roll of film, but it did not ignite.

Several reels which were not in the hottest of the fire were found to be in perfect condition and were put in service on the following Tuesday. The desk upon which these reels were found was badly scorched, which proves that they were subjected to considerable heat.

As all licensed pictures made during the past six months or more are of "N-I" stock, exhibitors may look upon this test as proof that the danger from film fires has been reduced to nothing.

The Vitagraph Company is continuing its exchange business in offices on the ground floor until repairs can be made in the old offices. The loss has not been ascertained.

SCOTT A WINNER IN AUTO CONTEST.

John D. Scott of the song slide manufacturing firm of Scott & Van Altena, New York City, is a confirmed automobile enthusiast. So much so that when he gets a vacation (song slide people do take a vacation once in a while in spite of their claim to be always rushed to death) he spends it in his Premier automobile.

On June 11, the Premier Company held a rather unusual touring contest. A 1910 model Premier car, filled with automobile experts, was driven from Philadelphia to Cape May, N. J., at a rate of speed the experts considered comfortable, avoiding unnecessary bumps and observing speed laws in the different places through which they passed. The record of time the trip consumed was sealed and locked up to be held as a model time for that trip. The several hundred owners of Premier cars made the same trip in what they considered a comfortable rate of speed. Our friend Scott, who came within two minutes of the model time, won fourth prize, four Goodyear tires, valued at over $200.

"I certainly do like these unexpected 'bonus things,' " said Mr. Scott the other day; "Its like picking money off a tree."

He's right. His prize was picked from a tree. (Rubber).

NEW PICTURE HOUSE FOR SOMERSWORTH.

Another picture house will be in operation in the near future at Somersworth, N. H., when the new block on Washington street, is finished. The new building will be on the site of the old Empire House. When the building is completed the first floor will be fixed up as a first class motion picture house.

UNCLE TOM'S CABIN

Vitagraph Picture Version of Mrs. Stowe's Famous Story

UNDER the assumption that you never can get too much of a good thing "Uncle Tom's Cabin" has in the hands of the resourceful dramatist (?) been made a quadrupled farce; four "Uncle Toms"; four "Evas;" four "Topsys;" four everything and everybody until a person really familiar with the story would feel like killing every mother's son of them with little Eva and all the rest.

It has been the purpose of the Vitagraph Company to present in motion pictures a dramatized version of the story as written by Harriet Beecher Stowe and they have made good their promise to give us something worth while.

Few persons appreciate the great labor of producing a faithful picture of Uncle Tom's Cabin or grasp its difficulties, some of the situations are positively hazardous in the extreme. Every detail has been carefully reproduced starting with the selling of Uncle Tom by "Mars" Shelby to the slave trader, Haley and the thrilling escape of Eliza with her child, Harry, across the floating ice on the Ohio River into the free state to save Harry from slavery and the hands of Haley to whom he has been sold.

The scene of the Ohio River filled with ice was an exceedingly difficult one to produce. It had to be done in the early spring just as the ice was breaking up. The actress impersonating Eliza showed great courage and nerve, fully realizing the dangerous undertaking as she clasped the little fellow who took the part of Harry to her bosom, she jumped on the first piece of ice; there was no turning back, she had to keep going until she got across. Then came Haley with the bloodhounds. The dogs refused to cross on the ice because the water broke the scent and they lost the trail, besides there was a heavy snow storm and it was only with the most strenuous urging that they were persuaded to make the attempt. This scene is most realistically and geographically portrayed.

The scene on the Mississippi where Uncle Tom first meets the St. Clares and little Eva are exceedingly picturesque and the handling of the small army of negroes who were drafted into the levee scene was a good sized contract in itself, particularly when two or three of them got into a scrap over the handling of a bale of cotton.

The rescue of little Eva by Uncle Tom when she falls overboard is a thrilling piece of acting and one which would give ordinary persons cold feet. You can readily imagine what it means to jump into a swift running stream and take the responsibility of bringing yourself and the rescued one safely on board.

VITAGRAPH'S "UNCLE TOM'S CABIN"—DEATH OF LITTLE EVA.

VITAGRAPH'S "UNCLE TOM'S CABIN"—LEGREE BUYS UNCLE TOM AND ELIZA.

Nothing more beautiful has ever been done in motion pictures than the scenes at St. Clare's country home on Lake Pontchartrain where Eva and Uncle Tom spent so many pleasant hours together and where Eva died. During the taking of this scene, the actress who took the part of Miss Ophelia was so overcome with emotion that she completely broke down and it was a half an hour before the picture could be finished and she was not the only one affected—everybody felt the same way and they weren't ashamed of their feelings either and answered as a commentary on the power of the acting.

Part three is full of pathos and strong climaxes. Uncle Tom is sold once more to Legree, a most brutal slave trader who treats Tom with extreme cruelty and has little more consideration for any of his slaves. It is in one of these scenes with Legree where he instructs two of his slaves to whip Tom that the little child of the actor who played "Uncle Tom" was looking at the scene, rushed forward crying: "Don't hit my papa. He ain't naughty; he's good." In the struggle between Legree and Cassie where she throttles him in the presence of Emmeline and later where Cassie and Emmeline escape from his tyranny and abuse, a person would have to be made of iron or stone to withhold an inclination to lend the two women a helping hand.

The death of poor old faithful and uncomplaining Uncle Tom after he is struck down with

a savage blow from Legree just as "Young Mars George Shelby" comes to take him back to Kentucky brings the story to a very dramatic finish.

VITAGRAPH NOTES.

Now that the big fight is done settled and we have had a safe and sane Fourth, our attention can be more fully given to a consideration of a few matters of immediate importance, including "Nellie's Farm," which the Vitagraph Company released on Tuesday, July 13. This has to do with a little bit, or more correctly speaking, a big bit of the human race in the shadows of a great city, throwing some side lights on how the other half live, showing the great work of the Fresh Air Fund Society and the deprivations of the little ones who dwell in the byways of the Metropolis and how their lives are made happy by little deeds of kindness and rays of sunshine which are too seldom shed upon them.

"Her Uncle's Will," made public on Friday, July 15, is a refined comedy of more than usual sparkle in which a purse proud and pretentious father objects to his son wedding a supposedly poor girl whom he afterwards learns is rich, exposes his own weakness for riches and a secondary consideration for love and honor in matrimonial affairs.

"A Broken Symphony," will be seen (not heard) on July 16. This is one of nature's own stories in the lumber camps where the theme of a camp fiddler's unrequitted love is surrounded by the wildest and most picturesque scenery imaginable. "The Broken Symphony" is unbroken in its touching and pathetic sweetness and virile characters involved.

Last Saturday a fire occurred in the Morton Building where the Vitagraph Company's offices are located. The damage was comparatively slight and by strenuous hustling they were soon gotten in shape again and business was going on at the old stand just the same as though nothing unusual had taken place.

A comedy, a circus, a military parade, a regiment of Highlanders in kilties, bag pipers and a film full of the funniest dabs of fun are a combination hard to beat. "Twa Hieland Lads" is this and more too. Tommy Atkinson is there with all his tail feathers and a lot more oddities and novelties seldom seen in one picture and withal perfectly natural in its developments.

VITAGRAPH'S "UNCLE TOM'S CABIN"—ELIZA CROSSING THE ICE.

The two principals are two extremes; one of the lads is seven feet four tall and the other lad is five feet fat. A titter, a laugh and then a continuous laugh, that's all. The date for the appearance of this big hit is July 19.

Miss Florence E. Turner "The Vitagraph Girl" narrowly escaped a serious accident last week. She was riding with her mother in an auto, the wheel of which was struck by a passing machine. The hub was knocked off Miss Turner's car and if it had not been for the quickness of the chauffeur who stopped his auto on the instant, the results might have been fatal.

During the portrayal of "Uncle Tom's Cabin," the Vitagraph Company received this letter:

"Dear Sirs:

"If you can use a good dog in your pictures, send for me."

Referring, of course, to the several blood hounds used in the pursuit of Eliza. There are some things everlastingly popular and "Uncle Tom's Cabin," is one of the most popular. People never tire of it. It will be issued in three films or parts on July 26, 29 and 30.

"Boarding School Romance" is due on July 5. "Between Love and Honor" on the 8th and "Becket" on the 9th. These are all the best and nothing can be better than the best. Nothing more can be said than has been said about these pictures. They must be seen to be appreciated. You must have them because people must see them as soon as you can get them.

This is said for you and yours; for his and "hisn"; hers and "hern" and everybody else. They are waiting for this announcement: "Uncle Tom's Cabin" in three numbers, one, two, and three will be released Tuesday, July 26th, Friday, July 29th and Saturday, July 30.

Now For the Fight Pictures

Camera Men All Home and Picture Makers Busy With the Negatives and Prints—The J. & J. Co. Will Receive Bids For Exclusive State Rights at No. 10 Fifth Avenue.

WHEN the Pennsylvania fast train rolled into the Jersey City Station at 9 o'clock Friday morning, July 8, the last of the corps of camera men who took the pictures of the big contest at Reno on July 4th was at home again. The picture contingent left Reno on Tuesday, July 5th, and made almost a record run on the homeward trip. Johnson, the victor, came back on the same train and there was an ovation awaiting him at every stop, and the picturemen were on the job.

The Chicago contingent arrived at their destination at 1:30 o'clock Thursday. Both Selig and Essanay negatives were hustled to the factories and the work of developing and printing started. It is expected that they will have prints of the event by Saturday night.

Messrs. Rock and Blackton and the camera squad of the Vitagraph Company got busy immediately upon reaching New York. The negatives were rushed by motor car to the Flatbush studios and the entire plant was requisitioned for the work of developing the negatives. It was stated that a complete print of the Vitgraph negatives would probably be finished by Friday night.

At the Vitagraph's New York offiice Mr. Rock spent most of the day entertaining visitors with the story of his experiences in 'Frisco and at Reno. It would read like a fairy tale if we dared to put it in type. Mr. Rock displayed a police badge by which he was designated Chief of Police, the same being his official status at the ringside.

Sid Hester, representing the Johnson-Gleason share of the pictures, also came on to New York with the Vitagraph crowd, and will occupy a desk in the offices of the "J. & J. Co." while looking after those interests. For the present the "J. & J. Co." will be located at No. 10 Fifth Avenue, New York City, where all communications regarding the exhibition of the pictures of the Reno contest should be addressed.

Concerning the agitation against the exhibition of the pictures of the Johnson-Jeffries contest, it has been announced that no attempt will be made to exhibit the pictures in towns or states where adverse legislation has been passed. The pictures are no different in character from those of other similar athletic events and their exhibition will be largely in halls and theatres especially adapted for the purpose. No attempt will be made to exhibit them in houses frequented by women and children, except after due notice; in other words, no one will be compelled to look at the Johnson-Jeffries pictures without their consent.

There are thousands of people who are interested in athletics and other sporting events, and to these the pictures of the Reno contest will appeal. When the complete plans of the picturemen is announced it is believed that all opposition to the pictures will have been dissipated.

CHICAGO LETTER

By James S. McQuade

A HOUSE divided against itself cannot stand. This is invariably true when the house—meaning a family, or, by extension, a community of interests, or a nation—is set on good, solid foundations. How much more forcibly is it true when the house is built upon sand, and still how much more forcibly is it true when the structure rests upon "hot air"!

Since last touching on the independent "outlook," I am convinced that some of the more wide-awake members have been reading the Scriptures; or that some sympathetic friend has recommended to them a careful study of the quoted sentence with which I open this letter. And, though it is difficult to imagine unanimity among the "independents" on any matter relating to film, it is evident from recent happenings that they have recognized the point of the scriptural truism.

I refer, of course, under "recent happenings" to the meeting held in New York, June 27, in which the members of the Sales Co. and of the Associated Independent Film Manufacturers jointly participated. Unlike the meetings held at Detroit and Cincinnati, this was not a convention of the Alliance. The latter organization, however, was represented in the New York meeting by C. R. Plough of the Anti-Trust Exchange and by R. G. Bachman of the Western Exchange, both of Chicago. Indeed, if my information be correct, the gentlemen just named were responsible for the gathering and, in large measure, for the results obtained by it.

The Sales Co. was represented, practically, by all of its members, as were also the Associated manufacturers, and from all reports harmony marked the deliberations. The avowed object of the meeting was to patch up existing differences, if possible, and to get down to bed rock.

In order to avoid unnecessary conflict, it was carried in open meeting, at the outset that three members should be chosen by each of the opposing factions to go into session with Messrs. Plough and Bachman and devise a plan by which they could come together. Bauman, Powers and Miles were selected to represent the Sales Co., and Ullman, Horsley and Thanhouser for the Associated Manufacturers. Mr. Plough was chosen chairman of this advisory committee.

Among the propositions agreed to were the following:

First, the reorganization of the Sales Co., by which twelve directors should be appointed instead of six, as heretofore—six directors from each faction. The directors named for the Associated Manufacturers were Thanhouser, Ullman, Magee, Horsley, Raver and Oes; the Sales Co.'s directors to remain as at present, until further action.

Second, it was agreed that the Alliance, consisting of all "independent" exchanges in the United States, in good standing, should receive film from the Sales Co., all others to be barred. All shipments are to be forwarded to exchanges, C. O. D., the exchanges to give checks for same to the delivering express companies.

Third, the assessment of $100 per week, formerly paid by manufacturers to the Sales Co., to be reduced to $50. just enough in the aggregate to pay running expenses and to eliminate any chance of an accumulated surplus, which might be diverted to the use of the directors of the Sales Co.

Fourth, the election in due time of new officers to conduct the affairs of the Sales Co., the present officials and directors to conduct its business in the interim.

Fifth, the arrangements made by the committee to go into effect July 15, in the meantime every agreement to be ratified and affairs gotten into good running order.

As the members of both sides agreed in open meeting to abide by the actions of the advisory committee, it was only necessary for the latter to announce the results which are considered binding.

Laemmle was represented at the meeting by his New York manager, Cochrane, and it is significant that he was not selected as a member of the advisory committee. Murdock, of I. P. & P. Co., fame, was absent, rumor having it that he is busily engaged in supervising that factory in New Jersey, which the best airship sleuths, as yet, have failed to discover.

The meeting of the Alliance at Niagara Falls, which was set for July 9 and 10, has been postponed until the first week in August.

"Bill" Swanson as Cook.

George Kleine, Wm. N. Selig, E. H. Montague and myself had just left the Union where lunch had been partaken July 4, on the invitation of the first mentioned gentleman, when who should rush up but "Bill" Swanson, who had just arrived in Chicago after an extended trip in the Middle West. It was in order, of course, on the glorious day mentioned, when the same flag that floats over all makes men forget business or other differences, that cordial greetings should be exchanged and the party should once more enter the hostelry to keep the fierce "independent" company during his repast.

C. R. Plough was already seated at the table and soon Eugene Cline, accompanied by a friend, joined the party. It would be a breach of journalistic good faith to narrate the rapid fire of verbal broadsides that passed between these old acquaintances, although it would make spicy reading; but the exchange of thrusts and counter thrusts had in it the bonhomie of contending forces who are resting on their guns and taking a breathing spell before again engaging in mortal combat.

Just by way of getting off dangerous ground, "Bill" Swanson told a story of his checkered life, when he was cook for the remnant of a carnival company that determined to travel by foot and wagon from a point in Colorado to New Mexico. Bill accepted the job only on the condition that if any one kicked at the food or cooking, he should be immedately relieved by the kicker.

The trip that was expected to last about 19 days was lengthened out to over five weeks by rainy weather, and the supply of food had been reduced to canned beans and corn. Do what he might in the way of atrociously violating the established rules of the culinary art, "Bill" failed to catch a word of complaint from his companions; but when the rations were run down to beans and corn he grew desperate and determined to find a victim.

While concocting the evening mess from the aforesaid ingredients, "Bill" threw two double handfuls of salt into the mixture. Then he added the water and let the fire do the rest. All were present when the meal was served except a mule puncher, an Italian of careful habits. He had gone to the spring near by for a pail of water, to assist his swallowing apparatus. Every man jack that tasted the beans and corn held his mouth tightly closed, while his eyes rolled in aching sockets, until a gulp of water assisted him in swallowing the briny morsel. Tony (the short for Antonio) returned with this pail of water and, eager to fill the void near his waist line in the quickest possible time, he held his plate level with his mouth and shoveled that cavity full in a twinkling. The first mouthful shot down like a rush of molten lead and, breathless, Tony dived for his pail. On regaining his wind, he spluttered out: "There is too d—d much salt in this stuff;" then, like a flash, came the afterthought and Tony spurted out, "But I like it." It was too late, however, and Tony was duly elected chef.

"Bill" thinks that after this, and other experiences which he classes still worse, the licensed people should not be surprised to see him weather the squalls and storms encountered in the film business. Of course, he has learned to be more truthful than he was in the old nomadic days, and some people do say that such a habit is about one of the most pernicious vices in the film business—the "independent" business, of course.

Important to Exhibitors.

The following bulletin, issued July 2 by the Motion Picture Patents Company, should be carefully read by licensed exhibitors and exchanges: "Exhibitors are notified that motion pictures and motion picture projecting machines manufactured or supplied by the Gaumont Company of New York after June 20, 1910, are not licensed by this Company and must not be used by exhibitors licensed by this Company.

"Motion pictures made by the Societe des Etablissements Gaumont of Paris, France, and imported and supplied by Geo. Kleine of Chicago are licensed and may be used by licensed exhibitors."

The Gaumont Company of New York was created to exploit the Gaumont talking machine, which was a financial failure when first placed in the hands of a Cleveland company, and afterward in New York City. Because of its ill-success the New York office was closed, and the small plant that had been established at Flushing, L. I., was shut down.

This adds another to the list of failures of the various systems of talking pictures. The Chronophone is one of the oldest and best, but has been as great a financial failure in this country as its rivals, the Cameraphone, which was handled by the Cameraphone Company, and the Synchroscope, which was advertised by Laemmle with his customary flourish of trumpets and beating of drums, and which served merely to overwhelm him with threats of numerous law suits, because he could not keep his agreements in the matter of supplying films.

In spite of periodical reports that have appeared during the past three years, George Kleine continues to market standard Gaumont films exclusively in the United States, under his license with the Motion Picture Patents Company. There is no connection between the Gaumont Company of Long Island and the Gaumont films, which are handled by Mr. Kleine.

There is a report that Mr. Gaumont is trying to straddle the fence, and that his Company has not really disposed of the talking picture in-

(Continued on page 28.)

A NOBLE SCENIC FILM

Soon to be Released by George Kleine

James S. McQuade.

OVER in Geo. Kleine's private projecting room one day last week, I was treated to the view of a travel film, made by Gaumont, that made me put on my thinking cap. The subject was entitled "Italian Lakes," and while the film lasted—it was about half a reel—the eye was treated to a continuous series of scenic views,

BORROMEAN ISLANDS, MAJOR LAKE.

that for beauty, softness of outline and kaleidoscopic change I have seldom seen surpassed. But, after it was all over, and while the pleasing visual impression left on my mind were still vivid and clear, I felt there was something lacking—a something which, if present, would have contributed ten fold to my enjoyment of immediately satisfied myself that it was KNOWLEDGE.

First of all, I had been treated to a view of a picturesquely situated town, called Baveno, as the scenes presented. And, as I sat there, I it was approached in a small steamer. But I had never heard of it, although I studied geography thoroughly in my time and still retain a fair knowledge of the subject. Next, a sub title of the film announced the "Borromee Islands" in "Major Lake." Both were strange to me, and although I recalled to my mind Garda, Como, Maggiore and Leman—the principal lakes in Italy, I had never heard of Lake Major. And so on, throughout the lavish show of scenic beauties revealed in the film, my ignorance of the places visited robbed me of much delight and created dissatisfaction in my mind.

SCENE ALONG LAKE MAGGIORE.

I afterwards seized a volume of the Britannica, it being nearest to my hand, and scanned the pages under "Italy;" but Baveno, Major Lake, the Borromee islands, etc., were all conspicuously overlooked.

I next visited the Public Library, and, with the kind assistance of an attachee, I was put in touch with Baedecker's travels in Italy—Southern, Central and Northern—in three volumes. The first two did not help me; but the travels in Northern Italy gave me the information sought. There I satisfied myself that Lake Major was none other than Lake Maggiore, for the town of Baveno is on the shore of the latter. And in Maggiore I also found the Borromean Islands (not Borromee) and other places treated of by the film. Why the person responsible for placing the sub titles on this film should have named Maggiore, Major, is not clear to me yet. True, I know just as well as he, that Maggiore is the largest of the Italian lakes, and that its name is derived from "major;" but for centuries it has been known as Maggiore. The sub title should aid and not confuse the spectator. It is needless, of course, to state that George Kleine has carefully revised and corrected the sub titles and places named in this film, as is always done by his firm when necessary.

REFLECTION ON LAKE BAVENA.

The information gained from Baedecker's work gave me a greatly increased interest in the film; and, at my request, it was run off for me once more. I can assure every reader that my pleasure was so greatly enhanced that the scenes had a real fascination. All of which serves to show that, no matter how fine the scenic film, there must accompany its exhibition some knowledge of the places visited. And right here, I would strongly advocate the careful preparation of a lecture—and its clear and pleasing delivery—for every travel or scenic film, which treats of places remote, or of such other places as may not be familiar to all. The travel or scenic film will fail in its true mission—To Educate—unless those who view it can view it intelligently.

But now to view the "Italian Lakes" film intelligently.

We are aboard a small steamer, on the blue waters of Maggiore, as it approaches the small village of Baveno, on the central western shore of the lake. The boat is crowded with tourists and sightseers, and all are looking at the pretty hamlet nestling at the foot of the mountains.

Baveno is a favorite resort by reason of the commanding view it gives of the Borromean Islands. It boasts of the Villa Clara, a handsome structure built in early English style, in which the late Queen Victoria resided for several weeks in the Spring of '79, and also the crown Prince Frederick of Germany, in '87.

As one takes the steamer trip from Baveno to get a general view of the Borromean islands, he passes in succession Isola dei Pescatori (Island of Fishermen), Isola Bella (Island Beautiful), and Isola Madra. This far off view, as shown in the Gaumont film, is simply superb, vista after vista passing before the eye with reawakening splendor.

SCENE OF BELLE ISLE.

Fisherman's Island, the first of the Borromean islands to be touched by the steamer is the home of 300 souls, chiefly fishermen and their families. Along the shore, in the picture, fishing boats are seen with netting stretched, getting ready for the morrow. The shore of the island affords numerous picturesque glimpses.

But the piece de resistance of the film is centered in Isola Bella, which is beautiful from whatever angle viewed. This island was at one time a barren rock, on which might be seen a few scattered dwellings and a church. Count Vitaliano Borromeo changed the forbidding, sun-scorched rock into a beauty spot, a very fairyland. From 1650-1671, the building of the noble chateau that now crowns the island and the laying out of the garden which has become noted as one of the finest specimens of the old Italian style, occupied the time and taxed the resources of the Count. This garden rises in 10 terraces from the waters of the lake, the highest being 100 feet above. It is stocked with lemon trees, orange trees, cedars magnolias,

A VIEW OF FISHERMAN ISLAND.

eucalypti, laurels, cork trees, camphor trees and magnificent oleanders, besides numerous other luxuriant products of the South. Shell grottos, arbors and statues meet the eye at every point.

The huge chateau, the North wing of which was never finished, contains a series of handsome reception rooms, a famous gallery hung with 17th century tapestries, and many other art treasures. As viewed from the lake in the Gaumont pictures, this grand old structure and the spacious garden are clearly seen, the spectacle being impressively noble.

Lake Mergozzo, a small lake on the highway westward along the north shore of the central bay, in the West of Lake Maggiore, is next visited. The pictures of this body of water are remarkable for the water reflections shown. These are so perfect that the picture could be inverted without marring the distinctness of outline or detail. The sublimity and grandeur of the mountain scenery here hold one with the force of a great epic.

The film closes with a tinted scene showing sunset as viewed from the waters of Maggiore. This inspiring view will linger long in the minds of all who see it and is a fitting finale to a noble scenic film.

HOUSE WILL COST $75,000

Spokane Will Soon Have Expensive Motion Picture Theatre

A new large picture theatre, which will call for the expenditure of from $50,000 to $75,000 in this city, will be built in Spokane, Wash., within the near future by the People's Amusement Company of Portland.

That this large amusement company will enter the field in Spokane is the positive assurance of Melvin G. Winstock, general manager of the company.

Mr. Winstock considers that Spokane is an excellent city for the establishment of this kind of amusement houses. He says that if suitable arrangements can be made within a week or 10 days with some property owner for the erection of the theatre his company will purchase property and construct the building immediately.

This company now owns and operates 21 theatres in the Northwest, and will within a short time add three in Salem, three in Eugene ahd 10 in Spokane and other cities in Washington. This will make a total of 37 theatres controlled by the company in the Pacific Northwest.

There are 10 of these theatres in Portland, three in Seattle and others in The Dallas, La Grande, Caldwell, Idaho; Nampa, Idaho; Astoria and Albany.

Mr. Winstock has been in the Northwest 25 years and before entering the moving picture field was a newspaper man and an attorney. He was in Spokane before the fire, and many times after the fire. He assisted in the formation of the first Eagles' lodge in this city, almost 12 years ago, and also put through the deal which brought the Pantages Theatre circuit into this city.

WON'T BE READY UNTIL FALL.

A theatre with a seating capacity of 1,000 is to occupy the second floor of the new Peloquin block. It will not be ready until fall, however, The stage has a 40-foot front. The balcony is to have terraced seats. A steel ceiling of pretty design, done in panels and in such a manner as to allow the heavy overhead beams to show will give the hall a pretty and unique effect. When completed and occupied the new building will be the finest in Putnam. Pictures will be the chief attraction.

RECEPTION TO MISS TURNER

Popular Vitagraph Player Receives Ovation at Fulton Auditorium

Filled with photographs and announcements of the "Vitagraph Girl's" appearance and reception, the lobby of the "Fulton Auditorium" of Brooklyn, presented a very brilliant display. A large automobile stopped in front of the theatre and Miss Florence E. Turner, "The Vitagraph Girl" with the Vitagraph representative alighted from the tonneau and were greeted by Mr. Charles Cranides, the Manager, and a large congregation of spectators who were waiting to get a look at Miss Turner to see if she is as attractive in reality as she is in the pictures. Entering the Auditorium which was already crowded, "The Vitagraph Girl" was introduced to the audience by the representative and received a royal welcome. In response Miss Turner said: "I don't know what to say in addition to my flattering introduction to you. I don't know that I look all that has been said about me. I am glad to know I am so well thought of and I will do my best to sustain and merit your good opinions and kind appreciation of me. I thank you all and hope I shall meet you often in person as well as in the Vitagraph pictures."

This little speech was greeted with applause, three or four attendants came forward and handed Miss Turner several bouquets and baskets of flowers which almost hid her from view.

Mr. Arthur Ogden in a rich baritone voice sang the popular motion picture ballad "The Vitagraph Girl" illustrated by a series of beautiful colored slides followed by two or three Vitagraph films in which Miss Turner featured. Afterward an informal reception was given to the guest of the evening by the audience who came forward to shake her hand and make her asquaintance. Manager Cranides arranged a very delightful supper for Miss Turner and her friends and did everything possible to make things pleasant for everybody.

There is a right and a wrong way of doing things. Manager Cranides has the right one. His theatre is run right with all conveniences and comforts. It seats about three hundred; has a pipe organ for special music as well as a piano. The auditorium is large and airy and always filled with an exceptionally refined audience who are always greeted with a welcome smile or a cheerful good evening from Mrs. Crandies who is just as nice as her husband.

PICTURE OPERATORS HAVE GOOD TIME.

The members of the Moving-Picture Machine Operators' Union took possession of the Chutes, San Francisco, Cal., June 24, and gave themselves over to the business of having a good time in honor of the sixth anniversary of the organization.

The Chutes, with all its fun-making apparatus, was leased by the organization and the attaches of the place devoted their time and efforts to providing fun for the men who might after night preside at the machines at the nickelodeons where thousands of people gather nightly to be entertained.

The fun started soon after midnight and lasted until broad day light, with not a dull moment during the time.

There was a banquet in the cafe, dancing in the pavilion and the various amusements of the Chutes were kept busy furnishing enjoyment to the men who spend most of their time in providing amusement for the public. In addition to members of the union, there were present their families, friends and many officials of the Building Trades and San Francisco Labor Councils.

SELIG NOTES.

The Selig Polyscope Co. secures the Big Elks' carnival and grand lodge meeting in Detroit and promises a very interesting film, ready for early release. As there will be representatives from every state in the union, this should prove an interesting subject for the exhibitor and work up a regular B. P. O. E. night.

The new buildings at the Chicago plant are nearing completion and will soon present a sight to picture men that will astonish many and remain a monument to picturedom for some time to come. The new addition enlarges the present plant by 60,000 square feet of floor space, adding new studios, wardrobe, stock and producing rooms, twenty finely appointed dressing rooms, library, green room and other features new to the motion picture business.

"Ranch Life in the Great Southwest" has brought forth more inquiries and comment as regards date of release, than anything the Selig Polyscope Co. have prepared for the market, in some time. It clearly demonstrates that when Selig announces a real cowboy picture the public knows what to expect, especially since it is a known fact that such well-known people as Henry Grammar, Tom Mix, Chas. Fuqua, Johnny Mullens, Pat Long and others were especially engaged at a big expense for this picture. This subject will be released within a very short time and we predict a record run.

BROCKTON HOUSE WILL SOON BE READY.

The hall on the second floor of the new Marston building at Main and Ward streets, Brockton, Mass., which will be completed soon, has been leased for a term of years to George A. Mulford, who will conduct a motion picture show there. The hall will be called Music Hall. Mr. Mulford plans to have, in addition to motion pictures, three soloists. The chairs for the new hall have arrived and will be put in place as soon as the building is a bit near the finish.

Mr. Mulford, who has been for the last two years manager of the opera house at Amsterdam, N. Y., and before that at Manchester and Danbury, is well-known in this city, where he has appeared a number of times with theatrical companies. His wife is a Brockton girl, formerly Miss Jennie Alma Yeager. He sang in local stores also in the interests of a music publishing house in New York. His wife was the daughter of Mr. and Mrs. J. G. Yeager of 981 Warren avenue.

The hall is on the Franklin street side of the building. It has a seating capacity of 1,400 in orchestra and balcony. Entrances will be from both Main and Franklin streets. Shows will run most of the afternoon and again in the evening, and it is expected the new theatre will be open in two weeks or so.

A MODEL PICTURE THEATRE.

Mr. Thomas, the new manager of the Orpheum motion picture theatre, at corner of Third street and Jefferson avenue, Wheeling, W. Va., is making some elaborate improvements on the place. An addition is being built to the rear end of the building, which will easily double its present seating capacity. The new addition is of brick and will be fireproof. The old portion is also being refurnished, and when the improvements, planned by Mr. Thomas, have been completed, the little theatre will be the coziest and most attractive in the county. It will have a seating capacity of about six hundred and will be provided with all the safeguards against fire. Mr. Thomas expects to have all the improvements completed some time in July.

THE DESPERADO

An Essanay Western Comedy Feature

AMONG the Essanay's recent comedy releases from their Western stock company, "The Desperado," to be released Saturday, July 23, is an Essanay feature of notable strength, with the usual snappy vigor and originality which mark these films as headliners wherever they are shown. The Essanay's Western stock company is to be congratulated that, through the intelligent and clever work, and earnest endeavor of every member of the organization, they have produced pictures which have won the hearty endorsement of every licensed exhibitor. The Essanay Western product is distinctively characteristic of what, it seems, only the Essanay company can produce. Every one has learned now to classify the Essanay Company's excellent comedy subjects apart from the rest of their product. There is something refreshing and appetizing in originality of the ideas which go to make the Essanay comedies, the atmosphere is always pleasing, and the story is told by actors, whose earnest desire to make good to the fullest extent of their ability, makes their work convincing and sincere. There is dash and go in these comedies, always enlivening and maintaining the interest, and the humorous and droll situations contrived by the producers never fail to arouse hearty laughter.

SCENE FROM ESSANAY SUBJECT "THE DESPERADO."

"The Desperado" is a typical Western comedy and one which will prove as humorous as any on the Essanay's list of sure-fire laugh-getters. Yet there is subdued, a serious undercurrent of plot, handled so dexterously that even the many alarmingly perilous situations into which the hero of the story stalks unhurt, emphasizes or magnifies the rich vein of humor running through it.

The story concerns a much-wanted bad man who is sought by the sheriff and a posse of four men, all armed to the teeth, and further inspired by the reward of $5,000 for apprehension and capture of the outlaw. They track him to the vicinity of his shack, but when they leave their horses coralled in a ravine close by to reconnoitre among the rocks of the canyon, "Black Bart," the man wanted, steals their ponies, and later, encountering them one by one, deprives them of their weapons and they are forced to walk back to town afoot.

After a ten mile hike under the blazing desert sun the sheriff and his posse pull up in town, whereat their irate and disgusted chief immediately resigns his commission and solemnly promises: "Never again."

A new sheriff is advertised and a big, strapping cowboy answers the ad. He is promised a permanent position in the capacity of sheriff if he can run down "Black Bart" and agrees fearlessly to make the attempt.

Alittle strategy on his part, (but how he does it is not to be told here) and the bad man is rounded up and hauled into town.

Worked out in exquisitely humorous vein, backed by the wildest and most beautiful Colorado scenery, and faultlessly photographed, the picture is a feature and should be sought by every exhibitor.

CHAMBERLAIN BUYS THEATRES.

The National and Pennsylvania Amusement companies, owned by J. M. Shindel and L. J. Chamberlain, of Shamokin, Pa., have been dissolved. The companies controlled the Mt. Carmel Theatorium and Shamokin Theatorium, two of the highest class motion picture theatres in the state.

Mr. Chamberlain, who is interested in many amusements and who is a practical theatrical man, will continue to manage both theatoriums, he having secured Mr. Shindel's interests. Previous to the latest transaction Mr. Chamberlain acted in the capacity of president and general manager. Mr. Shindel has not made his plans known. The deal will not affect other interests in which both men are concerned.

Mr. Chamberlain stated that many improvements would be made at both houses in the near future and that shortly some important theatrical transactions will take place, which have important bearing on Shamokin's progress. The plans have not yet fully materialized and as soon as everything is in readiness, they will be given for publication.

The above-mentioned gentlemen are the pioneers in the moving picture business in the two towns, being the first to successfully conduct moving picture theatres.

QUINCY FOLKS WILL BE ENTERTAINED.

Quincy, Mass., will not be without first-class entertainment this summer, as the Music hall will give their big vaudeville and motion picture show every Saturday night providing the public care enough about being entertained to give the management their patronage. The vaudeville will be the highest priced acts in the country as during the summer a great many large theatres close, and the acts can be secured to play one night a week at Quincy Music hall. The coolest spot on a warm night in the city. Each seat will be supplied with a palm leaf-fan and ushers pass ice water. Only the best motion pictures will be used.

A GOOD HOUSE ORGAN.

There is no doubt that motion pictures have become the real source of entertainment in the West. From all parts of Western states we hear the good news that Western exhibitors are reaping a good reward by running straight pictures, eliminating the cheap vaudeville from their programs.

In a spicy note from H. H. Buckwalter, manager of the Denver Film Exchange, he mentions the fact that the western managers find that by running straight pictures, they do a much better business than by using vaudeville. He firmly believes that such shows are of a much cleaner character and cause less unfavorable comment, by a class who look forward to the opportunity to give pictures more knocks than boosts.

To show how business is prospering in Colorado, Mr. Buckwalter tells us how John Cunningham, manager of the Isis and Bijou motion picture theatres, Leadville, started in that well known mining city a year ago.

Cunningham is one of those fellows who has not only plenty of ambition, but nerve. He started in business without a dollar so the saying goes, and to-day he is doing one of the best businesses in the state of Colorado. Mr. Cunningham uses only straight pictures and runs one of the cleanest shows west of the Rockies; he is known from one end of the state to the other. To keep his patrons up-to-date Mr. Cunningham issues a pamphlet every week with the full descriptions of all the new films. This sheet is a pretentious eight-page affair of about the same dimensions as the Index. Apparently the advertising pays the cost of printing.

NEW PICTURES AT BAYONNE.

Washington Park Theatre, Avenue C and First street, Bayonne, N. J., opened for the season, June 28, under the management of Charles E. Ball, who has changed the policy of the house to high class pictures and the best of vaudeville. The theatre has been renovated and redecorated and is cooled by breezes from the Kills. Performances are given every afternoon and evening, and the matinees are particularly for ladies and children. Popular prices prevail.

A COLONIAL BELLE

A Kalem Production Remarkable for Good Acting and Its Colonial Effects.

UNDER the title of "A Colonial Belle" the Kalem Company will shortly release a picture love story of Colonial Days, more particularly of Revolutionary times, when the soldiers of George III were appropriating for their own uses such necessaries of life as they desired without asking. The plot of this tale is laid in Virginia and centers about a fine old Colonial mansion, of a wealthy proprietor, richly furnished according to the time with rare old mahogany furniture including hand carved four posters, opulent highboys, rag carpets, etc., etc.

To assemble all this property and to secure the real old Colonial mansion was no easy matter for the producers, but they succeeded to perfection, as you will agree when you see the picture. But it was only after much labor that the proper effects were secured. Antique shops of New York were ransacked and bit by bit the right material was assembled, even to the "four-poster," which is a rare specimen of its kind, with beautifully hand carved posts. An attempt had been made to build a "four-poster" when the real thing was discovered, and though the rental price was ruinously high, picturemen have to get the real things these days at any price, so the "four-poster" was engaged for the occasion.

There was quite an extended hunt for the proper Colonial house and a splendid example of that stately style of architecture was eventually secured, its imposing columns with Doric capitals extending to the roof. Therefore, when you see this picture you may be certain that you are viewing an excellent example of a real Colonial home.

The properties are by no means the best part of the picture; there is lots to be said for the work of the Kalem Players in this production, for they have given it the true dramatic touch. The story is a conventional love tale in which the heroine plots with the lover, an officer in the Revolutionary army, and effects the capture of the British officers quartered in her father's house. It opens with a love scene in the hallway of the old mansion, rather indiscreetly, it would seem, in the presence of the girl's father who is asleep on the hall-seat in the corner. Father is aroused, possibly by the sound of a hurried kiss, and proceeds to object. All fathers object—at first. But the girl wins him over and he gives the parental blessing.

SCENE FROM KALEM SUBJECT "A COLONIAL BELLE."

When the British troops become too thick in the neighborhood of the old mansion the lover departs with his soldiers, presumably, for one day he visits his sweetheart and bids her an affectionate farewell and then rides away. The arrival of British officers on horseback shortly afterward confirms the suspicion. They take possession of the old house and proceed to make themselves at home. Two of them have been drinking and are quite badly soused; their attempts to maintain their dignity are quite amusing. Presumably several days pass before the plot begins to thicken, and the time is spent by the British officers in card-playing and drinking. The efforts of the girl to entertain two drunken officers is one bit of comedy that strengthens the picture.

Finally the lover comes and slips past the sentry to a position where he can throw a message into the girl's chamber window. We are shown the girl in her chamber, which is in the attic, and a bit of clever lighting is given which suggests that it is a moonlight night. The girl hears something strike her chamber floor and, by the aid of a lighted candle, finds the message and reads it. We wish to thank the producer for sparing us the annoyance of having to read that message on the screen. It is enough that the girl understood it and got busy at once. Going down stairs she finds the officers busy at the card table and at once starts to play her part in the plot. She dances a few figures of a minuet with one of them and then induces them to lay their swords at her feet.

While this is going on inside the house the lover on the outside is active. The sentinel is bound and gagged and other soldiers approach and enter the house with the officer leading the way. Once they are inside we are again shown the scene between the girl and the officers. She has thrown some flowers on the floor and all the officers are scrambling about on their knees for them. While they are thus engaged the Colonial officer and his troopers slip in behind them and take a commanding position on the stairs. When the trap is properly set a surrender is demanded and complied with, the captives marching out in charge of the soldiers.

Left to themselves the lovers have a very happy meeting at which point the picture closes.

The Kalem players have every reason to feel proud of this effort. It is a consistent portrayal of a wholesome and pleasing comedy-drama; the kind that ought to win favor wherever shown.

NEWBURGH'S OPEN AIR THEATRE OPENED JUNE 25.

One of the big amusement events of the summer at Newburgh, N. Y., was the opening of the new Palatine theatre, at 14, 16, 18 and 20 Lander street, June 25. For a long time the building of this theatre had been attracting much attention and its opening had been looked forward to with much interest.

The house, which is purely an open air theatre, has a seating capacity of 1,200. In case of rain there is a covered pavilion which will seat a large number.

The new house is devoted to motion pictures, which consist of the most recent subjects. Vaudeville and illustrated songs will also comprise part of the program.

BUSINESS GOOD IN LOUISVILLE.

In spite of the rainy, muggy weather that has been prevailing in the neighborhood of Louisville, Ky., the motion picture theatres have been doing a good and profitable business. The management of the Hopkins reports that his house keeps well filled every night and that there can be no kick coming to any managers in that Southern city.

Nearly all the houses running straight pictures, are so equipped with electric fans and other cooling devices that there is no trace of foul air in the theatres. Each morning the houses are cleaned and given a thorough airing which keeps the atmosphere pure and clear during the afternoon and evening performances.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JULY 11, 1910—4 REELS

BIOGRAPH—What the Daisy Said, comedy, 987.
LUBIN—The Highbinders, drama, 635.
The Almighty Dollar, comedy, 350.
PATHE—Just for Good Luck, comedy, 554.
The Faithless Lover, colored drama, 337.
SELIG—The Hall-Room Boys, comedy, 1,000.

TUESDAY, JULY 12, 1910—3 REELS

EDISON—Out of the Night, drama, 950.
GAUMONT (Kleine)—A Hidden Serpent, East Indian drama, 537.
In the Realm of the Czar, tour, 438.
VITAGRAPH—Nellie's Farm, comedy drama, 995.

WEDNESDAY, JULY 13, 1910—4 REELS

ESSANAY—An Advertisement Answered, comedy,
KALEM—Grandmother, dramatic, 985.
PATHE—The Overland Coach Robbery, sensational, 692.
Verona, scenic, 256.
URBAN-ECLIPSE (Kleine)—The Wicked Baron and the Page, dramatic, 570.
The Moonlight Flitting, comedy, 415.

THURSDAY, JULY 14, 1910—4 REELS

BIOGRAPH—A Child's Faith, drama, 986.
LUBIN—The Adopted Daughter, drama, 980.
MELIES—The Golden Secret, drama, 950.
SELIG—The Sheriff, drama, 730.
A Hunting Story, comedy, 270.

FRIDAY, JULY 15, 1910 – 4 REELS

EDISON—A Vacation in Havana, scenic comedy, 680.
How Bumptious Papered the Parlor, comedy, 320.
PATHE—A Political Discussion, comedy, 613.
Please Take One, comedy, 348.
VITAGRAPH—The Uncle's Will, comedy drama, 995.
KALEM—Corporal Freeman's War Story, war drama, 910.

SATURDAY, JULY 16, 1910—4 REELS

ESSANAY—Trailed to the Hills, western drama, 983.
GAUMONT (Kleine)—The Jolly Whirl, trick comedy, 312.
Jupiter Smitten, legendary farce, 648.
PATHE—A Good Loser, dramatic comedy, 699.
Algerian Stud, colored educational, 279.
VITAGRAPH—A Broken Symphony, dramatic, 993.

BIOGRAPH CO.

"WHAT THE DAISY SAID."—"He loves me, he loves me not, he loves me!" What faith have we not placed in this floral prophet when we were in the spring of lfie. Infallible was its answer when we pulled off each petal, repeating the above litany. At the opening of this Biograph subject, we find Martha and Milly, two sisters, in the daisy field asking of that little mystic flower the momentous question, "Does he love me?" The answer in both cases is "Yea!" and off the happy little maids skip towards the homestead. Martha learns of the presence in the village of a band of gypsies and is anxious to have her fortune told by one of these Nomads, curious to know if the story of the daisy is true. Foolish girl not to believe implicitly in the daisy. For this skepticism, or, rather, lover's apostasy, she incurs the displeasure of the daisy and vengeance is certain. A handsome young gypsy appears, reads her palm, planning her future to suit himself. Martha is fascinated by the young Nomad and later really loves and believes in him, meeting him clandestinely at the foot of a waterfall as often as possible. Finally she persuades her sister Milly to have her fortune told by the gypsy, of course, not hinting of her love for the young man. However, the gypsy now makes the sisters unknown rivals of each other for him, each girl guarding her secret carefully. But the daisy wreaks its vengeance when Martha comes suddenly upon her sister and the gypsy at the waterfall. She witnesses the wretch's perfidy unseen by them, and so she stealthily departs, vowing never to see him again. At this time the old father of the two girls, remarking their absence, goes in search of them. He is amazed upon surprising his daughter Milly in the company of the gypsy, and an argument ensues which results in the old man being knocked down. The girl's cries bring several farmhands, who, thinking the old man killed, start after the gypsy to annihilate him. He is in a fair way of being apprehended when he arrives at the gate of the homestead where Martha is seated, weeping from chagrin and disappointment. He appeals to her to save him, which she at first is loathe to do, but the realization that she once cared for him softens her and she directs him into a barrel and covers him with potatoes, so that when his pursuers arrive he is safely under cover. Meanwhile, the old man is found to have been only stunned by his fall and in no way hurt, so the hands are asked to desist in their dire design. Still they proceed to camp where the young scoundrel has now arrived and order him to leave the neighborhood at once, following him for a distance to be sure he obeys their injunction. The girls are now regenerated in their faith in the daisy, each going to her sincere rustic sweetheart.

"A CHILD'S FAITH."—Who is there who really disbelieves in the efficacy of prayer? The most hardened and indifferent worldly man will in time of desperation or danger almost involuntarily breathe a prayer to the Almighty for help or protection. Many are the occasions where calamities have been averted by a sincere prayer, and in this Biograph subject is shown the efficaciousness of a little child's appeal for help for her mother. At the opening of the story we find Alice Paulton incurring the extreme displeasure of her father by rejecting the suit of the favored young man of her father for one of her own choice. Determined to marry this man, she is disowned by her father, and so leaves his roof and is married. Mr. Paulton, being a widower, at first grieves over the loss of his daughter's love, but later becomes a monomaniac, money being his only thought, and to hoard this his only aim. He becomes a veritable tyrant, grinding his debtors most unreasonably. Thus things go on for several years. Meanwhile a girl child has blessed the young couple, and at the end of ten years the young father is in the last stage of consumption, with little strength left to work. Dire poverty reigns in the household, and in desperation the wife goes to her father to implore his aid. He is now in the extreme of money-madness, and almost throws her from his house. The worst is to come, a ndit comes soon —the young father dies. Here the poor woman is left destitute, with her little girl to care for. Her attempts to secure employment are in vain and starvation stares them in the face. But the little child has faith in prayer. The old man's temper has now gotten worse and his niggardliness more excessive, until finally he sells his home that he may add the returns to his hoard and moves into cheaper quarters. Fate leads him to engage the squalid room directly above his own daughter and granddaughter, although he is quite unaware of it. He is at a loss to find a place to hide his money until he espies a stove-pipe hole in the chimney wall. This he reckons a safe bank, so here he keeps it. On the floor below we see the poor woman despairing, until when she leaves for the next room, the child kneels and prays for aid. At the same moment the old man is replacing his gold in his chimney bank, and shoving it in too far, down the chimney it falls, striking the fireplace below and rolling out in front of the kneeling child. She at once believes it came from the Heavenly Father, and so kneels in thanksgiving. The old man becomes a raging demon at the loss of his money, and when the janitor directs him to the apartment beneath he bursts in and snatches the money from the child's hands. The confusion brings in the mother, and a recognition occurs. The old man is adamant, however, and still refuses aid to his daughter. While in the hall on his way to his own apartment, the thought of the little child on her knees praying with such faith impresses him, and changes his entire nature. Well, he returns to his daughter and granddaughter for good.

EDISON MFG. CO.

"OUT OF THE NIGHT."—A love story with a distinctly novel plot is unfolded in this film, which it seems to us ought to be equally as acceptable to the patrons of moving pictures as have been Mr. Rex's previous dramas, although the story is a radical departure from its predecessors.

Robert Austin, a man of sterling qualities, self made and self reliant, meets and falls in love with Marmion Moore, a charming young New York society woman. The love story progresses to the point where Austin has almost declared himself, when the current of events is turned. Austin and Miss Moore are riding in the park one day when her horse takes fright and bolts. Austin, in attempting to save Miss Moore, catches the bridle rein of the runaway, but his own horse swerves and he is dragged and trampled, with-

out, however, releasing his hold. Miss Moore, though thrown, is practically unhurt, but Austin is so severely injured that his life is despaired of. He recovers his health, however, but it is soon manifest that his eyesight is going. This fact becomes painfully evident to him, and the opinion of the eminent specialist whom he consults, far from giving him encouragement, only convinces him that it will be a matter of only a very short time when the light of day with him will give place to the darkness of night.

Miss Moore is a constant inquirer at Austin's home, and we see her on some of her visits. Austin is merely formal in his manner, concealing his affliction because he fears that if she knows she may accept him out of pure sympathy. His old manner of loving embarrassment has given way to set determination. Miss Moore marvels at his changed manner. Austin

falls deeper and deeper in love, and so does the charming object of his affections. He fights his great battle and holds himself in check. At the end of each of her visits, as Marmion leaves the room, he gropes his way toward the large window which overlooks the street. He can see but faintly the outlines of figures and faces on the sidewalk. In order to be sure that Marmion is the one to whom he is about to bow, he counts what he imagines will be the number of steps she will take between the hall door and her carriage. When the proper moment comes he bows and smiles from the window. Marmion returns his bow, little knowing that she is unseen by the pathetic figure at the window.

Austin cannot longer bear the strain of repressing his love for Marmion. In order to bring matters to a conclusion he writes her that the strain of overwork necessitates his going abroad, and in saying farewell wishes her every happiness. Marmion comes to say good bye. Austin is unable to see her, but cleverly conceals his blindness and represses the emotions that almost overwhelm him. His words are formal, almost cold—they speak a few words of parting and Marmion goes away, forgetting in her confusion her handbag, which she has left on the table. Austin listens for the door to close. As it does he begins to count—"one, two, three, four, five, six—ten, eleven, twelve—" He gets this far when Marmion re-enters, having missed her handbag on reaching the hallway. Austin continues to count, oblivious of her presence, and makes his way toward the window. She stands rooted

THE FILM SERVICE THAT SATISFIES

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GEO. K. SPOOR CO., Inc., "RENTERS of LICENSED FILM"
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to the floor until after he has bowed and smiled toward the street and then turned away in an agony of despair. Marmion can keep silent no longer but, stretching out her arms to the man who has unwittingly declared his great love for her, she calls him by name.

It is impossible for us to describe the pathos and dramatic force of the scene which follows. Suffice it to say that even as sunshine breaking through the clouds dispels all memory of the storm, so does the knowledge of their great love for each other bring to these two people happiness and content to replace sorrow and suffering.

In "Out of the Night," Mr. Beach fully demonstrates that his talents are not confined to depicting the rugged life of the West, but that in any atmosphere his facile pen can depict situations which fascinate. It is almost needless to say that the portrayal of this picture by the Edison Company is in all respects worthy of the story, and that the acting is finished to the highest degree.

"A VACATION IN HAVANA."—Far "out on the bounding ocean over the bounding sea," as Harry Lauder would express it, is where the heart of the hero of this picture, while on an ocean liner bound for the port of Havana, Cuba, begins to bound in a way that is bound to lead to the binding bonds of matrimony.

A brisk walk on deck—a moment's pause at the rail to gaze at the dim, far-off coast of Florida—two eyes meet eyes gazing into eyes—and there you are.

Harry knows that his winter vacation in Havana is going to prove an exceedingly interesting one. Of course, there is a father—there always is—to make the course of true love never to seem to run smoothly; but if love laughs at locksmiths why not at gray locks as well? At any rate, Harry does not hesitate to write his friend that he has just met a "peach" on deck, and that before his vacation is ended he is going to win her, or his name is not Harry Lightley.

Scarcely has the ship dropped anchor in the harbor of Havana before Harry is close upon the heels of his lady love, as she trips lightly on board the tug boat

with her father. Soon they leave the ship's side and steam past the old wave-washed wreck of the Maine, which stands in the center of the harbor. Nor does Harry intend to lose sight of his ocean charmer; for no sooner does the coach land father and daughter at the Miramer Hotel, which overlooks the harbor, with the famous Morro Castle looming up across the bay, than Harry dashes up in another coach. A feeling of sweet joy steals into his heart when he realizes that he is to lodge under the same roof as the idol of his heart—as fair a maiden as ever was guarded by a grisly old father, whether it be in the days of the "Knights of the Round Table" or in the present time of aeronautics and pneumatic tires.

It is the same all the centuries through—the same old shy looks are flashed from downcast eyes, the same old, fascinating toss of the head which so plainly says "Come! Win me if you can, but beware of my father." The old, old game—love's young dream—is played over and over again. It matters not if it be while President Gomex and Vice-President Zayas are reviewing the rural guards or at the little thatched roof village where cherry lips are given a cool drink of water. What care lovers for the beauty of Yumuri Valley or the charming City of Matanzas nestled by the sea? The old grisly father spouts his knowledge.

"HOW BUMPTIOUS PAPERED THE PARLOR."—This is another of the uproariously funny comedies in which our friend Bumptious shows how much he doesn't know. This time he objects to the price asked for re-papering the pretty little parlor in his little home, and decides that the operation is so simple that

any child ought to be able to perform it and that consequently it will be an easy trick for him.

The picture shows his reaching this decision, his selecting the wall paper at the store and then the beginning of the difficulties. Rolls of wall paper are hard things to carry, and when he finally does get them home he finds that the making of the paste is an operation which causes some trouble in addition to its practical difficulties. He tries to soothe the injured feelings of the cook with a kiss and thereby creates another set of injured felings in his wife, who happens to enter at the psychological moment.

And then the real fun begins, for Bumptious' man-

agement of the paste brush and paste proves disastrous to the parlor furniture, the curtains and floors, as well as to the wall he is trying to decorate. He does get one piece of paper up, but it is pretty crooked, which fact promptly starts an argument. He appeals to one of his friends, who is brought in by the wife to see the operation, and by making the appeal loses his balance from the top of the ladder, with the result that the wife and the friend and Bumptious himself are deluged with paste when he falls, and the whole room is made to look as if a cyclone had struck it. The last scene of this uproarious story shows the "easiest way," and with some very effective trick work brings a final laugh to close the picture with.

This second picture of the Bumptious series ought to prove even more popular than its predecessor and add new laurels to those the Edison comedies have been winning of late.

ESSANAY FILM MFG. CO.

"AN ADVERTISEMENT ANSWERED."—This is an exceptionally pretty comedy picture, funny from the first foot to the last. It is another of our big full reel comedy pictures, and fully up to the standard of these big laughing hits.

Young Robert Earl, a prosperous farmer, is a bachelor, good looking, but who, up to this time, has overlooked the subject of matrimony. In the beginning of the picture we have a view of the laborers and hands returning from the field, when they are met by their wives and children. Young Earl watches them go down the road, all happy and contented, and he sighs for just these sort of companions to fill the void in his life.

He is further induced to try a hand at matrimony when he has finished with his supper, cooked by himself, and the washing of the dishes, done by himself.

Therefore, straightway after he has finished his household work, he writes a note to a city paper requesting them to print a personal in the matrimonial want ad. column requesting a wife.

A day or two later he receives a dozen or more letters from certain ladies, all anxious to be his wife.

The number of letters confuse him, and as a final mode of solving the problem, he writes a letter to each, seals and addresses them, and then, shuffling them up, closes his eyes and selects one at random.

Satisfied with this, he goes out and sends one of his hands in for the letter which he wishes mailed. The hand becomes confused and takes the bunch of letters, unconscious that he is implicating his employer in a rather disagreeable predicament.

The next day young Earl goes to the train to meet the elected bride. She arrives—a dozen of her. Earl sees that something is wrong and beats a hasty retreat with the bunch of women at his heels.

The pursued and pursuers do a marathon through meadows, orchards, woods, until the young farmer is exhausted. He finallly reaches home and runs in, but the foremost and most athletic of the ladies follows him into the kitchen, pleading with him to have her. He looks at her face, then jumps out the window. She follows, and the rest of the mob, having caught up, join in the pursuit. Out through the orchard they go, when young Earl espies an apple tree which seems to offer refuge. He quickly climbs into the branches, but Miss Athlete is not

GEORGE KLEINE

IMPORTATIONS

WEEK BEGINNING JULY 11, 1910

FULL DESCRIPTIONS OF EACH SUBJECT ON ANOTHER PAGE

THE HINDOO IN AMBUSH.

"A Hidden Serpent"

An East Indian Drama

Approx. length, 537 feet

"In the Realm of the Czar"

Travelogue

Approx. length, 438 feet.

TUESDAY, JULY 12

A Gaumont about 975 feet. Two Subjects.

"The Wicked Baron and the Page"

A Drama

Approx. length, 570 feet.

THE PRINCESS CAPTURED.

"The Moonlight Flitting"

Comedy

Approx. length, 415 feet.

WEDNESDAY, JULY 13

An Urban-Eclipse, about 985 feet. Two Subjects.

"JUPITER SMITTEN"

A Colored Farce. Approx. length, 648 feet.
Extra for coloring, $15.00.

"THE JOLLY WHIRL"

A Comedy. Approx. length, 312 feet.

Saturday, July 16.
A Gaumont about 960 feet.
Two Subjects

Posters for each Reel. Write your Exchange.

Bulletins mailed free to any address.

George Kleine

52 State St., CHICAGO 19 E. 21st St., NEW YORK

ESSANAY FILMS

Comedy *and* Western

Two Big Releases

Release of Wednesday, July 13

AN ADVERTISEMENT ANSWERED

(Length, approximate, 1000 feet).

This is the kind of a comedy that makes them come again.
"There's a laugh in every foot."
Snappy, vigorous, original.

You are acquainted with Essanay photography. There are photographic qualities in this picture which cannot be surpassed.

It's among the best of our full-reel comedy pictures.
Don't overlook anything under the Indian Head.
Book now.

This Week's Western Feature

Released Saturday, July 16

TRAILED TO THE HILLS

(Length, approximate, 983 feet).

TRAILED TO THE HILLS

The strength of this story, the picturesque settings, live Western atmosphere, and the highly artistic photography, make this picture among the best of our Western producer's recent dramatic offerings.

Don't linger—book it now.

THE ESSANAY GUIDE, next week, is a special midsummer edition, and contains a number of articles of live interest to the exhibitor. Besides the regular film descriptions, there is an article about our Western stock company, the moving picture story of the Jeffries-Johnson fight, "Essanay Personalities," our $100 word contest, and "The Tomahawk." If you are not on our mailing list, write to us now and we will put you there.

ESSANAY FILM MANUFACTURING COMPANY

LONDON: 4 Rupert Street, W. C.
BERLIN: S. W. 68, Friedrich Strasse 35

CHICAGO: 435 N. Clark St.

MELIES RELEASES

July 14, 1910

THE GOLDEN SECRET

The Tale of a Lost Mine, an Indian's Gratitude, and a Plucky Little Woman's Wild Race to File a Claim.

July 21, 1910

A POSTAL SUBSTITUE

Stirring Riding Picture of "Pony Express" Days.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

feazed by this and goes on up after him as actively as a polar bear.

The hunted farmer drops to the ground and is seized by the ladies, each demanding that he marry her, according to the invitation she has received.

Now it happens that there is a little lady, who had always brought up the rear in the chase and who was even now lingering in the background, and it is she, with her dreamy eyes under the lace bonnet, who Robert deigns to smile upon.

"You are the one," he says, freeing himself from the rest. And the little girl is lead off timidly, while Earl's other farm hands hold back the infuriated female husband-seekers.

Two years later we have a pretty scene at Robert's home. Things have changed. Mrs. Earl and the baby have filled that empty void in his heart, and he is a happy and contented man.

"TRAILED TO THE WEST."—This Western story is one which is overflowing with heart interest, a story of the East and West, with a powerful theme, intensely interesting plot, and, like in all our previous Western pictures with which most exhibitors are familiar, it is convincingly acted and superbly photographed.

Harry Forsyth a young Easterner, happy in the belief that his wife loves him above all others, bids her good-bye one day to leave for a neighboring city. The next few scenes show him at his room in the hotel in the distant town, eagerly awaiting some message from home. Two days go by, and the letter

is not forthcoming. Worried about what may have occurred at home, young Forsyth, over a long-distance telephone, is put into communication with his butler at home. The butler reads him the following message, with the statement that his wife left the house a few days before in company of another man:

"Dear Harry—I am going away with another man I love better than you. Forget me and be happy.

"Your GLADYS."

After young Forsyth recovers from this terrible shock he decides to hunt out the man who wrecked his home and have revenge. After many weary days of search, he finds his wife in a dismal attic room, half starved and dying from a broken heart. The man she had loved and for whom she had sacrificed everything had grown tired of her and gone away.

Forsyth, learning that Phillips, the villain, has gone West, kisses his wife good-bye and makes a solemn vow to run down the traitor.

His wanderings take him West. Occasionally he loses the trail, but finds it and continues his search, with but one ambition in life and that—revenge. Into mining camps, cattle ranches, through the timberlands he traces Phillips, the quarry seeming to just slip through his fingers at the moment when he has him.

However, the pursuit ends one night in a gambling dive in one of the mining camps. Forsyth enters, scans each face and seats himself at a table. The man opposite looks at him covertly, unsuspicious, as Forsyth brings forth a locket which contains Phillips picture. He compares the face with the one in the locket, then rising, pulls his revolver. There is a flash and Phillips tumbles over on the floor, while Forsyth, covering the others with his gun, leaps over the tables and chairs and runs out of the place.

An exciting chase follows, after the sheriff has been acquainted with the murder and a posse has been organized, but the fugitive eludes him.

The scene shifts to the interior of a miner's shack two or three days later. The miner enters, studying a poster which advertises a reward for the arrest of Forsyth or Andy Reel, as he is known in the West. He is preparing his frugal meal, when there is a knock at the door and he opens it to the fugitive murderer. There is no mistaking the identity, as the poster prints a picture of the fugitive.

The miner gives the starving murderer food, but as he is about to leave the miner whips out his gun and threatens to shoot if his captive moves a muscle. Forsyth drops into the chair in despair. Then he brings out a note which he has carried with him for many years and shows it to the miner. This affects the latter strangely, and when the sheriff and posse ride up a few moments later the miner denies having seen anything of the fugitive, and they go out of sight.

Forsyth is grateful and asks the miner's reason for his sudden change of mind.

The miner brings out a note, which he, too, has kept for many years. It reads:

"Dear Tom: I am going away with a man I love better than you. Forgive and forget me and be happy.

"Yours, Mary."

Then he stretches out his hand and the two men look into each other's eyes.

"I got my man," says the miner, "did you?"

Forsyth nods his head.

GAUMONT.
(George Kleine.)

"A HIDDEN SERPENT."—Because few dramas have been shown dealing with the life of India, this film should be welcomed.

A Hindoo servant is fascinated by the wife of his master. By a forged letter he gets the husband out of the house, and then declares his love, but is repulsed. Thirsting for revenge he places a snake in the revolver case of his master who, upon returning, opens this to take out his revolver, and is fatally bitten by the snake. The success of the Hindoo's ruse, however, is short, for he is shot by the heart-broken wife.

"IN THE REALM OF THE CZAR."—This is a film of good quality, showing views inside the city of Moscow. Views of every place of interest are seen, the market places especially noteworthy. The fine quality is preserved throughout.

We first see the Theatre place. Then the Traitskiia gate. Next the Iberian gate and chapel which the Czar always visits when going to the Kremlin.

Now the Red Place and Savior Gate.

The St. Basile cathedral, built by Ivan the Terrible in 1555 in remembrance of the capture of Kazan. The Russian Czars are crowned in this cathedral.

The church of the Savior on the banks of the Moswa.

The Kremlin—a view of Sophie Hill. The Kremlin is the most famous monument in Moscow.

Then we see different markets. Among others, the bird market on the Aroubnaia place.

The heavily bearded merchants are an especially picturesque group of men.

"JUPITER SMITTEN."—A semi-humorous account of an incident in the days when the Gods from Mt. Olympus often took upon themselves human forms and visited the earth.

Our hero, Amphitryon, has been for some time absent from his home while engaged in battle with a hostile nation.

Alqmene, his wife, longs for the return of her husband. He, attacked with the same complaint, prepares himself to visit his wife. Jupiter, looking from his throne, notes these plans and things being slow in his realm, he resolves to have a little game of his own, so disguised as Amphitryon, he journeys away to visit Alqmene, reaching her before her husband does. He is effusively greeted, but things become a trifile confused when the real Amphitryon appears. Swords are drawn and blows are exchanged when Jupiter changes himself to the original image of Jupiter. Amphitryon and Alqmene fall on their knees, are forgiven, and Jupiter departs.

"THE JOLLY WHIRL."—The trick picture never seems to outgrow its popularity with the laughing public. In spite of the many exposes and explanations which have been written, the fact remains that few know how the marvels are accomplished.

Several young men are enjoying an especially happy hour at lunch in a cafe when one announces that he is possessed of mediumistic powers.

His companions challenge him to display his ability in affecting inanimate objects. This serves to introduce a series of remarkable exhibits in which he thoroughly mixes chairs, tables, carts, and people. The situations follow one another very rapidly and keep the onlooker in a first-class state of suspense.

URBAN-ECLIPSE.
(George Kleine.)

"THE WICKED BARON AND THE PAGE."—Intensely dramatic film of the Cavalier days, most beautifully staged and acted.

Boy and old mother gathering firewood, are beaten by the Lord of the Manor, but on being found by a neighboring squire's daughter are carried to her home. The boy is engaged as her page. The Lord pays court to the lady, but is repulsed. Engages bandits, who waylay and capture her and her maid. The page, escaping, runs for help—Her father comes to the rescue, and is disarmed by the Lord, when the little page steps in and keeps the Lord at bay until the ladies have escaped. The page rewarded for his bravery, vowing allegiance to his benefactress.

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are out of the ordinary are introduced.

Two young fellows being compelled to make a hasty exit from their lodgings let down their furniture through the window. A policeman interferes, but they, with great resource, hook the officer of the law by the belt, and haul him midway between the ground and the window, where he cannot interfere. The poor man looks very comical in a state of suspense. When the rogues have gone the policeman is rescued, and succeeds in getting possession of their property. In the end the young men get it back again, and set up house elsewhere.

LUBIN MFG. CO.

"THE HIGHBINDERS."—A story of Chinatown that has seldom been excelled for gripping interest. Sung Loo and his cousin, Sung Pho, are star pupils at the Chinese Mission, their close attendance serving as a moral alibi for their characters. Sung Loo is janitor of the Mission and the favorite of all the teachers, but when away from the Mission he is a hatchet man for one of the powerful tongs, working in conjunction with Sung Pho. Pretty Bessie Radcliffe is his particular teacher, and she is very proud of her apt pupil. When the Reverend John Grismer comes to Chinatown and recognized the teacher as a schoolmate, she introduces Sung Loo as her most able pupil. Sung does not fancy the intrusion of the good-looking young minister, for he has hopes of winning Bessie for his own wife, and this dislike is brought to a focus when the minister discovers the Sungs to be hatchet men, and prevents the murder of a Chinese merchant who has refused to pay blackmail to the

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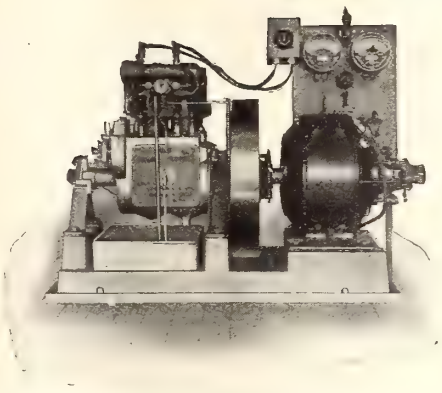

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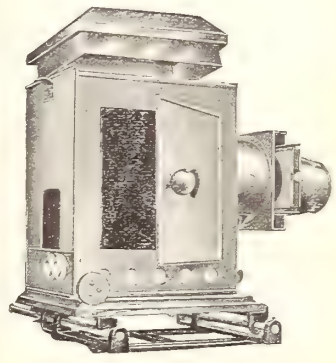

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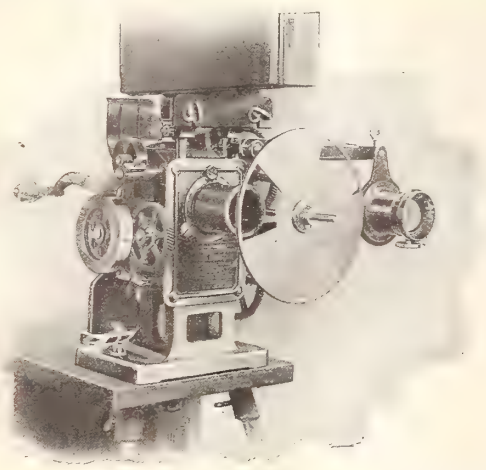

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Tong. The two Sungs linger in the Mission room after class is dismissed and decide that the minister must be put out of the way. Bessie has come back to obtain a forgotten book and hearing Grismer's name slips behind the window curtains. The hatchet men depart on their bloody mission, but Bessie gets to the telephone in time to warn Grismer, and then

hurries to the police station to take aid to the imperiled man. The police arrive just in time, and there is the hint of a marriage as the scene closes.

"THE ALMIGHTY DOLLAR."—On the same reel with "The Highbinders," "The Almighty Dollar" supplies a sprightly comedy relief. It's one of those little Lubin farces that mean a lot to the man who makes up a balanced program and finds small supply of comedy. Some wag solders a tack to a silver dollar and drives it into the seat of a chair in a saloon. A man must be more than human who would let an ownerless dollar get past him, and every one

who enters makes an effort to get the dollar unperceived, then joins the crowd to wait for the next victim. But a peddler who is "stung" along with the rest proves himself quick-witted, for he makes away with the coin, even though he has to take the chair with him. The rest of the victims give chase and for a time it looks as though the peddler would not get away with his plunder, but he slips into a barber shop, where the removal of his beard effects a permanent disguise. He looks like a new man, and perhaps that is the reason why he walks off with another man's coat and hat, well pleased with the result of his capture of the dollar. It's a short subject, but there is about a thousand feet of fun crowded into the story.

"THE ADOPTED DAUGHTER."—Laura Townsend is the adopted daughter of an evil couple who keep a roadhouse in the Southwest. The girl is treated more like a slave than an adopted daughter and, worse yet, her parents favor the suit of a Mexican who is the sometime partner of their crimes. The girl detests him and when he seeks to urge his suit as she is on her way to town she struggles desperately to avoid his caresses, but is saved only by the arrival on the scene of Gordon Harvey, a young ranchman, who puts the Mexican to flight. Harvey is on his way to town and he takes Laura with him and brings her again to the inn. On their return they are overtaken by the Mexican, who disables the wagon and forces Harvey to stop at the road house for repairs. It is plotted that he shall be murdered and robbed, but Laura overhears the conversation and warns her

benefactor, urging him to flee. Harvey is not disposed to run away, but when he finds that his revolver has been put out of commission he determines to escape and carry the girl with him. They are pursued and caught, but in the altercation that follows the foster father and his accomplice fall over the cliff while Harvey takes the girl to his ranch, where she is welcomed by his mother, and it is evident that her troubles are over.

G. MELIES.

"THE GOLDEN SECRET."—No suffering is so acute as the pangs of thirst. They sap vitality, ambition, reason and leave the thirsty one limp and dying, while visions of running brooks and shady springs torture his fevered senses and encourage him briefly to try to reach them, only to be mocked in taunting manner by the unattainable.

A Navajo Indian has crossed the great desert, and his water bottle has been emptied. He is in a frenzy from thirst and sees mirages of water everywhere. He comes upon Nat Perry, a young settler, who is conveying his household goods across the burning sands. Perry has just taken a drink from his precious canteen when the Indian falls at his feet and implores a little water. The young pioneer heartlessly turns him over with his foot and leaves him to die.

Kate and Will Brown are passing in a prairie schooner. They see the Indian's plight and revive him, load him into their vehicle and proceed on their journey. Two years later the Indian is a valued friend and servant, when he has an altercation with Perry, over the latter's conduct in the desert and is fatally wounded. He crawls to his employer's home and dies, but before he passes to the great beyond, he tells the young settlers the secret of a lost gold mine and gives them a rude map which will help them to find it. Perry has overheard this conversation, and while he has not seen the map, he resolves to follow Kate and Will when they start on their search.

The Indian is decently buried and the search begins. By rude drawings and familiar land-marks, the mine is finally discovered. Brown immediately sees its great value, and in his haste to communicate their good fortune to his wife, he turns his ankle, on a stone and sinks to the ground under the pain.

While Kate is binding up the injured member, Perry who has followed them closely, appears and commands them to throw up their hands. They are taken completely by surprise, relieved of their revolvers, their horses driven down the side of the mountain and Perry writes a location claim and rides away to file it at the nearest land office for himself.

Kate is in despair at the sudden change in their fortune, but conceives a plan intended to outwit the villainous Perry. She knows that he must ride a long way around and around the mountain in his descent, while if she can succeed in climbing down the side of a steep cliff, she can be ahead of him. The difficulty

is to find a horse, but she suddenly sees, far below her, a rider. His attention is attracted by means of huge stones, which she throws down. He sees her and stops and is astonished when the plucky girl swings far out from the top of the cliff on a stout lariat and climbs hand over hand down the mountain. Her story is quickly told, and the gallant cowboy lends his horse.

Then begins a race for the land office in which the plucky girl is the victor. Perry arrives shortly after her and is arrested by the sheriff who happens to be there. The richness of her nugget excites the interest of an Eastern capitalist and an option is sold on the mine which insures the young couple a handsome competence, and luxury for life.

PATHE FRERES.

"JUST FOR LUCK."—A hunchback for luck is a curious superstition which has been utilized for the foundation of the plot of this film. The hunchback in the present instance marries a young lady who is afflicted with a fatal propensity to drop every article of crockery she happens to touch. After her marriage she becomes as skillful and adroit as could be wished for, and she daily congratulates herself upon the wisdom of her mother, who directed her choice of a suitable husband.

Science accomplishes all things, however, and the hunchback, reading one day of a doctor's back straightener, seeks a consultation with the physician and is persuaded to be operated upon. After being immured in a formidable looking machine, in appearance something like a small gasometer, he is subjected to the treatment, which consists of the upper half of the contrivance being raised by means of a lever. The hunchback emerges fairly straight, and the operation is completed by the application of an enormous iron.

At the same moment, the wife commences again to smash all the crockery in the house, and the return of her husband and as straight as a dart explains the

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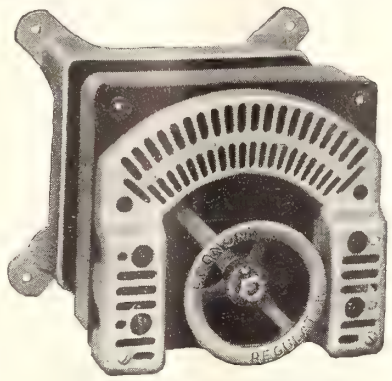

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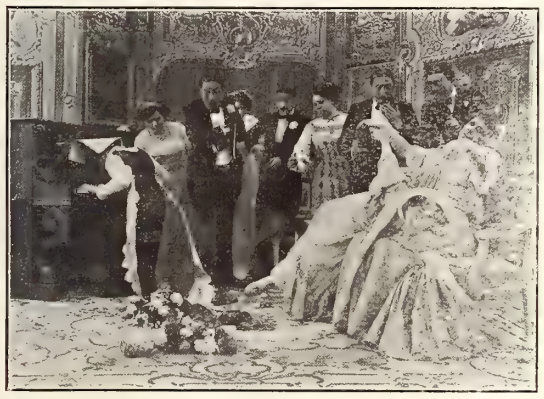
cause. Hurt and angry, she and her mother drag him back to the physician for the purpose of having his hump restored, but here he strenuously revolts, and



declares that if a hunchback is necessary in the family, his mother-in-law must be sacrificed, which she accordingly is with satisfactory results.

"VERONA."—An educational film of great merit. A picture that portrays with great vividness the architectural beauties of this old city that still clings to her old customs and methods.

"THE POLITICAL DISCUSSION."—Two friends are engaged in a fiery discussion on politics at the dinner table, and this discussion as so often happens, ends in blows which become more vigorous, until one of them, in the heat of the moment, is killed. Haunted by gruesome visions of an untimely end, the survivor

stuffs the body into a trunk and makes tracks for the frontier. Stopped, however, by the customs officials, he thinks it better to retrace his steps, but this decision arouses the officers, who set out in pursuit, accompanied by two of the police. The criminal to avoid being captured, leaves the trunk in the field, first hiding the body in a haystack, his victim, however, is not dead, and presently emerging is taken into custody by the officers of the law. Meanwhile, the friend, repentant and remorseful, resolves to give

himself up, and is thrown into the cell already occupied by the man he believes to be dead. Mutual recognition and reconciliation follow and politics are forgotten in the joy of the reunion.

"THE OVERLAND COACH ROBBERY."—The driver of the mail coach running between Ajaccio and Bastia is handed orders to stop at the Treasury office and receive a large amount of gold to be conveyed by the coach to the bank at Bastia. These orders are stolen from him by two of a band of

bandits, whose crimes and depredations have terrorized the country. We see the coach start out with its human freight and the bags of gold, and take the hard road that winds through a wild part of the country. At one point where the road takes a bend the bandits spring out from an ambush, and wounding the faithful driver, secure the gold, unharness the horses and lead them off, together with the passengers as captives. The driver, left lying on the ground, after a while recovers sufficiently to be able to stagger along the road until he meets two policemen. He tells them his story and aid is summoned. With the aid of a big dog they scour the country, and the hiding place of the brigands is soon discovered. A successful attack is made, the gold is re-

covered, the captives released from their bonds, and the police have the satisfaction of knowing that they have at last cleared that part of the country of a very dangerous community.

"THE FAITHLESS LOVER."—It is a spring night in the picturesque old town of Grenada, and a handsome young lad is seen serenading his ladylove, under whose window he stands singing to the accompaniment of his guitar. The beautiful senorita knowing the musician to be none other than the youth to whom she has long since given her heart, soon steps out on the veranda and joins him. Her father, however, calls her in to help him with his work. The thought of the love that her childhood friend bears toward her has been the one bright spot in the motherless girl's uneventful life, and consequently bitter indeed is her awakening a few days later when she finds that the one she thought so true has been unfaithful and now prefers another in her place. Avoided and spurned by him she implores her father to avenge her. He takes his gun and, finding the gay youth making love to his new conquest, himself becomes enraged and follows the fickle boy through the beautiful country until at last coming up to him he is enabled to avenge his daughter.

"A GOOD LOSER."—The widow Hillman and her charming daughter, Maisie, have just entertained to lunch in their home, their friend, Paul Phillips, a young man who ardently admires Maisie. His affection is not, however, returned by the young lady. While he is helping Maisie to wash up the dishes, Franklin Steele, a rich, handsome young fellow, also an admirer of Maisie, calls, and joins them. Meantime an old miserly lawyer who has a mortgage on the house, calls upon Mrs. Hillman and informs her that unless she pay off the mortgage she must vacate the old home. Franklin coming into the room with some of the clean dishes, overhears the conversation and secretly tells the lawyer to await him outside. Shortly after Franklin makes his excuses and leaves. He meets the lawyer and arranges to settle for the mortgage on condition that the Hillmans must on no account suspect that they are indebted to any one but

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the lawyer. The next day we see Franklin ride up just as Maisie is going to the well for some water. Leaving his horse in her care, he relieves her of this duty, and Paul coming up in his absence proposes and

is refused by Maisie. Angry and irritated that she will not have him, and suspecting that Franklin is his rival, he endeavors to vent his ire on the poor unfortunate horse, but Maisie snatches the whip from

him and bids him leave. Running in to tell her mother she finds the lawyer there, and he takes out an envelope and draws from it the mortgage, and to their utter astonishment destroys it. While her mother is thanking him for his unaccountable generosity, Maisie picks up the envelope and find in it a letter from Franklin to the lawyer, and then sees through the whole affair. Franklin enters the house in time to see this denouement, and unable to conceal the real facts, bids the lawyer depart and is accepted by Maisie as her future husband. About to depart, Paul is still hanging round the horse, and on his learning the state of matters proves himself a good loser and congratulates heartily the young couple.

"PLEASE TAKE ONE."—Bonehead is not a success in distributing handbills to the passers-by, according to his arrangement with the exacting owner of the market, and is therefore fired, and his late employer

fastens the packet of throwaways on a slate in the centre of which he chalks the words—"Please take one." The slate is then put outside the door. Seeing this, Bonehead seizes the slate, and tearing away the handbills, plants it in the middle of the fruit, vegetables, and fine poultry displayed for sale outside the store. At the sight of the invitation, two policemen quickly take advantage of it. Thrifty housewives need no second bidding to fill their baskets, and Bonehead himself collects all the idlers of the neighborhood to do honor to the notice. The storekeeper is soon alive to the situation, and, beside himself with rage, he shouts for the police. The two members of the force, who have already passed, return, and, under the impression that order is required to be restored, distribute the provisions themselves. Naturally the storekeeper complains still more forcibly, and the two policemen, disgusted to see their efforts so little appreciated, retaliate by taking him into custody.

"ALGERIAN STUD."—This picture gives a very good idea of the breeding stud maintained in Algeria by the French Government. We are enabled to see at close view the beautiful thoroughbreds and their graceful foals and fillies at close quarters. The coloring adds greatly to the effect and the film is a very interesting one.

SELIG POLYSCOPE CO.

"THE HALL-ROOM BOYS."—In presenting the emperor of silent comedy, Mr. Fred Walton, in the above picture story, the acme of film comedy has been reached and no better vehicle than "The Hall-Room Boys" could have been secured for his advent into picturedom.

They are seen to enter the boarding house previous to preparing to attend the mask ball at the Union Club. Donned in their best they take a taxi to the fountain of merriment. The formality of having the proper tickets of admission causes them no end of trouble—but being thrown out of a public place fails to efface the redoubtable pair, and they pass an evening full of surprises and a few bumps—even if they were stung by the fair charmer—so, as the excitement draws to a close, they repair to their apartments, and dream of the eventful night. The morning after bring a fresh supply of trouble—they are informed their places at the ribbon counter have been filled—completing one of the best comedies ever offered in moving photography.

"THE SHERIFF."—Tom Lawton and John Mason were rival candidates for office of County Sheriff. The election was near at hand and excitement plentiful. Mason was in love with Lawton's sister, but the feeling existing between the two men rendered their marriage impossible. When votes were counted Boulder County had elected John Mason as their sheriff, who took oath to do his duty as he understood the law.

Lawton becomes involved in trouble and a warrant for his arrest is placed in the hands of his political enemy for service. Thus we see the stalwart Mason standing between love and duty; for the sake of the girl he loves he permits Lawton to escape, but not without its attending mishaps and sadness, making a most unique story, embodying deep heart interest.

"A HUNTING STORY.'—A palatable comedy, and, as the name signifies, is a worthy successor to the time-honored "Fish Story" told at every fireside. Don't overlook this little story!

VITAGRAPH CO.

"NELLIE'S FARM."—Thousands who are shut in by the brick and mortar forming impregnable walls that shut out the fresh air and bright sunshine, long and wilt for nature's breeze and hunger for a view of its refreshing scenes.

In the midst of such environments little Dick and poor little crippled Nell dwell and dream of the country of which they have so often heard but have never seen. The "Fresh Air Fund" has given to these poor children an invitation to go on one of its excursions to the country. It is impossible for Nell, sick and lame, to go. Dick, however, accepts and starts full of anticipation and life to live for two weeks in green fields with a good whole souled old farmer who has chosen Dick as his guest.

While Nell is confined to her bed racked with pain, surrounded by the tiresome monotony of poverty and lack of home comforts, left alone while her hard-working mother has gone to deliver a day's washing, little Dick is seen in the country busy on the farm of the kind old friend, who is showing Dick how to milk, hunt eggs and learning the things which seem like wonderland to the poor boy. We see Dick in other scenes, in the fields plucking flowers and drinking in the invigorating breath of nature.

And yet while buoyant and happy in these new-found joys, Dick has not forgotten his little sick friend Nellie. He is planning and arranging to take some of the country to her, digging bits of grass and plants to take back to the city so she can share in his joys and pleasures. The day for the little man's return to the fetid city tenements has arrived and Dick begins to pack his scant belongings. The old farmer brings him some apples, eggs and two little chickens for Nellie. These with the grasses and ferns, Dick bundles up and now he is on his way to the special car which is to carry him back home.

Kissing the good farmer good-bye and waving a long farewell Dick mingles with the rest of the Fresh Air youngsters as they sing and shout with glee and the remembrance of their two weeks of outdoor life amid the green fields and bright sunshine. At home, while his mother is away for the day, Dick gets to work at the surprise which he has brought to Nellie. After a hard day's work, the boy's mother returns and Dick shows her "Nellie's Farm" with its green grass, little house, trees and the real live chickens.

The question of how to get it to Nellie has been solved by Dick and with his mother's assistance, early in the morning places the little farm on the fire escape outside the window where Nellie usually rests her tired little form each day. Later Nellie's mother is up and about. She removes the piece of crash which serves as a curtain and reveals to Nellie a view of the real country, a farm of her own right outside her own window. She is deilghted, her face is all smiles and she almost believes she is dreaming.

Dick comes in to share her happiness and explains what it all means. Peacefully and seemingly with visions of the green fields, waving trees and limpid streams, Nell lies sleeping at the window, near her farm when suddenly the winds blow, the rain descends and the lightning flashes. Nellie, in alarm, raises herself from her couch and places her hands over her farm to protect it from the cruel storm, then she throws herself across it to cover it with her little body, and while the relentless rains destroy her earthly possessions, they beat upon her poor body until chilled and exhausted she becomes unconscious as she lies helpless on her precious toy.

Her mother comes home and discovers Nellie, changes the child's clothing and puts her to bed. Exposure and over weakened constitution have left their mark and poor little soul falls into a deep restful sleep. Little Dick comes in to visit Nellie bringing a little bunch of flowers which he has purchased for her and another reminder of the country which she had never seen and as a token of friendship and love.

Looking upon the form of his little companion he places the bouquet upon her breast, for she has awakened in the country far away, where the river of life flows eternally through the hills and glens and the trees are evergreen and the flowers never fade and sweet music and perfume fill the air.

"THE UNCLE'S WILL."—Ruth, a young society girl, is left a large legacy by her uncle with the understanding that she exclude herself one month each year during the height of the fashionable season, passing this period of exclusion on a dairy farm in the country, occupying her time in the ordinary pursuits of a dairy maid. While she is thus engaged, George Temple, a young son of a wealthy old fellow, is spending a vacation in the same country place.

Ruth and he meet and fall in love. The young beau takes her home, carrying her pails for her, and frequently he is seen calling on her at the farm house entirely unaware of her real station in life. He declares his love and proposes. Ruth consents to become his wife. An old busy body of the village happens to see the young chap in company with Ruth and loses no time in imparting the news to his father, who is disgusted and utterly opposed to his son marrying a dairy maid as quite unbecoming and disgraceful.

He at once proceeds to the house of the young lady and tells her housekeeper, whom he thinks Ruth's mother, that he strenuously objects to his son marrying her daughter. The joke is on the "old gent." He learns from the young girl's lawyer of the vast estates and interests of which she is the owner in her own right and that she is merely living on her own farm for health and pleasure. With chagrin and many apologies, he asks Ruth's pardon and as gracefully as possible under the circumstances, he acknowledges his mistake. George and Ruth are left to themselves and their own happiness.

"A BROKEN SYMPHONY."—An old forester lives with his daughter Meg in the midst of a lumbering district. A stalwart young lumberman in charge of a crew of "lumber jacks" meets Meg and falls deeply in love with her and she with him. Noah, a young hunchback, and a wandering camp fiddler, also falls in love with the girl. Tom, the young lumberman, takes pity on the poor hunchback, gives him food and has him come to the lumber camp and play his fiddle for the boys, who immediately get busy dancing "Money Musk"; "Turkey and the Straw" and "Hoe Down" and sure enough whoop things up at a lively rate.

Many a lively tune is played to a sad heart. The fiddler's thoughts are not on the dancers; his heart is with Meg, as sadly he feels that his chances of winning her love is handicapped by his poor crippled and deformed body when he looks upon the manly form and splendid physique of Tom, but hoping against hope, he does not entirely despair until he sees Tom and Meg in fond and loving embrace, then and not until then he realizes his case is hopeless.

Tom and Meg are engaged and the wedding arranged. Noah is engaged to play his fiddle at the festivities. The wedding day has come, the guests are assembled and Noah takes his place. The ceremony is performed and the dance begins. Noah fiddles with vim and vigor to appease his aching heart. As he thinks of his cherished and unrequited love, the strain is too much for him, he rushes from the place, smashes his violin across his knee and departs into the forest.

The bride and groom go to their new home, the guests depart and Meg's poor old dad returns to his lonely cabin which, without his little Meg, seems cheerless and deserted. Sadly the poor old man goes about his duties, thinking only of his little girl. While thus engaged the hunchback appears on the scene, sad and depressed. Meg's father lays his hands on his, trying to cheer him and telling Noah of his own loneliness and offering the poor fellow a home with him, both being sad and lonely, they will at least be company for each other.

Noah declines his kind offer, but is finally won over when the old man goes into the house and brings out an old fiddle, a companion of former days, telling the young fellow that his ear for tune has grown dim and his skill departed and he will give the instrument to him. Noah takes it and plays while the old forester sits by attentively listening and carried into sweet dreams and happy thoughts on the sweet strains of the playing of the hunchback's soulful music.

KALEM CO.

"GRANDMOTHER."—In "Grandmother," the Kalem players present a heart interest story of unusual merit and considerable novelty. The story centers around the escapades of the pampered son of a wealthy father, who falls in love with a popular dancer years older than himself, and who is only slightly amused at the young man's ardor. Of course, there are other admirers and when the young man finds that the way to the dancer's heart seem to lie through the giving of expensive presents, he bethinks himself of his mother's jewels. His idea is that she has so many beautiful treasures that she would hardly miss a rope of pearls, and with easy conscience he opens the family safe, takes the pearls and presents them to the lady fair. Of course, the loss is discovered and a detective is summoned to solve the mystery. In the meantime the boy's grandmother, a most lovable old lady (played in person by Mrs. Healy, one of the most famous old ladies of the stage), notices the boy's great distress of mind and persuades him to confess to her, and knowing the truth the old lady goes to the dancer and tells her the story of the boy's impending disgrace. Her touching appeal softens the heart of the adventuress and she restores the jewels to the old lady, who brings them home in time to prevent the boy's disgrace.

The story is beautifully presented by the leading people of the Kalem company, and is a gem both in dramatic work and photography.

"CORPORAL TRUMAN'S WAR STORY."—"Corporal Truman's War Story" is in a way a historic film, as it shows in exact detail the touching scene yearly enacted in every Northern village where a handful of the Civil War veterans gather with the little children of the schools, to decorate the graves of the nation's dead.

The story opens as Corporal Truman leaves home to join the G. A. R. parade, shows his reunion with his old comrades and the parade itself and the decorating of the graves and all the real happenings in a noted New England village.

Following the Memorial Day exercises, the veterans have a dinner and at this dinner Corporal Truman is asked to tell the story of his empty sleeve. The story is told in pictures, and is one of the liveliest war incidents ever portrayed on a moving picture screen. It affords such a sharp contrast with the scenes which have gone before that when the picture again reverts to the banquet table and we see the veterans rising to cheer Corporal Truman and to join in his toast for the Stars and Stripes, we all feel like joining in the outburst of applause.

ELECTRICITY FOR MOVING PICTURE SHOWS.

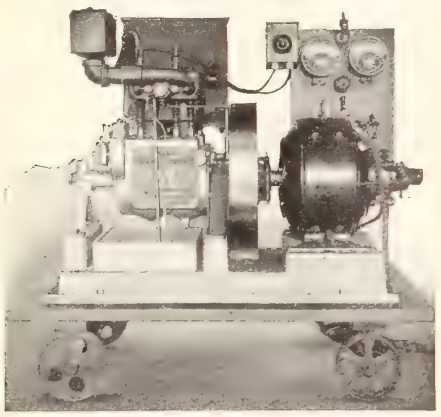
Owners and managers of moving picture theatres have their share of tribulation, and the obtaining of suitable electric current at reasonable prices is not the least of their troubles.

Alternating current is not well suited for moving picture work, and under many conditions is almost intolerable, especially in the lower cycles, with its ceaseless flicker, as well as in the large number of instances in which the regulation is poor.

Direct current with good Regulation, at the proper Voltage, and at a reasonable Price, is ideal, but almost never obtainable.

In most of the smaller cities, and many of the large ones as well, the station equipment is inferior or poorly looked after, resulting in a variation of from 5 to 15 per cent. in the voltage. This is particularly true of those stations which furnish electrical energy for street car and power service.

So much for regulation. As to proper voltage, a moving picture lamp requires only 40 to 50 volts at the arc. Allowing for resistance,



an input of 60 volts is ample, but the current supplied by lighting companies is never under 110, and from that up to 220 volts, so that from one-half to three quarters of the current paid for is wasted in the rheostat.

As to price, this is a serious question. One of the principal items of expense of a picture theatre is the electric current. The attitude of lighting companies in most towns, both small and large, towards the moving picture theatre is most aggravating. They figure, with much shrewdness, that the theatre must have electric light, and usually push prices up to the last notch.

It is not unusual to find a theatre using 1,000 to 1,500 K. W. monthly, charged at the rate of 12 to 15 cents a K. W., while an auto garage, saloon, or butcher shop a few doors away is paying from 3 to 5 cents per K. W. on a consumption of one-tenth as much.

In very many of the smaller towns, a serious loss to the show owner lies in the inability to get current in the day time, which cuts into his possible revenue to the extent of 20 to 40 per cent.

Revolting against these conditions, many owners have within the past year or so put in their own electric light plant, thus cutting the cost of current materially; but, as most of these plants consist of the ordinary type of gas engine, the regulation is not improved, because the standard type of gas or gasoline engine is not suitable for this work, and will not regulate closely. Besides, these are usually put out with dynamos of 110 to 125 volts, so that half of the current is wasted in the arc lamp.

Again, these equipments, consisting of a gasoline engine belted to a dynamo, require a great deal of floor space, which is not always convenient or obtainable.

Further, if the show be a traveling one, the standard engine of even medium capacity weighs, with dynamo and equipment, from 2,500 to 6,000 pounds, involving much extra labor in handling on cars, or expensive wagon and team equipment.

In the Brush Electric Lighting Set, made both portable and stationary, and shown herewith in the portable style, all the difficulties referred to in the foregoing are overcome. The 100-page catalogue issued by The Chas. A. Strelinger Co. Bates street, Detroit, Michigan, is undoubtedly the most complete work on small isolated electric lighting plants ever printed, and gives a mass of information of great value to users of electric light and power. This catalogue is sent free to any address, and will be found invaluable, even to those who do not remotely expect to make their own electricity.

LUBIN NOTES.

Rosemary, scheduled for release the eighteenth, is one of the first subjects made in the new Lubin studio to be shown. The interior photography has all of the photographic excellence of the exteriors and is but the forerunner of other equally good films. It is something more, however, than an example of perfect photography, for both in matters of action and stage direction the film is unusually good.

The 20,000 square feet of glass in the new Lubin studio offered a tempting target for rocket sticks and other evidences of a "safe and sane" Fourth but not a pane was broken though several small rocket sticks were found on the roof the following morning. The glass used is of an unusual thickness and this, in part accounts for its immunity from injury.

Most of the Lubin players spent the holiday at Atlantic City, those of the stock company having summer homes there inviting their less fortunate companions though several preferred Ocean City.

The scenic artists at the Lubin studio are working overtime on the new paint frame turning out settings for the big new productions. A single set on the floor of the studio almost suggests a doll house, so tiny is it in comparison to the huge structure that houses it but the effect is even more remarkable when a dozen or more settings are in place, dotted here and there over the big space. The players greatly appreciate the convenience of being able to play all interior scenes in one day, passing from set to set.

The Lubin Directors have in preparation a western story that is going to wipe out all existing records and establish a new one that it will be hard to beat. It is a mining camp story very much out of the ordinary. It will appear some time in August. The productions will be made with even more than the usual care and will employ a cast of about forty.

Last week a woman wrote the scenario department that she wanted to write picture plays and that she had a number of stories well fitted for production. She might have made a hit had it not been that the sample scenario was one of the Lubin subjects for last February. She was trying to sell the stolen story to the firm that originally made it. It is the third time within a month that the same thing has happened, to say nothing of the stories stolen from other manufacturers that are submitted almost every day.

BUSINESS IS GOOD IN BROOKLYN.

John Volk, manager of the Huntington motion picture theatre, Brooklyn, N. Y., is one of the managers who reports a good business during the hot, summer days. While Mr. Volk's theatre is not elaborately furnished, outside of having the best machine and pictures, has one big advantage—the cooling breezes of the river to sweep through the building.

While the house seats but 300, it is never allowed to be crowded. Mr. Volk is a firm believer of giving patrons comfort during a performance; he does not adhere to crowded or congested houses; he claims business is better and patrons appreciate the fact the manager is catering to their comfort as well as the dimes.

LYCEUM THEATRE.
Seattle, Wash. Seats 700. Admission, 10 cents. Peter Gebuitz, manager. Photo by Bilkalem for The Film Index.

CANONSBURG'S OPEN AIR THEATRE OPENED.

The open air theatre on South Central avenue, Canonsburg, Pa., opened July 2, to an excellent business. The place has been crowded ever since the opening and the outlook for business during the remainder of the summer is most promising?

Independence day brought on the largest crowds in the history of any amusement place in Canonsburg. People from far out in the neighboring sections were present to view the pictures, which were of the best patriotic subjects. The vaudeville, was also up to the standard, for motion picture theatres.

The management of the house has spent considerable money in making the place up to date and to be in a position of giving its patrons every comfort possible. New pictures will be shown every day and the vaudeville will be changed twice a week.

LIVE TOPICS ABOUT TOWN.

Over in Brooklyn there is a motion picture show manager who seeks originality in his business. His latest novelty is to entertain his patrons with grotesque shadows formed by running the films backward on his machine. "You have no idea how funny your movements would appear if reversed," he advertises. "Come in and see!" That the adventure is profitable is shown by the increased gate receipts, he says.

LUBIN FILMS

Released Thursday, July 14th—Length, about 980 Feet

The Adopted Daughter

Another stirring story of the Southwest, in which a spirited story is told in a succession of splendid scenes. The adopted daughter is the virtual slave of an evil couple whose road house has been the scene of many a murder. A young ranchman comes to her rescue when she is attacked by the Mexican partner of the old couple, and he takes her home to his mother and sister. There is life and movement in every scene—a regular "Lubin Western."

STIRRING = STARTLING

GET THE A B C POSTERS—TRUE TO FILM—FOR THESE RELEASES

Released Monday, July 18th—Length, about 960 Feet

ROSEMARY---FOR REMEMBRANCE

A reel in every way unusual. The first product of the new studio; the photography is unsurpassed and the acting average is on the same plane of superiority. But "the play's the thing" and this is an unusually well told story of abiding love a sacrifice to the snare of the city. You'll be delighted with it. So will your audience. Don't let it get past you.

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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

SCOTT & VAN ALTENA.

"MY MORNING ROSE."—Words by Arthur Longbrake; music by Ed. Edwards; published by the Jos. Morris Co., New York. An Indian song of great merit, for which Scott & Van Altena have made illustrations posed for in rich native Indian costume. The costumes, campfires, etc., give an excellent opportunity for fine coloring that has not been lost to the manufacturers. The woods, where Indians lived, play a large part in this set, as do also many novelties—clever ideas by Scott & Van Altena.

"YIDDLE ON YOUR FIDDLE, PLAY SOME RAGTIME."—There is hardly a person who has not heard this great ragtime song hit of Irving Berlin's; published by Ted Snyder Co., New York. Its popularity, like a gale of wind, has traveled from one end of the continent to the other, casting its currents in every direction. Its contagious rythm affects everyone, creating a hilarious feeling. This feeling is portrayed humorously in a set of illustrations which contain what we are all glad to see when appropriate—a little "rough house."

"SOMEBODY ELSE, IT'S ALWAYS SOMEBODY ELSE."—A pathetic lit'le love ballad set to excellent music by Geo. W. Meyer. Words by Jack Drislane; published by F. B. Haviland, New York. A set of slides have been produced for this song that not only contain a more than usual number of the Scott & Van Altena novelties, but are posed for by unusually handsome models in picturesque places, and are colored with good taste by some one with a thorough knowledge of the subject. It is a pleasure to look at this set.

"HELLO, MISS LIBERTY."—March song with music by Fred Fischer; published by the Fred Fischer Music Pub. Co., New York. Words by Thomas J. Gray tell of how Americans, after they have traveled over the various countries abroad, are glad to see their own land again. The slides include many scenes of European countries that are both interesting and instructive.

"BLAZE OF GLORY."—A fine march song by Abe Holzman; published by Leo. Feist. The illustrations are striking scenes, portraying the glories of the good old U. S. A.; deeds which we have done and of which we are justly proud. Striking novel effects with fine photographic quality and coloring make this a set which all will surely admire.

"THE SONG THAT FINDS AN ECHO IN MY HEART."—Words by Richard Buch; music by Theo. Morse; published by Theo. Morse Music Co. A sentimental ballad with beautiful illustrations. There keeps passing through the mind of the youth the strains of that old-time air, "O, My Darling Nellie Gray," recalling his Souther home and friends. Fine models, charming settings, beautiful coloring, with the usual novelties, make this a very fine set.

"YOU FOR ME WHEN YOUR WIFE'S AWAY."—Words by A. Longbrake; music by Ed. Edwards; published by The Jos. Morris Co. A song with comedy and comedy illustrations. One girl prefers the company of another's husband, consequently the title, music and slides that are full of funny situations, with characteristic high quality of work throughout from poses to coloring. Novelties, too, make this set an attractive one.

"TOOT YOUR HORN, KID, YOU'RE IN A FOG."—A novelty song with words by Jos. Mittenthal; music by Jos. M. Daly, and published by Daly Music Co. Obadiah, a country lad, loves little Mary, but to all his pleadings comes her answer of "Toot Your Horn, Kid, You're in a Fog." Of course the illustrations are fine, with plenty of variety and novel effects. In the last slide Mary and her city friends shout to Obadiah as they fly past his auto in their faster machine.

"IF THIS ROSE TOLD YOU ALL IT KNOWS."—Words by Jack Mahoney; music by Theo. Morse; published by Theo. Morse Music Co. A pretty sentimental ballad with a very sweet tone. Most of the pictures for this set were taken in gardens, making the set a most desirable one, as it abounds in beautiful flowers of all colors, a veritable riot of color. The models are good, exceptionally so. Novelties, too, are not lacking.

DE WITT C. WHEELER.

"OH, YOU SPEARMINT KIDDO WITH THE WRIGLEY EYES."—Guess that's going some. It takes William Jerome to write the clever lyrics. When it comes to "Tutti Frutti beauty" and "peptonized kisses," he's right there with the sticky stuff. Jean Schwartz is there with the right music dope, too. Published by Jerome H. Remick. You all know what Wheeler does when he gets hold of a funny song like the "Spearmint Kiddo." He does it up right and makes a set of slides that make a hit. This one will.

"TO-NIGHT, SWEETHEART, TO-NIGHT."—Lyric and music by Evelyn Bloom; published by Jerome H. Remick, New York. A sentimental love ballad set to waltz music. Illustrations by Wheeler show that the improvement in song slides still continues. Each slide contains besides good posing a picked background of remarkable distinction. This gives the slide a scenic value as well as illustrative. The set is a good one from every standpoint.

"DREAMING OF YOU."—Poem by Tell Taylor; music by J. M. Wilcockson; published by Wilcockson Music Co., Hammond, Ind. One of the "dreamy" songs which, when of a high order, always please, as this one is sure to do. The waltz melody of the chorus is in a beautiful theme and captivating in the extreme. The slides are really remarkable for their beauty. They illustrate not only the song, but illustrate what a beautiful country this is and what picturesque spots there are in it, if one only has the artistic eye to find them.

"I WANT SOME ONE TO FLIRT WITH ME."—Words by Sterling and Costello; music by Albert Von Tilzer; published by York Music Co., New York. Sterling and Costello, both individually and combined, always produce good lyrics and this song is no exception. The music by Albert Von Tilzer has made this song a hit and one hears it everywhere. Slides that suit the lyrics to the letter are produced in Wheeler's usual style, including several novelties.

"LOVE KEEPS THE WHOLE WORLD YOUNG."—Music by Will L. Becker; words by Saul M. Aronson; published by M. Witmark & Sons, New York. A waltz ballad of the usual high order published by this house. Illustrations for this song surpass anything yet turned out by Mr. Wheeler. There are not only more novelties, but novelties of a new order that have never before been seen in a song slide. The first good point about the set is that it illustrates the lyrics perfectly. Secondly, much of the scenery was obtained on one of Mr. Wheeler's trips out West; if you don't know what a Colorado sunset is, see this. Thirdly and lastly, the posing is excellent and the coloring rich, true to nature, and very pleasing.

"I'LL BUILD A FENCE AROUND YOU."—Published by F. A. Mills, New York. This is Mills' latest hit and is said to be a "peach." Illustrations by Mr. Wheeler might be called "the set of novelties." By novelties we mean pictures that are out of the class of straight or ordinary pictures; pictures that are the slide manufacturer's own conception of an idea to illustrate a lyric in an appropriate but clever manner. If all ballads were to be illustrated simply with two lovers in different positions, the illustrated song would soon become montonous. Novelties are now the backbone of the set.

"BACK TO THE BLEACHERS FOR MINE."—Words by Harry Breen; music by Albert Von Tilzer; published by York Music Co., who last summer published the baseball hit of the season, viz., "Take Me to the Ball Game." This year they have outdone themselves, as "Back to the Bleachers for Mine" is far better. The song itself is excelled only by its own illustrations, which are clever, humorous to a high degree, and altogether the work of a master hand. To say it is out of the ordinary is expressing mildly the quality of this set. Nearly every slide is a novelty and is comedy. Baseball "fans" galore. A set that should please all in this baseball-mad country.

ALFRED L. SIMPSON.

"WHEN YOU AND I WERE YOUNG, MAGGIE."—This is the old time ballad, so well loved by our mothers, with a new arrangement by the well-known and up-to-date composer, Eugene Platzmann. Published by Shapiro. This well-known ballad needs no description. The slides Simpson has made are artistic.

"BABY FACE, MY BABY FACE."—Words and music by Melville J. Gidion, author of the "Yankiana Rag." Published by Chas. I. Davis, Cleveland, O. This is a very beautiful plantation song, full of love and sentiment, and touches the heart of the observer. It is now making a hit wherever it is being sung. The slides for this song are Simpson's best and carry out in perfect detail the story.

"JUST BECAUSE YOU'RE A POOR LITTLE GIRL."—Words by Ed. Gardenier; music by Gus Edwards. In this exquisite ballad, these two well-known composers have done justice to a very pleasing theme. This is the story of a poor little tot who is loved by a rich boy. The slides are truly beautiful and we can only say that this song will make as big a hit as the well known "Only Me."

"ALL I ASK IS LOVE."—Words by Edgar Selden; music by Herbert Ingraham. A great love song. Published by Shapiro, and is now making a big hit everywhere. The slides for this surpass anything that Simpson has done of late and reflect great credit on his general musical and theatrical knowledge.

"MR. JOHNSON, GOOD NIGHT."—A comedy coon song with the story of how a fashionable colored lady turns down a white-wash man. Words by Andrew Sterling; music by Herbet Ingraham, the author of the celebrated song, "Roses Bring Dreams of You." Published by Shapiro. The slides for this song are posed by colored models and bring out in great detail the humor intended by the author, and is a diversion from the usual love ballad. It is very funny and entertaining.

"MY LOVE FOR YOU IS LIKE THE STARS THAT SHINE."—Words and music by Robert G. Irvy; published by Columbia Music Co. of Washington. It is a beautiful love ballad in the usual flowery style. The slides of this ballad are very picturesque and the models cannot be excelled. Simpson has certainly done himself great credit in this set of slides.

"YOU LOOK JUST LIKE A GIRL I USED TO KNOW."—Another beautiful love ballad written and composed by the celebrated author, Don Ramsay, author of "Some Day When Dreams Come True." Published by Walter Jacobs of Boston. This is a great song and is making a great hit. Slides for same are very beautiful and in the usual loving style.

"NOW YOU CAN HAVE YOUR O. U. KID, BUT IT IS A LOVIN' WIFE FOR MINE."—Words and music by Herbet Ingraham; published by Shapiro. This is a very novel and comic song and shows how the devotion of a good husband will overcome any desire for the pleasures of the wine table, etc. Slides for this song are very funny.

"DARKEY MOON."—Written by Jones and Deeley and Stanley Murphy; published by Shapiro. A good ballad telling the love story of lover and his sweetheart from youth to age. Simpson has made a set of slides that is certainly the kind of work he excels in. The models are not the ordinary "coons," but the real plantation darkies in real Southern surroundings.

"THE KISS OF SPRING."—Words by Phil Staats, composer of "Some Day When Dreams Come True"; music by Walter Rolfe; published by Walter Jacobs, Boston, Mass. This is one of the song hits of the season. The lyric is of great poetical merit, and the music truly classic. Simpson has selected a beautiful girl for his subject and has made a great set of pictures of true artistic merit.

"WHEN THEY GATHER THE SHEAVES, MARY DEAR."—A simple ballad of the pastoral type, set to an appealing and appropriate melody; words are by C. M. Dennison; music by that ever-popular composer, J. Fred Helf; published by the J. Fred Helf Pub. Co. These qualities, combined with the artistic slides Simpson has made for this dainty little ballad, are sure to make a hit with any audience.

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"IF I MUST SAY FAREWELL, KATE, LET ME KISS YOUR LIPS GOOD-BYE."—Words by Robert F. Roden; music by J. Fred Helf; published by Helf Pub. Co. A very fine ballad in the best style of the above-named composers, who are so well known to the amusement loving public. The slides are very beautiful and are in the best style of Simpson. The photography is great, the coloring exquisite.

"MY SUNDAY GIRL."—Lyric by Earle C. Jones; music by N. S. Carter; published by J. H. Aufderheide Publishing Co., Indianapolis, Ind. The hero of this ballad has indeed a great many strings to his bow, but his "Sunday Girl" is the only one whom he really loves, as is told in a very dainty way, and Simpson has made a pretty set of slides, pretty girls, clever posing, amid beautiful surroundings.

THE HENRY B. INGRAM CO., KINGSTON, N. Y.

"WAITING."—Song by Wm. H. Bevan; published by the Vandersloot Company, Williamsport, Pa. A beautiful ballad posed by Mr. Arthur Britt and Miss Alice Van Keuren in the Fantinekill glen, Ellenville, N. Y. Marvelously beautiful pictures for a beautiful song. Mr. Ingram has exceeded himself in this song.

"MY WESTERN ROSE."—Song by F. W. Vandersloot, and Harry J. Lincoln; published by the Vandersloot Company, Williamsport, Pa. A breezy Western song full of the flavor of the prairie and snapping with go of the girl who rides her pony and punches cows. An attractive set of slides of the very best posing.

"MY SOUTHERN HOME."—A song of the sunny South by the Rev. J. A. Patton and Harry J. Lincoln. A beautiful old home song filled with the remembrances of magnolias and cotton fields. The southland of long ago is depicted in this song with all the beauty that nature can provide or love can sustain. A grand song. Impressive pictures.

"I WONDER HOW THE OLD FOLKS ARE AT HOME."—A beautiful song of where is my wandering boy, to-night. The wanderer on a foreign shore sees his father and mother before the fireplace; he hears the cattle lowing in the fields; he sees the splashing waterfalls and fields of ripening grain. Yearning for the old home again he soliloquizes and sings of the old place. Characteristic pictures. Song by Herbert S. Lambert and F. W. Vandersloot. Published by the Vandersloot Co., Williamsport, Pa.

"ONLY YOU."—A beautiful love song by Harry J. Lincoln and Reba Vandersloot; published by the Vandersloot Company, Williamsport, Pa. This song is a marvel of musical and literary beauty, and Mr. Ingram has chosen the best looking girl and young fellow in Ulster County, N. Y., for his subjects. Posed at Ellenville, N. Y.

"MY SUNNY SUE."—Song by Andrew B. Sterling and George Hamilton. Published by the Vandersloot Company, Williamsport, Pa. Posed for by Miss Alice Van Keuren and Howard Richard at Mt. Meenhaga, N. Y. A grand set of pictures.

"SUNNY, SUNNY JUNE."—Song by W. P. Merrick; published by the Vandersloot Company, Williamsport, Pa. A fine waltz song with splendid illustrations.

"LUCKY MOON."—Song by Jeff T. Branen and George Stevens. A great moon song with appropriate pictures. Fair Luna and the spoony lovers at their best. Great pictures.

"DREAMING IN THE OLD ARM CHAIR."—A grand old mother song by Burdick and Washbon; published by same, Lockport, N. Y. A story of an old lady who is dreaming away the sunset of life in her old arm chair. She smiles in her slumbers as she hears the happy voices of the children in the long ago life as she lived it passes before her in a dreamy panorama, as she waits patiently for the Master's call. A beautiful song full of pathos and sentiment.

"ONLY A DREAM OF YOU."—Beautiful semi-classic song by Carl Loveland and Harry J. Lincoln; published by the Vandersloot Company of Williamsport, Pa. The pictures for this song are beautiful and appropriate in the extreme. This song is a favorite with the best class of singers.

"PONY MAID."—Great cowboy song by Carl Loveland and Harry J. Lincoln; published by the Vandersloot Company, Williamsport, Pa.

"MY PRETTY MOUNTAIN QUEEN."—A grand mountain song by W. P. Merrick; published by Vandersloot Co., Williamsport, Pa. Grand mountain scenery tuned to the music of the brooks and tinkling waterfalls. Pretty pictures all through and a sweet, melodious production.

NOVELTY PUZZLETTES.

Exclusive original puzzle pictures by the famous puzzle man, Sam Loyd:

CHANGING LETTER SERIES.—This is a particularly clever set, done in Loyd's best style. The puzzles seem hard, yet how easy to solve when you know how.

HIDDEN GEOGRAPHICAL NAMES.—A very interesting lot of puzzles, that wil lmake theatre patrons think hard, and at the same time amuse them immensely.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the states of the United States. Second set of series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

URBANA AIR DOME OPENED.

June 30 was opening night at the new Airdome, Urbana, O., and judging from the crowded houses it will be a big success. The house was crowded to the doors and all seemed to enjoy the performance greatly. The theatre was very cool and comfortable and to say the least it is a big novelty. The pictures are very clear and steady. The band played the opening overture as well as before each performance and were applauded liberally.

The Orpheum Theatre on Main street and The Airdome are both running with a complete change of bill every night. The price of admission to both houses is five cents, with the exception of nights when there are vaudeville acts.

JOHN B. ASHTON BUYS NEW HOUSE.

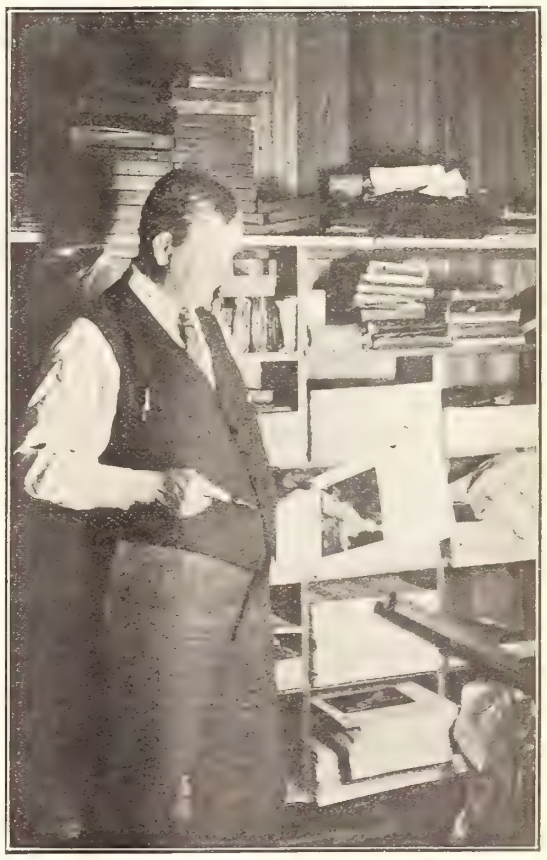
John B. Ashton has purchased the Rex motion picture theatre from J. K. Cobb, of Provo, Utah, and will soon start making extensive repairs. Work on the balcony has already begun and when completed will seat 75 persons. This will give the house a seating capacity of 375.

Mr. Ashton already owns two houses in Provo, the Ellen and Majestic.

MAKING GOOD AT KINGSTON.

Henry B. Ingram, song slide maker, who for many years was at 42 West 28th Street, New York City, writes that success is coming his way at Kingston, N. Y., where he moved his plant.

Besides illustrating many more songs than he did while in New York, Mr. Ingram has opened a slide rental bureau and has obtained the business of most of the theatres in that locality. He also does a large souvenir postal card business.



We print some illustrations of Mr. Ingram's latest slides, giving some idea of the beautiful backgrounds to be obtained without much trouble near Kingston.

Y. M. C. A. SHOWS PICTURES.

A motion picture, showing the development of a chicken from the egg to the full grown garden destroyer was presented at the Y. M. C. A. tent, St. Peter's street near Seventh, St. Paul, Minn. Another film representing scenes from the life and times of Abraham Lincoln were also thrown upon the curtain.

ASSOCIATION WILL BRACE UP.

New York Exhibitors Resolve to Strengthen Their Organization—Also Want Law Observed.

About forty members of the Greater New York Motion Picture Exhibitors' Association met at Nickoland, Joseph Driscoll's picture theatre, at Third avenue and 162d street, Bronx, on Friday evening July 1, to discuss the necessity of building up the organization. President Frank G. Poulson was in the chair.

The first business to be considered was a series of resolutions relating principally to the law forbidding children of less than 16 years to attend picture theatres alone. The resolutions also took notice of the recent action of the Grand Jury in criticising the conduct of picture theatres. In full it reads as follows:

WHEREAS, there appears to be a very strong public impression that moving picture shows are sources of evil and that they are places dangerous to the morals of children;

AND WHEREAS, this public sentiment has been strong enough to induce a grand jury of New York County to make a presentment against moving picture shows;

AND WHEREAS, public sentiment demands the enforcement of section 484 of the Penal Law making it a misdemeanor to admit or permit to remain in a moving picture show, any child under sixteen years of age unattended; therefore

RESOLVED, that the members of the Moving Picture Exhibitors' Association hereby pledge themselves honestly, earnestly and zealously to enforce not only the letter but the spirit of Section 484 of the Penal Law and neither to admit nor permit to remain in his place any child under the age of sixteen years unattended by parent or guardian and to instruct his ticket sellers to refuse to sell any ticket for admission to and his ticket takers to refuse to admit any child under sixteen years of age unattended, to his moving picture show;

RESOLVED, that each member of this Association be requested to place a sign in large and conspicuous letters announcing that section 484 of the Penal Code will be strictly enforced;

RESOLVED, that the Board of Aldermen are hereby requested to pass an ordinance establishing a municipal censorship of all moving pictures to be exhibited in New York City and to make it a crime to manufacture, dispose of or exhibit any moving picture which has not received the approval of such municipal board of censorship.

There was scarcely any discussion on this document and it seemed that every member present fully realized the necessity of doing something to place the picture theatre right in the minds of the people. It was adopted without dissent.

Mr. F. Britz, organizer for the Association addressed the meeting at some length upon the necessity of obtaining more members. At his suggestion a letter stating the situation that confronts the picture theatre manager in New York was prepared to be addressed to all members. The following is the text of the letter:

At no time in the history of the motion picture business has there been a more urgent need and demand for an Exhibitors' Union than there is at the present time. The sooner you, Mr. Exhibitor, get together with the rest of us the better for us all. You may be surprised to learn that, within the last few weeks, through the activity of our ministers, police and the Gerry Society, no less than 150 exhibitors have been brought before the courts and fined from $25 to $100. If we allow these conditions to go on there is no telling which one of us may even be imprisoned for the terrible crime of admitting children to our shows. You may be picked out as the next victim.

The above organization, through the advice of its councillor, has offered a remedy. Now, realizing, as we assume that you do, that in unity there is strength, and also, wishing to remove all obstacles from your way to join us, this Association, at a meeting held on Tuesday, June 21, 1910, at 1565 Third avenue, in the city of New York, has resolved that, in order to present a solid front to the various bodies, to reduce its initiation fee to the small sum of $1 and the dues to $1 per month, for which amount you are entitled to the services of our attorney when in need of his services pertaining to your business, thereby giving you every chance to join this association.

We think that it is high time for you to wake up from your long sleep and to realize the condition of affairs which are confronting us at this present time. None of you can afford to stay out from this association which holds everything for you in the future.

Do not delay this matter, for if you do you will have no one to blame but yourself. Think of the 24th day of December, 1908. We trust that this letter will appeal to you and that you will return the enclosed card to the secretary, expressing your willingness to join. He will immediately notify you of our next meeting. However, this association reserves the right to reject any applicant who may prove to be undesirable.

It is hoped that this letter, together with the personal solicitation of the organizer, will have the effect of bringing many new members into the organization.

During the session Mr. Driscoll demonstrated his method of lighting his theatre and the advantages of the Simpson Solar Screen. It was shown that the auditorium could be perfectly lighted by the use of two 100 c. p. Tungsten burners in the reflector supplied by the National X-Ray Reflector Company, where previously 28 16 c. p. lamps had been used. Mr. Driscoll estimated that the saving in the lighting current was about 80 per cent. The value of the Simpson Screen was clearly shown in the fact that, even in the strong light, gave a clear sharp image. In fact, it was the screen that really made possible the use of so much light during the running of the pictures.

The members of the Association present were delighted with the results obtained and many expressed a determination to have the system installed in their houses.

AMERICAN GAUMONT CO. LICENSE CANCELLED.

Notice has been given by the Motion Picture Patents Company that the pictures and projecting machines manufactured and supplied by the so-called American Gaumont Company, of which Mr. H. Blache is president, are not licensed and must not be used by licensed exhibitors. George Kleine, of Chicago, Ill., is the only representative in American of the Gaumont Company of Paris, and only such pictures as are supplied by him may be used in licensed theatres.

FIRE CHIEF'S DAUGHTER MAKES HIT.

"The Fire Chief's Daughter" one of the best films ever produced by the Selig Polyscope company, made a great hit at the Lincoln Square theatre, Sixty-sixth street, New York city, last week. In spite of the good vaudeville acts, the audience applauded "The Fire Chief's Daughter" picture more than anything on the program.

The film was most realistic in every detail and kept the audience at attention at all times. The orchestra effects—such as the clanging of the fire bells—the engine whistles and the galloping of the horses added greatly to the success of the picture.

MONTGOMERY SELLS OUT.

Memphis Famous Picture Man Disposes of His Theatres and Will Retire for a While.

The following communication from Mr. F. T. Montgomery, of Memphis, Tenn., is self-explanatory. The picture exhibition business loses a good man through his retirement, but it is only temporary, and we hope to see him in the harness again:

Editor Film Index, New York City, N. Y.:

Dear Sir—I have recently consummated a deal whereby all of my theatres in Memphis have been sold to Messrs. Bridges & Tarleton. My health has been very bad, and I intend to take a much needed rest. For the last two years I have devoted 14 hours daily to my office, and to say that I have made a success of my business would be putting it very mildly. I have been told that my shows were the best in the South, and if spending money on improvements and performances is a criterion to go by, I should judge that this statement is true. My advertising account alone has averaged nearly $1,000.00 per month. My theatres have been patronized by the elite of our city. My business has been recognized as legitimate and worthy of the patronage of even the clergy.

In leaving Memphis, it will be my intention to soon locate elsewhere, I am a moving picture enthusiast, and would feel out of place in any other business.

In leaving this profession temporarily, I wish to extend to these gentlemen, through your paper, my heartfelt congratulations upon their products.

You may continue to forward my paper to the Majestic theatre at Memphis until further notified.

Enclosed you will find copy for next week's issue. Please insert and send bill to the address herein given.

Thanking you for past favors, I beg to remain,

Yours very respectfully,

F. T. MONTGOMERY.

ENTERTAINED THE SAILORS.

Recently, while the U. S. S. Michigan was in New York harbor, the Kleine Optical Company, now a branch of the General Film Co., gave the sailors of that ship a complimentary picture show, running he Johnson-Ketchel fight pictures. As fistiana is in great favor among the big and little "dogs of war," the fight picture was enthusiastically received.

MRS. PEOPLES BUYS COMPANY.

Mrs. John B. Peoples has purchased from the Peoples' Amusement company the Peoples' amusement resort along the Conestoga River, Lebanan, Pa. The purchase includes the big park and skating rink and the motion picture theatre in this city.

Film Rental Bureau

In keeping with the rapid advancement of the motion picture business.

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O. T. CRAWFORD FILM EXCHANGE CO.

FOR SALE CHEAP

1,000 second hand opera chairs.

DO YOU WANT TO SELL YOUR THEATER?

If so, name location, present conditions, class of service you are using. State whether licensed or independent film are being used; size of your house and its seating capacity; population of your town; amount of competition you have; reasons for selling, and be honest in your description, as a thorough investigation will be demanded. I am in the market for a high class theater, and it must be one that is capable of earning big profits if properly conducted. I believe that I thoroughly nderstand the moving picture business, and will pay you all your house is worth, but it must be worth all that I will pay you.

In answer to this advertisement, please do not tire me with a lot of patter. Say what you are going to say, and make it brief; be concise and to the point. No small town will be considered.

Address F. T. Montgomery, Majestic Theater, Memphis, Tenn.

Second Hand Films

exported in large quantities at prices from 1 cent per foot. All leading continental and American manufacturers. Write for lists to

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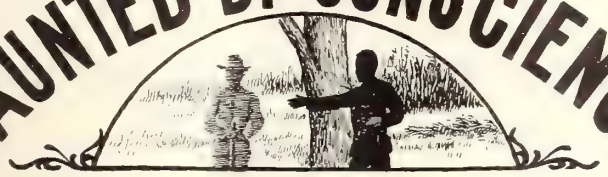

Issue of Wednesday, July 20. Length, 995 feet

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Beautiful in photography. Magnificent in scenic surroundings and true to real life in action.

Especial care and effort have been expended in producing this masterpiece with the hope that our dramatic effort will meet with the approval of all exhibitors.

BRAVE HEARTS

OR SAVED FROM THE INDIANS BY A WOMAN'S WIT

Issue of Friday, July 22. Length, 900 feet

See the wonderful and unconscious heroism displayed both by the mother and her brave little girl.

A seven year old girl mounts a horse unaided and dashes across a rough country at breakneck speed seeking aid, with which she returns and a rescue is effected, just in the nick of time.

Don't miss this Indian Feature.

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

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LOW-PRICED OPERA CHAIRS

we have originated a number of styles which, though inexpensive, are characteristic of

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159-161 E. Washington St. CHICAGO

CHICAGO LETTER

(Continued from page 8.)

terest, but has turned it over to his employee. Mr. Blache, who has not hitherto been suspected of being a capitalist of sufficient weight to buy even the Flushing plant.

Chicago Orpheum Defies Hot Weather.

I called last week on Sam I. Levin, General Manager of the Jones, Linick & Schaefer theatres, on his return from a short vacation, and secured some interesting figures on the year's business at the Orpheum. The fiscal year at this house ends June 30 of each year, and on asking Mr. Levin the number of people entertained at the State street theatre, from July 1, 1909, until June 30, 1910, he had only to refer to his carefully kept book records to furnish the desired information.

After a few minutes figuring he showed me that 1,947,000 people had paid admission for the period mentioned. He also figured from the preceding year's records an attendance of 1,754,000, thus showing an increase of 193,000 for the year just closed, or of 11 per cent. This reduced to dollars and cents means a gain of $19,300 in the gross business of last year over that of the year running from July, 1908 to June 30, 1909, at an admission of 10 cents per head.

This is strong evidence of the healthy and continuous growth of moving pictures in popular favor, where the conveniences and surroundings are first class and where a superior film service is assured. The Orpheum exhibits two first runs daily and backs them up with high class vocal and instrumental music. Formerly, only three changes were made weekly, and Mr. Levin attributes the increased attendance to the new daily bills, which have largely increased the list of regular patrons.

For the year ending June 30, 1909, the regular patrons formed 20 per cent. of the gross attendance; the year just ended shows that the regular patrons have mounted up to fully one-half of the gross attendance. This is remarkable, on a busy thoroughfare like State street, where so many transients can be depended upon as patrons, and yet it can be easily explained. The numerous shoppers that frequent the "Loop" daily have learned that a new show is given every day and they make it a custom to take in the Orpheum. So with the many employes in department stores and office buildings, who make it a point to see as many of the Orpheum bills as possible. Then there are the guests in the principal hotels nearby who attend regularly, when convinced that they can see new subjects daily.

I learned from George H. Moore, manager of the Orpheum that the recent hot waves had not materially affected the attendance, and that, on Independence Day, nothwithstanding the imposing military and parade spectacles which occupied the entire day, the theatre was continuously taxed to accommodate the crowds.

"Let me see your ventilating apparatus," I asked, knowing that the comfort of patrons must be carefully provided for, in order to score such a record. And this is what I found: an immense exhaust fan on the third floor, connecting with the theatre by a large boxed flue, and capable of emptying the entire volume of air in the theatre every two or three minutes, the motor controlling the fan being 7½ horse power; down in the basement a similar intake fan, which draws the air from outside through an air washing machine, all the dust and smoke particles being separated from the inrushing air by means of numerous water sprays, the latter also cooling the air as it passes through. No matter how high the thermometer may range outside, the temperature of the Orpheum never goes above 75° F. and is seldom higher than 70°.

And so Orpheum patrons are not only provided with a good show; they are also guaranteed personal comfort and all the conveniences and courtesies customary at a first class modern theatre.

General manager Levin informed me that the personnel of Orpheum audiences has improved considerably within the last fiscal year, and that he can number the best people in the city among his patrons. The American Film Service books the Orpheum subjects.

The Jones, Linick & Schaefer Company is now building the Willard, at Fifty-first street and Calumet avenue, an imposing modern theatre that will seat 1,500 people. This makes the twelfth house in the chain of Chicago theatres owned by the Company mentioned. It will be run as a high class vaudeville and picture house, with admissions of 10 and 20 cents.

Chicago Film Brevities.

Frank R. Roberson, possibly the most widely traveled lecturer in the world, arrived in Chicago, Thursday, June 30, from Oberammergau, where he witnessed the presentation of the "Passion Play." During his European trip he traveled through Germany, Italy, France and the United Kingdom. Mr. Roberson uses moving pictures and slides to illustrate his new series of travelogues, and especially shows his preference for the product of Gaumont and Urban-Eclipse. He left Chicago Saturday, July 1, on a summer lecture tour of the Middle West to cover 58 night appearances.

W. F. Lynch, Chicago representative of the Kalem Co., made a trip to St. Louis, last week, in the interests of that Company, and reports that he found conditions there most encouraging. The O. T. Crawford Co. and the Western Film Exchange informed him that although they are well into the Summer season, very few houses have closed. Those exhibitors, whom Mr. Lynch found time to visit during his stay, were all doing a fine business. Many of the St. Louis houses have what they call "request" days, and this innovation adds considerably to the interest of patrons. Mr. Lynch tells me that about 100 airdomes, or open air picture shows, have been opened in St. Louis for the Summer, and that they have helped the exchange men very materially. Mr. Lynch is well pleased with the outlook in Chicago for the Kalem product.

The Rev. P. H. Barker, pastor of the First Congregational Church of Maywood, a Chicago suburb, lectured, Sunday before last, in his church on the "Passion Play," using moving pictures as illustrations. He announced that on the following Sunday the Opera "Parsifal" would be the subject of his lecture, and that moving pictures would be employed to illustrate it. In these lectures Mr. Barker is assisted by a young lady violin virtuoso and by an operatic tenor.

George Breck, Edison jobber, of San Francisco, was requested recently by his company to ascertain the effect of water proofing on films, with special regard to the wearing quality of the film itself. Mr. Breck wrote as follows to his Company: "We beg to advise that we have this morning received a report from the Novelty Moving Picture Company, answering our inquiry regarding water-proof films. They state that the film appears to be strengthened, and that films wear much better than those previously furnished." This is a decided boost for the National Waterproof Film Company of this city, which has spared neither time, expense nor labor to demonstrate the value of its process.

W. R. Scates, formerly manager of the Theatre Film Service Company, and still holding an important official position in the Chicago branch of the General Film Co., which recently purchased the former concern, has been confined to his home for the last ten days with pleurisy. The latest reports show that he is rapidly recovering.

E. H. Montague, fomerly Chicago Western manager of the Pathe Freres and now stationed in New York City, paid a flying visit to his numerous friends here on Independence Day. It is unnecessary to state that he was cordially welcomed. He returned to New York Tuesday, July 5.

Wm. H. Swanson, the old war horse of the "independents," stopped over in Chicago, July 4, on his way back to New York, after a business tour of the Middle West. Mr. Swanson reports that business throughout the section visited by him was encouraging.

The Health Department of Chicago ordered the "Fly Pest" and the "Acrobatic Fly" from George Kleine last week, for use in the present campaign against the winged nuisance. The "Fly Pest" still continues in big demand, and Mr. Kleine is led to believe that the Summer months will bring out numerous orders for the film.

VITAGRAPH

"LIFE PORTRAYALS"

For Release Saturday, July 16

A Broken Symphony

Dramatic Love Episode—The hopeless, unspoken love of a poor, deformed fiddler for a girl who becomes the bride of another.

Approximate length, 993 feet.

For Release Tuesday, July 12

NELLIE'S FARM

Pathetic Child Story of absorbing interest and superbly acted, introducing the two children already famous in Vitagraph "Life Portrayals."

Approximate length, 995 feet.

For Release Friday, July 15

Her Uncle's Will

Society Comedy Drama—How the snobbish father of a young man was brought low by a clever and witty heiress whom he mistook for a dairy maid. A delightful love comedy.

Approximate length, 995 feet.

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CASUAL COMMENT.

(Continued from Page 2.)

attended, was passed because of the scandalous things that happened in dark theatres whose owners were unscrupulous.

Many theatre managers know that the evil conditions complained of still exist in large cities. A New York grand jury has recently recommended that those conditions be eliminated and that picture theatres be properly supervised.

Now, knowing these things, what's the use of waiting until the hand of the law gives your neck a twist before you wake up to the necessity of putting your house in shape to withstand criticism?

Keep on as you are and there will be a few picture theatre managers looking for new jobs, sure as shootin'.

BUT to return to the subject: A week ago Friday evening the Editor of the Index attended a meeting of the New York Picture Theatre Men's Association, held at Joseph Driscoll's theatre at 162d street and 3d avenue, Bronx. Entering the auditorium we stepped into an almost brilliantly lighted room from which one might easily see a pin on the floor, and pick it up, if one wanted to without a search warrant.

This condition was brought about by two agencies: First, the light was produced by a comparatively new system of reflection which throws the light to the ceiling from whence it is again spread by reflection about the room. To light Driscoll's "Nicoland" house, which is about 40 feet wide by 80 feet deep, two 100 c. p. tungsten and two 16 c. p. Edison lamps were used. As we observed before, a pin could be readily detected with the naked eye and a newspaper read without hurting one's eyes in any part of the auditorium. That was all the light needed.

The second agency was a Simpson Solar Screen, which will show pictures in almost daylight.

In the matter of cost the expense of these two agencies for the betterment of pictures is but a small item when the equipment of a new house is being considered. The cost of installing them in old houses is not great. The screen is the lowest in price, the most convenient and practical of several devices intended to give clear pictures in a lighted auditorium. We have heard of glass mirror screen which is fragile and bulky and difficult to install, besides being extremely high in price. The Simpson Screen is of curtain material; rolls up easily and can be hung in the same manner as a window shade on a spring roller if desired.

With such convenient devices as the light and the screen mentioned there can no longer be a valid excuse for operating a "dark house." Wise managers will serve the interests of their patrons and, eventually of themselves, by adopting these devices and lighting their houses.

ANOTHER argument in favor of the light house has to do with the effect of the "flicker" of the projecting machine upon the eyes. Few people can look at pictures for any length of time without experiencing irritation of the eyes. This is caused by the strong contrast between the dark room and the glare of light on the screen. The eye is concentrated on the spot of light, more or less unsteady, which concentration strains the muscles of the eye frequently causing permanent injury.

In a "light house" there are no such contrasts. The light of the auditorium modifies the "flicker" and relieves the eye-strain.

A GREAT deal of credit is due Mr. Driscoll for demonstrating the possibilities of lighting a picture theatre. Until he began experimenting with the subject of lighting no one imagined that a picture theatre could be anything but dark—the darker the better. After spending several hundreds of dollars on various styles of lights and shades, Mr. Driscoll now believes that he has reached the highest degree of perfection obtainable.

Picture theatre managers present at the meeting held in Driscoll's theatre were deeply interested in the results obtained and it is quite probable that many of them will adopt the "light house" idea.

REMEMBER what we said last week about the picture theatre manager who ran vaudeville for the best part of his performance, and then cut it out for economy during the summer? Well, he closed his show the same week while the straight picture man on the next block is still packing them in.

That Mirror man is still gnawing the bone that Bradshaw man threw him a couple of weeks ago—or was it a rag? Heard bones were sweater after having been buried awhile.

Fact, though, you really can't blame the picture actor for looking at the camera. Can you imagine a more hopeless task—to an actor—than posing for pictures. No enraptured, applauding audience to thrill you and urge you to greater effort; no flowers over the footlights; no "wash notes" no nothin'. The best you can do is to get in the camera and then go and pay five cents to see yourself in the picture. And now the Mirror man wants to take that one last pleasure away. O, what's the use!

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released July 11th, 1910.

WHAT THE DAISY SAID

A Time-Honored Superstition Verified.

WHAT THE DAISY SAID.

This is a pretty Biograph pastoral in which two sisters, after consulting the daisy as to whether their sweethearts loved them, meet at different times a handsome young gypsy, who, in telling their fortunes, plans their futures to suit himself. He induces the love of both, each unknown to the other, only to be discovered in his perfidy. After having their hearts wounded by the unconscionable Nomad, they decide to follow the daisy's prophecy and return to their former sweethearts. APPROXIMATE LENGTH, 987 FEET.

Released July 14th, 1910.

A CHILD'S FAITH

How the Little One's Prayer Was Answered.

In this Biograph subject is shown the efficacy of prayer. A young woman weds against her father's will and is disowned. Later the husband dies, leaving her to care for their little ten-year-old child. In the meantime, the old father has become a veritable miser, and to reduce his expenses moves into cheaper quarters, which happens to be, quite unknown to either, just above those of his disowned daughter. Not trusting the banks, he hides his wealth in the chimney. The poor mother and child are on the verge of starvation, when the child kneels and prays for help. At this moment the old man is returning his money, after counting it, to the chimney bank, when it falls through to the fireplace below. The child, of course, imagines it comes from Heaven in answer to her prayer. In regaining his wealth the old man is so touched by the child's faith that a reunion is effected. APPROXIMATE LENGTH, 986 FEET.

A CHILD'S FAITH.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Exhibitors, Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY,
11 East 14th Street

Licensees of the MOTION PICTURE PATENTS CO.
New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers—July 16

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
June 20	Never Again	Comedy Drama	590
June 20	May and December	Comedy	364
June 23	The Marked Time-Table	Drama	996
June 27	A Child's Impulse	Dramatic	994
June 30	Muggsy's First Sweetheart	Comedy	982
July 4	The Purgation	Dramatic	988
July 7	A Midnight Cupid	Comedy	997
July 11	What the Daisy Said	Comedy	987
July 14	A Child's Faith	Drama	986

EDISON CO.

June 21	Bootles Baby	Dramatic	690
June 24	The Judgment of the Mighty Deep	Dramatic	1,000
June 28	The Little Fiddler	Dramatic	990
July 1	The Stars and Stripes	War Drama	1,000
July 5	The Tail of Two Coats	Comedy	425
July 5	Equal to the Emergency	Comedy	575
July 8	A Wireless Romance	Dramatic	995
July 12	Out of the Night	Drama	950
July 15	A Vacation in Havana	Scenic Comedy	680
July 15	How Bumptious Papered the Parlor	Comedy	320

ESSANAY CO.

June 22	A Victim of Hate	Drama	1,000
June 25	The Forest Ranger	Western Drama	...
June 29	C-H-I-C-K-E-N Spells Chicken	Comedy	284
June 29	Pat at the 400	Comedy	716
July 2	The Bad Man's Last Deed	Western Drama	1,000
July 6	A Darling Confusion	Comedy	484
July 6	The Other Johnson	Comedy	538
July 9	The Unknown Claim	Comedy	1,000
July 16	Trailed to the Hills	Western Drama	983

GAUMONT

June 21	Princess and Pigeon	Comedy-Drama	490
June 21	Hercules and the Big Stick,	A Mythological Phantasy	505
June 25	How Unde Got Wise	Comedy	535
June 25	Lakes at Eventide	Scenic	405
June 28	The Elder Sister	Dramatic	720
June 28	The Unlimited Train	Comedy	295
July 2	On the Threshold	Dramatic	635
July 2	Motoring Among the Cliffs and Gorges of France	Scenic	315
July 5	The Clink of Gold	Farce	520
July 5	Life in Senegal, Africa	Travelogue	425
July 9	The Invincible Sword	A Mystic Drama	880
July 9	Ruins of Mediaeval Fortifications in France	Historical	125
July 12	A Hidden Serpent	East India Drama	537
July 12	In the Realm of the Czar	Tour	438
July 16	The Jolly Whirl	Trick Comedy	312
July 16	Jupiter Smitten	Legendary Farce	648

KALEM CO.

June 17	The White Captive of the Sioux	Dramatic	880
June 22	The Wanderers	Drama	895
June 24	The Cheyenne Raiders	Indian Drama	950
June 29	The Miner's Sacrifice	Dramatic	905
July 1	The Colonel's Errand	Dramatic	935
July 6	The Hero Engineer	Dramatic	915
July 8	Attack by Arapahoes	Dramatic	880
July 13	Grandmother	Dramatic	985
July 15	Corporal Truman's War Story	Dramatic	910

LUBIN MFG. CO.

June 23	The Motion Picture Man	Comedy	955
June 27	Apache Gold	Dramatic	950
June 30	Faith Lost and Won	Dramatic	960
July 4	His Child's Captive	Drama	950
July 7	Ferdie's Vacation	Comedy	950
July 11	The Highbinders	Drama	635
July 11	The Almighty Dollar	Comedy	350
July 14	The Adopted Daughter	Drama	980

MELIES.

June 16	A Texas Joke	Comedy	950
June 23	White-Doe's Lovers	Drama	670
June 23	The Stranded Actor	Comedy	280
June 30	The Ruling Passion	Dramatic	950
July 7	The Little Preacher	Cowboy Comedy	950
July 14	The Golden Secret	Drama	950

PATHE FRERES.

June 20	Reconciliation of Foes	Colored Drama	948
June 22	Perseverance Rewarded	Comedy	443
June 22	Riding School in Belgium	Educational	535
June 24	A Curious Invention	Trick Comedy	472
June 24	Catching Fish with Dynamite	Colored Scenic	459
June 25	The Great Train Hold-up	Sensational Drama	950
June 27	Caesar in Egypt	Colored Drama	456
June 27	Save Us from Our Friends	Comedy	479
June 29	Napoleon	Historical	916
July 1	Rebellious Betty	Comedy	397
July 1	Inside the Earth	Spectacular	518
June 2	Max Foils the Police	Comedy	571
July 2	Riding Feats by Cossacks	Educational	338
July 4	The Runaway Dog	Comedy	384
July 4	The Rhine from Cologne to Bingen,	Colored Scenic	525
July 6	Love Ye One Another	Colored Drama	502
July 6	Jinks Has the Shooting Mania	Comedy	466
July 8	Bighearted Mary	Dramatic	777
July 8	Col. Roosevelt Reviewing French Troops,	Topical	180
July 9	The Champion of the Race	Comedy	950
July 11	Just for Good Luck	Comedy	554
July 11	The Faithless Lover	Colored Drama	337
July 13	The Overland Coach Robbery	Sensational	692
July 13	Verona	Scenic	256
July 15	A Political Discussion	Comedy	613
July 15	Please Take One	Comedy	348
July 16	A Good Loser	Dramatic Comedy	699
July 16	Algerian Stud	Colored Educational	279

SELIG POLYSCOPE CO.

June 20	Opening an Oyster	Educational	1,000
June 23	Our New Minister	Pastoral Drama	1,000
June 27	The Long Trail	Indian Drama	1,000
June 30	The Fire Chief's Daughter	Dramatic	1,000
July 4	Go West, Young Woman, Go West	Comedy	990
July 7	The Way of the Red Man	Indian Drama	1,000
July 11	The Hall-Room Boys	Comedy	1,000
July 14	The Sheriff	Drama	730
July 14	A Hunting Story	Comedy	270

URBAN ECLIPSE.

June 22	A Child of the Squadron	War Drama	595
June 22	An Excursion Into Wales	Travelogue	430
June 29	St. Paul and the Centurian,	Semi-Religious Drama	955
July 6	A Russian Spy	Drama	688
July 6	Tropical Java of the South Sea Island,	Educational	312
July 13	The Wicked Baron and the Page	Dramatic	570
July 13	The Moonlight Flitting	Comedy	415

VITAGRAPH CO.

June 21	The Little Mother at the Baby Show,	Dramatic	975
June 24	A Family Feud	Dramatic	998
June 25	By the Faith of a Child	Dramatic	885
June 28	When Old New York Was Young	Comedy	950
July 1	Saved by the Flag	War Drama	570
July 1	Wilson's Wife's Countenance	Comedy	427
July 2	Old Glory	Historical	945
July 5	A Boarding School Romance	Comedy	998
July 8	Between Love and Honor	Dramatic	917
July 9	Becket	Tragedy	998
July 12	Nellie's Farm	Comedy Drama	995
July 15	The Uncle's Will	Comedy Drama	995
July 16	A Broken Symphony	Dramatic	993

TRADE MARK

American Productions

The Champion of the Race

Release Day July 9

A GOOD LOSER

Release Day July 16

The Cowboy's Sweetheart and the Bandit

Release Day July 22

Have you booked these? If not, do so now

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41 West 25th St.

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CHICAGO
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H. F. Hoffman

The Film Index

Scene from Selig's Release of July 21, "Mazeppa"

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JULY 23, 1910

CASUAL COMMENTS

DURING the recent reign of hysteria which ruled the utterances of press and pulpit and caused otherwise sensible folk to predict dire results if certain motion pictures of a widely heralded athletic event were exhibited to the public, it was refreshing to note that there was an occasional official not influenced by newspaper clamor or the much pounding of pulpits.

First in mind is Mayor Gaynor, of New York City, who upon receipt of an urgent communication from the superintendent of a so-called "International Reform Bureau," requesting him to prohibit the so-called "fight pictures" in New York, made this reply:

I thank you for your favor of July 6. If it lay in my power to say whether the pictures should be exhibited it would not take me long to decide it. I do not see how it can do any one any good to look at them.

But will you be so good as to remember that ours is a government of laws and not of men? Will you please get that well into your head?

I am not able to do as I like as Mayor. I must take the law just as it is, and you may be absolutely certain that I shall not take the law into my own hands.

You say you are glad to see that the Mayors of many cities hace "ordered" that these pictures shall not be exhibited.

Indeed? Who set them up as autocrats? If there be some valid law giving any Mayor such power then he can exercise it, otherwise not.

The growing exercise of arbitrary power in this country by those put in office would be far more dangerous and is far more to be dreaded than certain other vices that we all wish to minimize or be rid of. People little know what they are doing when they try to encourage officials to resort to arbitrary power.

W. J. Gaynor, Mayor.

It is a fortunate thing that there is at least one Chief Magistrate of Cities in the United States who is mindful of the limitations of his office and recognizes that there are still laws to guide and govern the administration of his office.

Under the stress of "hue and cry" many mayors of cities and other persons in authority have proclaimed that the Johnson-Jeffries pictures should not be shown in their respective cities. Just why they took such a position few if any of them could give a valid reason for so doing.

As a matter of fact all that has been said against the pictures in question was said before they were seen by anyone. Those who have since had an opportunity to see them are wondering what all the fuss was about.

Here is a mayor who takes a sensible view of the matter; he is Mayor Rich of Lynn, Mass., and this is what he said about the pictures:

"I do not believe in all this hypocrisy about such a show degrading the morals of the people and I cannot see what possible harm can come from showing the fight just as it was.

"While the fight was in progress all of the newspapers of the country were rushing thousands of copies off their presses as fast as they could and every copy was eagerly bought as soon as it was on the street.

"These accounts of the fight were all highly colored after the style of newspapers in putting up such exciting stories, and if the minds of the populace was to be put in a dangerous condition it would have been then and by the time the pictures get into the show houses much of the excitement will have been allayed and I see no danger to be feared.

"As far as I have read there was no particular brutality about the fight, no riotous scenes about the ringside nor anything else which could figure in the pictures to give unusual excitement to those who see them.

"I believe the whole trouble is that the victory did not go to the popular man, and that what excitement there is at present is on account of that disappointment, so that when the people get into normal condition regarding the contest, they will look on the pictures more to compare them with what accounts have been read in the newspapers than for anything else."

We might give other illustrations of similar expressions, and, as the foregoing from private citizens and there will be more after the pictures have been shown.

There is no particular necessity of prolonging the agony. Beginning Monday, July 18, the Johnson-Jeffries pictures will be shown simultaneously in all the principal cities of the United States. In New York Percy G. Williams, the vaudeville magnate, will have charge of the exhibition end. Five New York and two Brooklyn theatres will be opened for this special feature, and those interested in athletics will have an opportunity to see as interesting a glove contest as has ever been pulled off.

We have seen the pictures and failed to discover the slightest suggestion of brutality or moral depravity which has been charged would be shown.

Really, there is nothing to it.

ONE of the amusing phases of the anti-fight picture agitation is the haste with which certain vaudeville and "nickelodeon" managers rushed into print to assure the public that they "would not allow the degrading fight pictures to appear in their houses." These announcements were made, we believe, after it was announced by the managers of the J. & J. Co. which controls the pictures, that they would not be available for "nickelodeons," or houses playing regularly to mixed audiences.

Imagine Marcus Loew, those of you who know him, turning down any thing that would net him a nickel. If there is anything more degrading than the cheap vaudeville that is to be seen in Loew's houses we have failed to observe it.

STILL another interesting phrase of the situation is the attempt of certain "independent" interests to get in on these pictures. First, they made a strong play for the real pictures; failing in that they tried to bribe a representative of one of the picture companies that made them. $1,200 in lovely new $100 bills was laid down for the man to look at, but it was not strong enough to land a single copy.

To provide against utter failure to have something that would resemble a "fight picture" some one of the "independent" picture pirates faked a fight between a negro and a white man, and it was this "fake" that the Empire Film Co., owned by A. Kessel, Jr., tried to deliver to William Morris in place of the genuine print it could not get.

Funny thing about Morris: he has been running "independent" pictures in his houses for some time, and though he knew that the fight pictures were "licensed," he did not hesitate to contract with an "independent," exchange for them. He claims that he was fooled and that he will sue for damages. Guess "Foxy" William knew that he was taking as big a chance to get the pictures as was the Empire Exchange.

But Morris was more fortunate that Walter Rosenberg, who runs a picture show at the Savoy Theatre on 4th street, New York. Walter advertised "Johnson-Jeffries Fight Pictures—first shown in New York." The ad. pulled a large house, but the pictures shown were lantern slides of still pictures taken by Robert Edgren. When the people in the audience discovered the fake they rose in their wrath and almost demolished the interior of the theatre. The police reserves were called to quell the riot and Rosenberg changed his sign in a hurry.

After these several efforts to obtain the fight pictures failed the "independents" joined the hue and cry against such "degrading exhibitions."

Wouldn't it make you laugh?

OUR criticism of the proneness of "Spectator" of The Mirror to holler "Jersey Scenery" whenever he suspects its presence in a picture has brought forth a column and a half comment on the aforesaid criticism, which leads us to suspect that "Spectator" is also hard up for copy. Evidently, "Spectator" proceeds upon the principle that familiarity breeds contempt, else he would scarcely object to the frequent appearance of the grandeur of the Palisades in pictures. Rather than to assume that it is unfortunate that nine-tenths of the pictures have been taken in Jersey, we would say that it is fortunate that the picture makers have Jersey in which to take pictures. This of course does not excuse the picture man for making too frequent use of the same part of Jersey or for getting the real estate signs in his scenes. As a matter of fact such incidents are the exception and do not justify the use of the term "Jersey scenery," as a general application. It is the abuse of the privilege that we criticise.

Preconceived ideas of what should or should not be a proper background for a picture of a certain type frequently leads one to error. For example, there is an impression that Indian and cowboy pictures should be only upon a prairie background, which would be true if one is thinking about or picturing plains cowboys and plains Indians. But there are Indians who live in the mountains and cowboys who live between them. Also, Indians used to inhabit Jersey, so there is an excuse for even "Jersey Indians" along with Jersey "skeeters," and Jersey "lightning," and all three relatively bad. There are also spots in Jersey where even a cowboy would feel quite at home; and we do not mean Louis Cooke's Continental hotel in Newark, or Go-Wan-Go Mohawk's comfortable teepee at Edgewater, either.

We reiterate that "mountains is mountains and woods is woods," etc., etc., and it matters little whether they are in Jersey or Pennsylvania when mountains and woods in general are called for by the story. It is only when the picture maker alleges that his picture is a "Rocky Mountain" picture, or a "black forest" picture that he should be careful to get the real thing lest some picture enthusiast should discover that the formation of the rocks or the foliage of the trees is not characteristic.

MR. HERBERT WATERBURY comes back again on the question of "camera consciousness" in the following communication to The Index:

In regard to a question the writer raised a few weeks ago concerning the "Mirror Man's Player's Camera-consciousness":

The awkward glances the writer had in mind was when the player in "The Season of Buds" delivered a note to the lead. He is facing the camera and glances to the ground while the lead is reading and twice closes his eyes when their vision would come in contact with that of the lens. It's that quick winking and everlasting gazing at the ground which the writer has reference to. Gazing at the ground during this particular scene was quite natural, but the eyes could have been lifted without blinking. If this is clearer: A manly character when looking off right gazes straight in front of him, when looking to left gazes straight in front of him, but when he faces the camera he drops his eyes as though he were ashamed you'd recognize him. The writer admits the artist should ignore the lens. Conspicuously avoiding it, as in these cases, is not ignoring it. The Vitagraph players seem to have the correct idea in this regard, as they move their eyes naturally.

Whether or not an artist should move his lips during a soliloquy depends entirely upon the character he's portraying. In any event, his soliloquy should be understood by the spectators and the artist should make clear his meaning by his eyes and facial expression. This cannot be done unless the spectators can see his eyes or face.

Awkward glances are what the writer criticized, not the lacking of gazing into the lens.

ESSANAY NAME CONTEST

Offers $100 for One-Word Name of Substitute for "Moving Picture Show"

The Essanay Company has announced a contest in which they offer $100 for a new one-word name as a substitute for "Moving picture show." The full details of the terms of the contest are explained in the Essanay Guide, a special enlarged edition, just received by the Index.

The article in the Guide says, in explaining the reason for the contest: We believe the "moving picture show" or "Five-Cent Theatre," as it is commonly labelled, is rapidly outgrowing these rather limited appellations. There is certainly a limitation in the description "picture-show" or "nickel theatre." And we may reasonably put the question: Will the description "picture show" ascend in dignity and command increasing respect as the art side of moving pictures continue to be perfected?' And, is it not a possibility the title "Nickel Theatre" may be a barrier in the way of those exhibitors who have charged five-cent admissions, and who would desire to increase the admittance price?

The terms of the contest are explained further along in the article, and are these:

One Hundred Dollars are offered for a new one-word name for "moving picture show."

The contest is open immediately to all who desire to contribute a word or a number of different words.

The word or words should be type-written, or written plainly in ink on the face of an envelope, while the name and address of the contributor of the name should be written on a separate slip and sealed within the envelope.

As the envelopes are received they will be time-stamped, so that in case there is more than one contribution of the prize-winning word, that envelope, which is received first will contain the name of the winner of the $100.

The judges in the contest, whose names will be announced later, will be men of acknowledged authority in moving picture affairs.

The contest opens immediately and will be concluded at noon September 1, and the name of the prize-winner will be announced as soon as is consistent.

Contributors should address their contributions to the Contest Editor, Essanay Film Mfg. Co., 435 N. Clark Street, Chicago, Ill.

ESSANAY NOTES.

The Essanay Guide, dated August 1, is an artistic little booklet of some twenty-four pages and contains, besides it's regular film descriptions, a number of newsy articles which should prove of live interest to the exhibitors. There is an illustrated article on "With Essanay Out West," the moving picture story of the Jeffries-Johnson fight, "Essanay Personalities," and the article announcing the Essanay $100 name contest. The booklet is artistically illustrated and typographically attractive. The Essanay Guide is now mailed to about 8,500 exhibitors and it is the hope of the company that if any exhibitor has been overlooked he will notify them immediately and his name will be placed on the Guide mailing list.

The Essanay Company's two releases for August 3, "Mulcahy's Raid" and "A College Chicken" are two comedies of the familiar Essanay style. "Mulhay's Raid" is a sequel to "Where is Mulcahy?" and other Mulcahy pictures will appear from time to time. In this instance the Sergeant apprises a bunch of gamblers at a cock fight and enlists a number of moving picture policemen to help make the pinch. The amateur policemen enjoy the joke and help make the arrest, leaving Mulcahy at the station with none to share the glory of having arrested such a crowd but himself. The cock fight is the real thing and the feature of the film.

"Under Western Skies" is the Essanay's Western dramatic offering for Saturday, August 6, and "The Girl on Triple X," Saturday, August 13 are exceptionally strong in plot, splendidly produced and photographed. "Under Western Skies" tells of a young girl who is attacked by a bunch of drunken cow-punchers and is forced to marry one to protect herself from the others. She succeeds in reforming her brutal husband but is unable to love him and later runs away with a former sweetheart. The elopers are lost on the desert and the young man shows his yellow streak, leaving the girl to die on the desert. He staggers into the camp of the husband, who rescues his wife and orders his wife's sweetheart on his way.

"Up-To-Date Servants" and "Feeding Seals at Catalina Islands," is booked for release August 10. The first is a pretty comedy story, patterned after the plot of Cinderella. The short educational subject is a filler and shows a party of tourists feeding seals on the beach at Catalina Island.

THEY MADE GOOD.

When Pathe Freres first proposed to make pictures in this country, exchangemen and exhibitors awaited their first American release with interest, for they knew that, if Pathe Freres could produce good American subjects with the same photography and finish that they placed in their French films, they would have some great features for their audiences. They were not disappointed. The first release of an American production by Pathe Freres was "The Girl from Arizona," on the 16th of May, just two months ago. This was followed by some fine features, the best of which have probably been The Flag of Company H, The Great Train Holdup, and White Fawn's Devotion. But Pathe Freres with their well known energy and push are never satisfied, and are always striving for something better. They are now announcing for early release some American productions that they state far excel those mentioned above. The most pretentious is "Under Both Flags" announced for release on Wednesday, August 3. This is a tale of the civil war portrayed in the most realistic manner and staged regardless of expense. The story is a good interesting one and the battle scenes are most vividly shown. They will release on Friday, July 22, a Western drama, "The Cowboys Sweetheart and the Bandit" which is full of snap and go, and which is as good a Western picture as was ever yet projected on the screen. Two full reel comedies are also slated for release "Tommy gets his Sister married," will appear on Friday, July 29, and "Her Photograph" on Saturday, August 5. Both of these are crackerjacks and full of original situations that are sure to please. This last film is especially good and has won great praise from some of the film men who have seen the sample.

VITAGRAPH NOTES.

The Vitagraph studio is a hot place, but they always take it cool and never get excited down there; that is the reason they are turning out some hot stuff. Fine photographic weather this and they are making the best of it, nothing but the best of it; in due season you will get it. Just at present they hand you one on the 19th of July entitled "Twa Hieland Lads." The "lads" are a breezy pair that make you forget all about the weather and everything else. If a friend asks you "Is it hot enough for you?" tell him to go to——see the "Twa Hieland Lads" and forget it. You can laugh yourself into a cool titter and you will find yourself shaking all over before the film is half through. It's a refreshing frappe of fun with a maraschino and cherry finish to it.

It's easy sailing when you go along with the tide and the wind and there's nothing that dances over the rippling waves of laughter so easily as Davy Jones and Captain Bragg starting on its voyage July 22. Both "Davy" and the "Captain" run afoul, but Davy tacks to the windward. The Captain loses his head, deserts his smack and "Davy" triumphantly wins the prize. It's a comical contagious comedy; it's a regular side shaker and makes your timbers shiver from keel to topmast. "Davy Jones" is a gay old sea dog, "a deevil among the weemin" and a whole comic supplement of fun. From the funny to the serious is but one day, Saturday, July 23, when "Hako's Sacrifice" is offered. A Japanese drama of Eastern splendor with a beautiful story of self sacrifice, gratitude and love. Those who remember "The Love of Chrysanthemum" and "Ito, the Beggar Boy," will appreciate the richness of scenery and the beautiful tale of "Hako's Sacrifice."

WILL OPEN NEW PICTURE THEATRE.

W. L. McClure and Moe S. Berger, violinist of the Bijou orchestra, Lansing, Mich., will open a picture and vaudeville theatre at 223 South Washington avenue, where Mr. McClure formerly conducted a liquor business. Contractor Joseph Bernard began the alterations on the interior of the building July 1.

JOHNSON-JEFFRIES CONTEST PICTURES

Six Reels of Fine Motion Views—Will Give Full Evening's Entertainment—Champion Says "They're Fine"

"THEY'RE great pictures, all right," was Jack Johnson's verdict after a private view of the six long reels of the Johnson-Jeffries fight series at the Vitagraph studio, Wednesday of last week, and that was about all the black champion did say about them, but he seemed to be tickled all over and enjoyed the exhibition immensely in a quiet way.

In one round he suddenly exclaimed, "there's where Jeff stepped on my foot." Some one asked if Jeff did it on purpose, but Johnson refused to confirm that version of the incident.

At the conclusion of the exhibition Johnson and his party made a hasty escape for he had a matinee engagement at Hammerstein's.

As a record of an athletic event the Johnson-Jeffries contest series is probably the greatest motion pictures ever taken of such an event. There are 5,500 feet in the series, divided into six reels, picturing almost every phase of the event. There are pictures of the training quarters, views about Reno, views of the big arena just before the battle and of the dispersing crowds. Then, of course, the event itself, covering the entire 15 rounds.

JOHNSON-JEFFRIES CONTEST—SCENE AT RENO POLICE STATION—CHIEF OF POLICE AND SOME OF HIS SPECIALS.

Johnson and his party were scheduled to reach the Vitagraph studios about 10.30, Wednesday morning, but he was not familiar with the route and neglected to ship a pilot, so it was 12.30 o'clock before Jack and his racer followed by a big red touring car, slid through the big gate at the Vitagraph plant down in the wilds of Flatbush.

"Hello, old pal," was Johnson's hearty greeting to Mr. Blackton as he entered the studio. "We got lost comin' down, or we'd been here sooner. Gee, I wish I had some beer."

While the boy went for the beer, Johnson and his friends went to the exhibition room, followed by every body connected with the Vitagraph plant not actually chained to his or her respective job. One or two policemen and some of the neighbors dropped in to see the champion and the pictures, and so there was a fair sized audience present to see the pictures and the champion.

Five reels were shown beginning with the views of Johnson's training quarters and winding up with the finish of the fight in the 15th round. Then a reel of extra views of the last rounds taken with a stronger lens and giving a greatly enlarged picture was put on.

If Johnson had any opinions on the subject he kept them to himself, but it was evident that the pictures had a great fascination for him, for he just glued his eyes on the sheet and never missed a move of the pictured fighters, even though the operator "raced" the film through as rapidly as possible. His characteristic grin was about the only audible expression he made.

Pictures Perfect and Interesting.

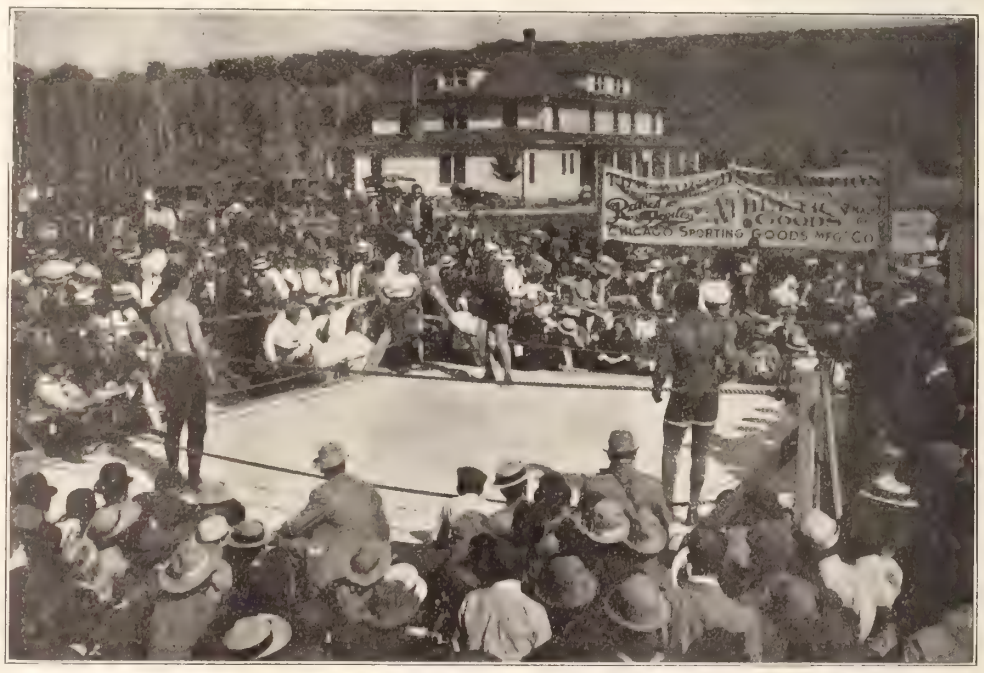
Photographically the pictures are excellent. So clear and steady are they that the faces of the people about the ring are easily recognizable. Most interesting is the introduction of various fistic celebrities just before the principals appeared on the scene. One after the other Rickard, Gleason, Tim Sullivan, John L. Sullivan, Tom Sharkey, Bob Fitzsimmons, and others of note in the world of sport were formally presented to the cheering throng. Finally Johnson and Jeffries came into the ring and made their bows, and the hostilities commenced.

Jeffries Forced Fight.

The details of the fight have been minutely told by all the newspapers, and all the several experts have given their opinions of the event and have guessed why it ended as it did. It is just possible that the pictures may cause a slight revision of opinion. They give an unmistakable impression that Jeffries literally wore himself out. Contrary to his old-time ring tactics, in which he always compelled his opponent to bring the fight to him, standing on the defensive, as it were, on this occasion he tried to take the fight to Johnson. The latter simply held his big opponent off, jabbing him when he got a chance, but playing a waiting game so that, when Jeff was about all in on account of his hard work in the clinches and with one eye out of business he became an easy mark for Johnson, who finished and drove him through the ropes with two or three punches.

No Objectional Features.

At no time during the entire 15 rounds is there the slightest exhibition of vicious infighting. Johnson's grin is of the kind "that won't come off," and Jeff's favorite pastime consists in laying his head affectionately upon his black brother's neck.



JOHNSON-JEFFRIES CONTEST—SCENE AT JOHNSON'S TRAINING QUARTERS—JOHNSON, AL KAUFMAN AND NICK COTTON IN RING.

What ever disfigurement Jeff may have suffered by repeated jabs over the eye is not shown by the pictures, they having been taken in such a manner as not to accentuate anything of that nature.

Getting the Pictures.

Speaking of the trip Mr. J. Stuart Blackton, of the Vitagraph Company, under whose direction the pictures were taken for the associated manufacturers, said that it was the pleasantest and the hardest job of the kind he had ever tackled. He was especially proud of his corps of camera men, three of whom were from the Selig Polyscope Co. and three from the Essanay Company with four furnished by his own company. "What is most remarkable," said Mr. Blackton, "all the negatives are good. The conditions seemed to be just right and every camera worked just right, so that we have three complete and excellent pictures of the event.

"The talk about the pictures being brutal is rot. A cleaner, fairer contest was never held and better pictures were never taken. When the series is shown not a word will be said against them.

"All the talk was raised upon the supposition that they would be shown in the nickelodeons patronized by women and children. There never was any such intention. It has always been the purpose of the licensed manufacturers to exhibit the series in special theatres leased for that purpose. Those who attend will know what they are going to see. The entertainment will last the entire evening and the price of admission will be from one to two dollars. Women may go if they wish to, but if they do they will know what they are going to see."

Public Exhibitions Begin.

It is announced that the first public exhibitions of the Johnson-Jeffries contest series will be given simultaneously in Boston, New York, Brooklyn, Philadelphia and Chicago on Monday, July 18. Percy G. Williams will have charge of the exhibition in New York and Brooklyn and will exhibit the series in seven theatres, five in New York and two in Brooklyn. He will use his own houses and two Broadway theatres not yet named.

On Sunday, July 10 the Associated manufacturers viewed the points of the several negatives taken at Reno, at the offices of the Motion Picture Patents Company and decided upon the pictures to be used for public exhibition. About 30,000 feet of film was vised.

Messrs. W. N. Selig and George K. Spoor came on from Chicago with the prints made by their cameras. Mr. S. Lubin of Philadelphia, and representatives of the several New York firms were present at that meeting. Mr. C. Spencer, of Australia, on his way home from London, was an invited guest.

J. & J. Co. Busy.

Since the J. & J. Co., opened offices at 10 Fifth avenue, New York, for the sale of territory for exhibition purposes, it has been bombarded by telegraphic and cable messages and thronged with applicants for territory. Among the visitors last week was Mr. Aaron Jones, of Jones, Linick & Schaefer of Chicago. Others interested in the project have arrived and the corner of 5th avenue and 8th street is quite a busy center.

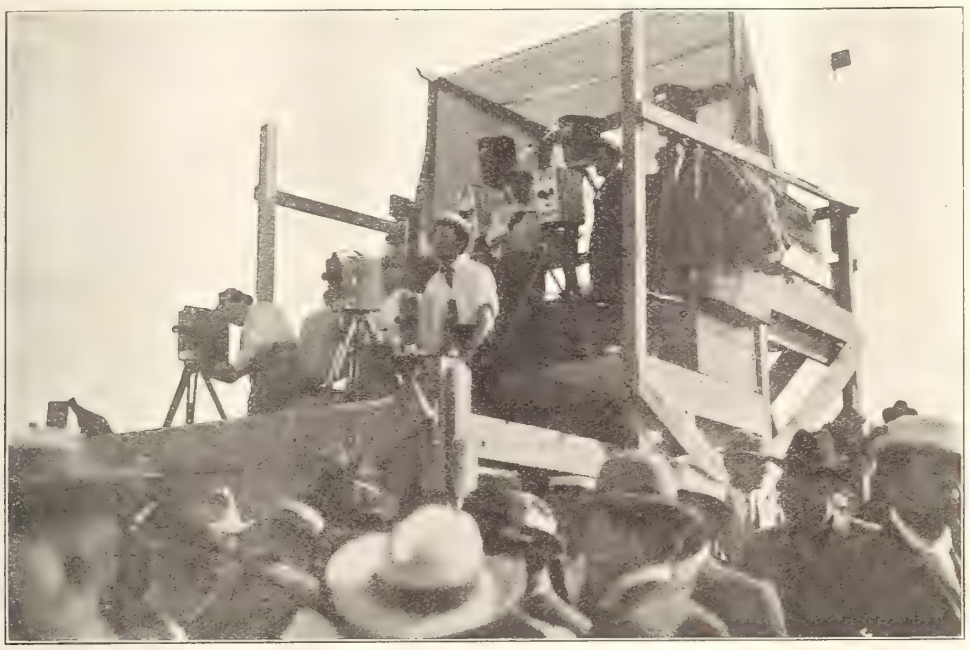
"Independents" Desperate.

Elsewhere in this issue are mentioned some of the features of the opposition to the series; also the efforts of certain "independent" picture pirates to get possession of a copy of the Johnson-Jeffries series. Desperate attempts were made and frustrated each time by the watchfulness of those entrusted with the interests of the licensed manufacturers.

Fakir Mobbed.

Fakirs also discovered that the public could not be fooled with impunity. Walter Rosenberg who runs a mixed picture and vaudeville show at the Savoy theatre on 34th street, New York, advertised Johnson-Jeffries pictures and gave lantern slides made from still pictures. The riot that resulted nearly wrecked his house; only the timely arrival of the police reserves saved him. He at once changed his announcement.

Several engravings from still photographs of the event are published herewith.



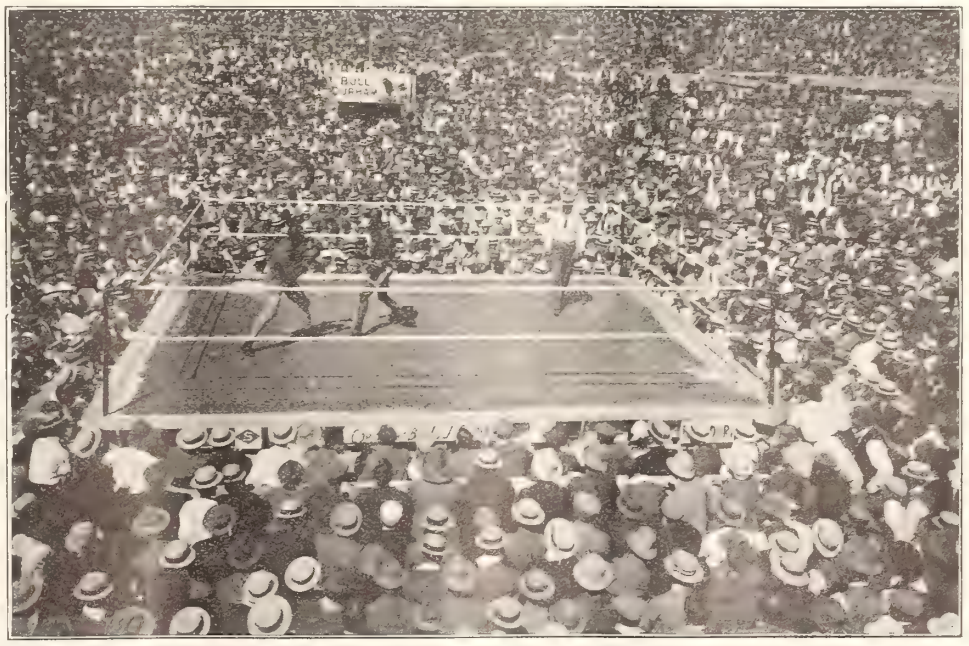
JOHNSON-JEFFRIES CONTEST—VIEW OF CAMERA STAND AT RINGSIDE—TOP ROW, ESSANAY; MIDDLE ROW, VITAGRAPH; BOTTOM ROW, SELIG.

NEW THEATRE FOR ANSONIA.

A real estate deal, which has been pending for the past two months has been closed, whereby, McKenzie and Kimberly, out of town parties, have secured a lease on the Gardner building on Main street, Ansonia, Conn. It is the intention of the lessees to completely remodel the place, converting the top floor into a theatre. Vaudeville and motion pictures will be exhibited there, it being planned to open the place on September 1. The block is generally known as the old Y. M. C. A. building and Celtic hall is at the present time located there. The store of Guider and Healy, will be narrowed to the extent of 1½ feet in order to allow for a five-foot entrance to the new playhouse.

An attractive frontage, thoroughly illuminated by electric lights, will be installed. The present partition up stairs will be torn out, the floor raised, and a stage of ample proportions erected. An exit by way of the back to the alley way leading to South Cliff street will, be constructed, in order to facilitate the emptying of the hall in case of fire. All safety appliances will be installed in order to meet with the requirements of the state law.

Building Inspector Corcoran has already approved the plans of the alterations. The performances will be much on the same plan as those staged at the Sterling Opera House in Derby.



JOHNSON-JEFFRIES CONTEST—VIEW OF RING AND CONTESTANTS AT BEGINNING OF 13TH ROUND.

BILKALEM LOOSE AGAIN

Hustling Film Salesman Breaks Away and Visits Exhibitors in Four Cities

OUR mercurial friend, William Wright, general sales manager for the Kalem Company, has been paying calls upon the exhibitors of several cities. He sends us a detailed report of his wanderings, which is interesting.

"Following the general policy of the Kalem Co. of keeping in touch with the exhibitors, the men who feel the public pulse and note what kind of pictures their patrons want, I visited Rochester, Buffalo, Cleveland and Columbus, where I had several pleasant chats with a number of the principal exhibitors.

Rochester.

"Rochester has a number of successful motion picture theatres and with the exception of three, all are licensed.

"The Hippodrome, on Main Street, having a seating capacity of 550, is an excellent legitimate moving picture theatre. Mr. George Simpson is the manager and Mr. Jack Farren is assistant manager. Mr. Farren is a man of marked intellgence and knows how to operate a picture theatre in a manner that will attract the best people in the community. This theatre is kept scrupulously clean and is well ventilated. Business is reported as being excellent.

"The Knickerbocker Theatre, located on Main Street in the heart of the city, is operated by the Knickerbocker Theatre Co., and is managed by Mr. Fred Gerling and has a seating capacity of 250. The building and ground is owned by Mr. Gerling, Sr., and leased by him to the Knickerbocker Theatre Co. This is one of the cleanest and best ventilated houses I have ever had the pleasure of visiting. Mr. Fred. Gerling is constantly on the job and like a wise man makes a specialty of featuring Kalem pictures.

"The Genesee Theatre, operated by the Genesee Theatre Co., has a seating capacity of about 1400. Mr. M. E. Gates is the manager. This theatre was formerly a skating rink, recently having been converted into a picture theatre. The progressive management of this house makes it a money producer. They show a nice steady picture which bespeaks continuous success.

The Lyric Theatre located in the residence section of the city is another successful house. It has a seating capacity of about 400 and is under the management of Mr. Irving Salyerds. The building was erected for theatre purposes and is kept scrupulously clean and well ventilated.

"Directly across the street from the Lyric theatre is the Merryland Theatre. This house seats about 400 and is managed by the owner, Mr. Harry Wicks.

"The Venice, owned and managed by Mr. Jerry Vergolas, is located directly opposite the New York Central depot and has a seating capacity of 350. Its excellent location assures a continuous and profitable business.

"Mr. L. A. Sherwood is the owner and manager of Fitzhugh Hall, where moving pictures are run exclusively. Mr. George Campbell, the able assistant manager, is a hard worker, having always in mind the comfort of his patrons. The theatre has a seating capacity of about 300 and is doing an excellent business.

"The Fairyland Theatre, located on Main Street has a seating capacity of about 200. Mr. Harry Hall is the owner and manager. On a large lot in the rear of his present theatre Mr. Hall is erecting a theatre that will have a seating capacity of 1,400. When the new building is completed his present theatre will be used as a lobby and entrance to the big house. The Fairyland theatre is doing a good business and success is predicted for the large house.

"I called at two of the 'independent' theatres and watched their show all through. Both of these theatres are well located and should be running licensed pictures. In both cases I was impressed with the fact that the pictures shown were not proving satisfactory to the better class of patrons. In one house the two principal pictures were made by 'independent' manufacturers who are said to be the leaders in their camp. Both pictures danced a regular jig on the curtain and were a class long since discarded by American manufacturers. One picture was supposed to be a farce comedy. It was a farce, all right; but I failed to note any comedy. The other picture was a dramatic effort along lines that would appeal only to a small portion of the usual motion picture patrons. The heroine in the story was shown as a bartender in a saloon located in a mining town. The sheriff of the county was made the villain in the story and was shown several times in a low saloon drinking with women patrons of the place. Such pictures surely will not tend to elevate the business generally or improve the business of the houses running them.

Buffalo.

"The Bijou Dream, located on Main Street, is owned by Mr. William Wood, of Philadelphia, who is also owner of eight or nine other houses located through the eastern states. George W. Erdman is the local manager and an admirer of Kalem films. The Bijou Dream has a seating capacity of 300 and charges 5c admission.

"The Academy, located on Main Street, has a seating capacity of 1800. Brock & Mark are the owners. M. S. Epstein is the hustling manager. The theatre runs pictures and vaudeville and charges 5, 10 and 20 cents. They run two reels of pictures and change twice a week. House opens at noon and runs until 11:00 P. M. continuously. Its service consists of new pictures.

"The Hippodrome Theatre is operated by the United Vaudeville Co. Mr. R. Wagner, manager. This house seats 300 and is maintained in excellent condition. Mr. Wagner tried out vaudeville, but discontinued it and runs pictures exclusively, making a daily change and charging 5 cents. This is a nice, clean, up-to-date theatre, doing a good business.

"The Grand Theatre is also owned by the United Vaudeville Co. and operated under the same management. It has a seating capacity of 250 and charges 5 cents admission. This house uses a commercial run of pictures.

"The Comique Theatre, owned and operated by the United Vaudeville Co., has a seating capacity of 350. First run pictures are used here with a change daily. Mr. Al Schlaghter is the local manager and strictly on the job. He says that Kalem pictures are the real thing, and he never loses an opportunity to feature them. Admission is 10 cents.

"The Vendome runs pictures and vaudeville and has a seating capacity of 300. Lewis Holtzborn is the manager.

"The New Savoy has a seating capacity of 1500 and cost to erect $85,000. This theatre runs pictures and vaudeville, showing three reels of pictures and three acts of vaudeville. Recently the manager, Mr. S. H. Bunce, reduced his number of pictures to two reels and increased his vaudeville to four acts, but he soon discontinued this practice and cut off one act of vaudeville and increased his pictures to the original number of three. This is a handsome theatre and will undoubtedly prove a big money maker. Admission, 10 and 20 cents.

"The Victoria, located in the residence district, has a seating capacity of 600 and charges 10 cents admission, running pictures only. Mr. Frank Masek is the capable manager of this enterprising theatre where business is stated to be excellent.

"The Variety Theatre, located in the Polish neighborhood, runs pictures and vaudeville and charges 10 cents; has a seating capacity of 300, runs two reels of pictures and three acts of vaudeville. Business is said to be good. George Lowery is the owner and manager.

"Brock & Mark are remodelling a building located in the centre of town and are spending $35,000 to convert it into a picture show. When completed it will be called the Family Theatre, and have a seating capacity of 1,200. The price of admission will be 10 cents.

"There is only one 'Independent Theatre,' located down town and it is having a struggle to keep the game going. In order to induce business with this theatre, which charges 5 cents admission, they have coupons printed in the daily papers admitting two ladies free. It has a seating capacity of about 200.

Cleveland.

"I dropped off here Tuesday night intending to spend the evening visiting with Emanuel Mandelbaum of the Lake Shore Film Exchange, and Messrs. Kohl & Christianson of the United Film Exchange. Our friend Christianson had an engagement to puncture a tire and Brother Mandelbaum was in Detroit attending the Elks Convention. It was, therefore, left to our friend Ed. Kohl and I to do the town together. I located Mr. Kohl at the National Theatre, 55th street and Wilson avenue, after about a half hour's visit at this theatre he said come on and I will take you out to my new National Theatre. He brought his machine around to the front of the house and we started on our journey. On the way Kohl told me about the reliability of his old standby machine that had proven itself a faithful pal for the past two years. After visiting the new National for fifteen or twenty minutes we started back for town. After going about two blocks the machine gave an asthmatic cough and stopped dead. We got out and tinkered around with the machine awhile and started up again and run about two blocks more. This performance occurred about eight times in the next sixteen blocks. Finally Kohl threw up his hands and declared himself stumped. My long experience in riding with Dick Roland and other plutocratic film exchange men taught me at once what was the trouble. This suspicion I confidentially confided to Kohl. I told him the machine had the pip. Never having doctored an automobile for this complaint he was compelled to give up in despair, although by constant tinkering and frequent rests we finally landed in the centre of town just as the last moving picture show was closing up. We came to a dead halt in front of Marlo Hall. This is a strictly moving picture theatre having a seating capacity of about 190. Five cents is the price of admission and E. Reyburn is the manager. Kalem picitures are always featured in this theatre.

(Continued on page 27.)

CHICAGO LETTER

By James S. McQuade

WHEN Jeffries fell in the ring at Reno, he created a splash and a wave that has been heard and felt throughout the world. Men and women have been so stirred that the phenomenon has become a worthy subject for the psychologist, who has little difficulty in tracing the spasmodic, widespread mental unrest to racial sentiment. This sentiment, among many well meaning people, has manifested itself in the form of semi-religious hysteria, or of hypercritical morals, and the full force of their semi-frenzied action has been directed against the moving pictures of the contest.

What has led up to this extraordinary and abnormal display of moral hysteria? Surely not that a championship has been lost and won, for there have been many instances within our own time where championship fistic contests, of equal, if not greater, prominence have been decided, and where this tidal wave of feeling has been wholly lacking. Nor can it be attributable to the conspicuous brutality of the Reno go, for if ever there was a clean and goreless championship affair, the Jeffries-Johnson was it.

The first print shown of the fight, in the Selig Polyscope Co.'s exhibition room, Saturday, July 9, proved this conclusively. Up to the 14th round the pictures are nothing more nor less than an exhibition of boxing skill, with Jeffries the loser on points. And in the 15th round the end comes swiftly, indeed unexpectedly, without any of the horrifying details which many good people have conjured up in their imaginations.

The truth of the matter is, it appears to me, that the press, as represened chiefly by the great dailies of the country, is responsible for most of the present pother. There never has been before and there never will be again, a fistic event so widely and so persistently advertised as this one. And it was free advertising of the most lurid, sensational kind. Columns have been devoted to the principals and the bout daily by the sporting editors of all the large dailies, for the last nine or ten months; and, in the closing days, as many as four or five prominent sporting writers have been attached to each paper to swell the enormous mass of reading matter already printed.

Is it any wonder that the thinking caps of even good, staid people were sadly ungeared by the rush of this Niagara of printer's ink? And is it any wonder that the hysterically inclined, in religious movements, should go off at half cock and attempt to avenge their injured feelings and outraged eyes by pouncing on the poor, innocent moving pictures of the fight? In their fanaticism, these people know no laws and acknowledge no rights. They would destroy because that only can satisfy their inflamed cravings. And at this point they touch the line that bounds the domain of the lyncher.

Do the newspapers that are mainly responsible for these conditions point out to these men and women the wisdom of cool reflection and of a little conservative thought? We have two newspapers right here in Chicago, of the Hearst brand, which were particularly active in giving the Reno bout the most comprehensive treatment in their sporting columns before the event, and the most elaborately dished-up details of the event itself, and yet now they are working tooth and nail to brand the pictures as "vicious," even "worse than the fight itself." This hypocritical attitude is unworthy of comment and deceives no one.

Mayor Busse and Chief of Police Steward have been besieged by ultra-finical people, who assume that the pictures portray fearful sights, and who demand their suppression on their mere "say-so." The officials, however, are acting with caution and Chief Steward announced this morning (Monday, July 11) that he will not give any decision upon a permit until one has been requested.

The Chief ordered Asst. Chief Schuettler and Sergeant O'Donnell—the latter being the head of the censor board for moving pictures in Chicago—to attend a private view of the fight pictures, at the Selig offices, Saturday, July 9. To this exhibition, on the request of Asst. Chief Schuettler, representatives of the Chicago press were admitted. The following excerpts appeared in the various papers after the presentation:

From the Chicago Tribune, July 10.

CHIEF STEWARD SEES NO OBJECTION, BUT DECISION WAITS PLEA FOR PERMIT.

Objectors to the exhibition of the pictures of the Jeffries-Johnson prize fight at Reno, July 4, have failed to convince Mayor Busse and Chief of Police Steward that the pictures are either immoral or degrading. Chief of Police Steward said yesterday afternoon that no valid reason has been given for the suppression of these particular pictures. He had not yet received the report of Assistant Chief Schuettler and Charles O'Donnell, the police department censors, who are detailed to look at the pictures at a private exhibition in the morning.

While the assistant chief of police refused to make known the purport of the report he will make to the chief, enough hints were dropped by him to make it certain that he will not advise a withholding of the permit asked for by the picture people.

STEWARD SEES NO OBJECTION.

"There is a question in my mind as to whether there would have been any objection made to the showing of the fight pictures if the white man had won," said Chief Steward. "I think there would not. I cannot see that the exhibition of the pictures will be any more degrading or more unfit for the general public to see because Jack Johnson won the fight and not Jim Jeffries.

"I will not decide finally on the matter of issuing a permit for the fight pictures until a license is asked for by the firm which is handling them. At present, however, I see no reason for withholding the permit. No request has yet been received from the Selig Polyscope Company for a license."

The moving pictures of the fight were shown in a back room on the fourth floor at 45 East Randolph street, occupied by the Selig Polyscope Company.

Assistant Chief Schuettler intended to make a verbal report in the afternoon to Chief Steward, but the chief left his office before the arrival there of his assistant. A written report will be made Monday.

"This isn't so bad," Schuettler said once or twice during the performance. "I don't see anything about these pictures to incite a riot or ruin any one's morals."

Sergeant O'Donnell concurred in his superior's opinion of the exhibition.

From the Record-Herald, July 10.

FIGHT PICTURES ARE ASSURED.

Chicago fight fans are fairly certain of seeing the Jeffries-Johnson fight pictures, but it may be a week or longer—possibly two or three weeks—before the owners of Chicago rights in the films will be able to offer the reproduction of the knockout of the white boiler maker, owing to complications arising in New York, coupled with a desire to hold off until at least some of the antagonism against the pictures dies down.

But when they do make application for a permit here, it was indicated yesterday by Chief of Police Steward, the chief will allow the showing of the pictures, at least until any untoward result is evident. This attitude of the chief was influenced partly by a verbal report made by Assistant Chief Schuettler and Charles O'Donnell, the theatre censor, after viewing in private the pictures as shown at 45 Randolph street. Schuettler declined to state positively that he had advised the chief that the pictures were all right, but the information percolated through headquarters that this would be the gist of his formal report to-morrow.

Denfiite announcement of the police intention, however, will be delayed by Chief Steward until an application for a permit is filed. The chief said yesterday:

"So far as I can learn, there is only a lot of manufactured public opinion against the showing of the pictures. I have talked with many lawyers, doctors, business men and average citizens and can find no sentiment on the subject whatever. Most of the cities that have acted adversely are Southern cities, where race feeling runs stronger than here."

From the Inter Ocean, July 10.

POLICE TO CUT OUT A FEW FIGHT PICTURES.

Trimmed of some of their objectionable features, moving pictures of the world's championship fight between Jack Johnson and Jim Jeffries at Reno will be shown at Chicago theatres, according to reports which emanated from the office of Chief of Police Steward and Assistant Chief Schuettler yesterday. Only expurgated fight pictures will be shown in Chicago, however.

This is practically the decision of Assistant Chief Schuettler, and a recommendation for the cutting out of a few of the films will be the substance of his report to Chief Steward. It remains for the chief to give the final word, which, it is believed, will be in favor of showing the pictures in this city.

Assistant Chief Schuettler, Sergeant Charles O'Donnell and several newspaper men saw the films yesterday in the office of the motion picture concern, which is handling the photographic impressions of the great battle for Chicago.

The proprietors of the moving pictures will ask for no permits to show the pictures here for at least ten or fifteen days, according to the statements of the assistant chief.

SCHUETTLER NON-COMMITTAL.

"My report on the fight pictures to Chief Steward will be simply a record of what I saw when the pictures were run off for me and the newspaper boys," said Assistant Chief Schuettler. "I will make no recommendations one way or the other, but will leave it to my superior officer to say what shall be done with the films in Chicago. I can't give you the substance of my report, for that would not be courteous to my superior officer. My report in its detail must come from Chief Steward himself.

"I saw the pictures, and I know what I am going to say about them to Chief Steward. In fact, I am ready to report on them now, but I guess I will not make my official report to Chief Steward till Monday. The battle of Reno was not a great fight from what I saw of the pictures. We had by far better scraps in this town only a few years ago. The Reno fight was bum. I am glad I didn't spend any of my money to see it."

It was rumored yesterday about the city hall that Schuettler would recommend that a few films, showing the scene in the ring immediately following the knockout should be cut out. It was said that Chief Schuettler would not positively condemn any of the rest of the fight show.

From the Evening Journal, July 9.

FIGHT FILMS GO IN CHICAGO.

The pictures of the Johnson-Jeffries fight were shown by the makers to Assistant Chief of Police Schuettler, Censor O'Donnell and a party of newspaper men in the rooms of the Selig Polyscope Company to-day, and the officials intimated that they would make a favorable report on the film to Chief Steward.

After the first six rounds had been shown both the assistant chief and the censor said they had seen nothing that was objectionable in the moving pictures, and each said that he did not believe they would create a race riot.

To Johnson's conduct since he won the fight the police attribute the absence of violence that they had expected in the "black belt." There has been no strutting by the champion, no bragging of his victory. He has insisted all along that the racial feature had no place in the championship fight and cautioned his people against demonstrations.

From the Evening News, July 9.

POLICE INSPECT FIGHT PICTURES.

James Jeffries was knocked out by Jack Johnson in Chicago to-day! Not only was the former champion heavy-weight pugilist knocked down and rendered helpless by the colored fighter, but Chicago police, in charge of Assistant Chief Schuettler, witnessed the affray, and all seemingly were so well pleased that it is believed recommendation will be made to Chief of Police LeRoy T. Steward that the fight be made public in repetition for Chicago's public.

From the Evening News, July 8.

FIGHT PICTURES TO APPEAR HERE.

Unless Chief of Police Steward and Mayor Busse change their minds, the motion pictures of the Jeffries-Johnson fight will not be barred from Chicago. While the chief remains silent on the subject, merely saying, "I will cross that bridge when I come to it," it is known that personally he does not think the morals of the city will be injured by the pictures. The chief also is of the opinion that if Jeffries had been the victor in the battle there would be no objections to the showing of the films.

In order to block the pictures the chief, under the city ordinances, would have to declare them to be either immoral or obscene. Assistant Corporation Counsel Bielman pointed this out yesterday in an informal opinion prepared at the request of Corporation Counsel Brundage.

(Continued on page 26.)

LUBIN FILMS

Released Thursday, July 21st—Length, about 925 Feet

John Graham's Gold

A strong, tense story of a girl who is required to sacrifice herself and her right to happiness to save her mother from the consequences of her foolish investments in stocks. She marries the miserly John Graham and is made miserable, but Graham is accidentally killed and

YOU CAN'T HELP
BEING GLAD
THAT HE'S DEAD

GET THE A B C POSTERS—TRUE TO FILM—FOR THESE RELEASES

Released Monday, July 25th—Length, about 900 Feet

The Stepdaughter

SUSTAINED INTEREST

Instead of enjoying the income of the fortune her father left, the step-daughter is made a drudge, and finally cruelty drives her to leave what once was home, and support herself. The scheming step-mother plans to pass her own daughter off upon the other's boyish sweetheart when the latter returns from South America, a mining millionaire, but chance steps in and makes matters end pleasantly through an ordinary happening that shows big results.

AN UNUSUAL STORY

On Thursday, July 28th, Wifie's Mamma. A Great Comedy.

See Description Inside

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

LUBIN MANUFACTURING COMPANY,
926-928 Market Street, PHILADELPHIA, PA.

BRANCH OFFICES
CHICAGO, 22 Fifth Ave.
LONDON, 45 Gerrard St., W.
BERLIN, 35 Friederich Str.

THE BORROWED BABY

A Choice Kalem Comedy

AMONG the forthcoming releases of the Kalem Company is a choice comedy subject entitled "The Borrowed Baby." This picture aside from its good technical qualities, is full of humorous situations which cannot fail to produce many laughs, no matter what the character of the audience may be.

The plot is laid in a small town where an amateur dramatic society is planning to produce a play. The picture opens upon a scene in the kitchen of one of the homes of the town showing the industrious housewife at her combined duties of housekeeper and nurse. Having occasion to borrow some tea from a neighbor, she tucks her baby snugly in its carriage and leaves it while performing her errand.

SCENE FROM THE KALEM COMEDY, "THE BORROWED BABY."

The neighbor proves to be one of those good old gossips who has all the scandal of the village on the tip of her tongue. When you see the picture you will recognize her at once, for she belongs to every little neighborhood everywhere. The Kalem players selected for this part know the character in all the choicest manifestations and has left nothing to be desired.

When the young mother enters on her errand the old lady greets her and the talkfest begins. Though anxious to get back to her baby she is induced to have a cup of tea and hear more scandal, and finally, when she insists upon going the old lady digs up a bottle of blackberry wine of her own vintage and a parting sup is indulged in. At last she hurries home.

While this neighborly visiting has been going on the amateur theatrical society are getting ready for rehearsals. In this scene is introduced a somewhat overdrawn character in the person of an old time actor with long hair and loud attire who is to direct the rehearsals. In assigning the parts it is discovered that a baby is required. How to get one is the question. This is finally solved by two of the young Thespians starting out in search of a baby. They chance upon the little one which has been left alone in its carriage and without further ado, make off with it.

It was a happy thought of the producer to give a view of His Kidlets; 'twas a cute youngster and seemed to know he was in the picture. Like most new picture actors he persisted in staring straight in the lens and then, lest the audience might not know he was there, made a vigorous demonstration. Evidently he had not read The Mirror.

While the amateur dramatists are busy putting His Kidlets through his part, the mother returns home and discovers that her baby is gone. She hastens back to her neighbor's house and tells of her loss. Together they make a search of the house and, finding no trace of the child, start out to scour the town. Every one carrying a baby is held up, even to a colored woman, and as the hunt proceeds each mother, father or nurse joins in the search.

A sleepy policeman leaning against a telephone pole, is aroused and joins the search. All hands return to the bereft home and the policeman pokes into every nook and corner without success.

By this time the amateurs have concluded their rehearsal and two of them start out to return the che-iid. The doors are locked and they make an entrance by the kitchen window while the policeman and his volunteer posse are on the ground. A noise at the window puts all on the qui vive and, as the kidnappers appear they are unceremoniously grabbed and dragged in.

Explanations follow and matters are amicably adjusted at the finish.

As a comedy feature "The Borrowed Baby" will probably be one of the best shown in sometime.

COVER PAGE ILLUSTRATION.

This week's cover page illustration is from a scene in Selig's production "Mazeppa," adopted from Lord Byron's poem of the same title. The subject offers many situations that may be adequately interpreted by pictures and no opportunity has been overlooked by the Selig producers that would tend to enhance the value of the picture as a big feature subject. A further description is given in the Manufacturers Bulletins.

BAIRD BUILDS NEW HOUSE.

Lansing, Mich., will have another picture theatre. Alger L. Brown has elaborate plans for the remodeling of the building at 114 North Washington avenue, owned by James J. Baird, and formerly occupied by the Senate saloon. Application for a building permit was filed with the council Monday night.

The plans call for tearing out the floor of the second story and turning the building into one large auditorium with a marble front, at an estimated expenses of $4,500.

ADRIAN'S BIJOU NEARLY READY.

The Bijou Theatre, Adrian, Mich., will be opened by W. O. Kenan, who has successfully conducted the Crescent Theatre the past year. Mr. Kenan has fully demonstrated his ability to please the amusement loving public. He will retain the Crescent Theatre and his new arrangement makes it possible to give his patrons the best that money can buy in motion pictures. Everything will be up-to-date. He will have a first class orchestra at the Bijou and the same pleasing music at the Crescent Theatre. The Bijou will be refurnished and electric fans installed. A new picture machine of the latest model will be used—something never used in Adrian before. The Bijou will possibly be operated only three nights a week, but when announcement is made Mr. Kenan will apprise his patrons exactly what he intends to do. He informs us that he has something in store for the people that will make a good and lasting impression.

THE STORY OF THE EDENGRAPH

As Told by George Kleine

Written by James S. McQuade.

LEARNING that the Edengraph projecting machine is now being offered for sale to all licensed exchanges and exhibitors, I interviewed George Kleine, who controls the Edengraph Manufacturing Company, to get the story of its origin and development.

The narrative will prove interesting reading to everyone concerned in the moving picture business, as it shows clearly the claims of the Edengraph to superiority in many important respects. It will serve, too, to show that the perfected projecting machine can be evolved only by the persistent labor and study of years; also that the close observation and penetrating vision, which are requisite to discover defects, must be supplemented by the constructive genius which suggests and furnishes improvements. And it establishes also the importance of the part played by capital in giving form and practical value to the creations of the inventor. And now to the story, Mr. Kleine being the speaker throughout.

Origin of the Edengraph.

"About the year 1900 Frank Cannock, a mechanical expert, thoroughly versed in the use of motion picture machines, had constructed a new model which embodied many features never before used, and placed one of these machines in the Eden Musee, Twenty-third Street, New York City. The Eden Musee is famous throughout the country, having been in existence many years, and from the beginning of the public exhibition of motion pictures it has made a specialty of them.

"Among the features used in the Edengraph, in the year 1900, when placed in position in the Eden Musee, and which is embodied in the present machine almost without change, is a **dust-tight oil box** in which are placed the shaft, cam and star wheel which control the intermittent sprocket.

Durability of Edengraph Parts.

"The Eden Musee has projected motion pictures on an average of ten times daily since 1900. Mr. Cannock has informed me that the original oil box containing the original shaft, cam and star are still in use, and have never been changed, regulated or altered. Mr. Richard G. Hollaman, general manager and chief owner of the Eden Musee, confirms this statement. From time to time Mr. Cannock made duplicates of his original machine for friends in the business, possibly three or four all told. Beyond this the machine was not placed upon the market for sale.

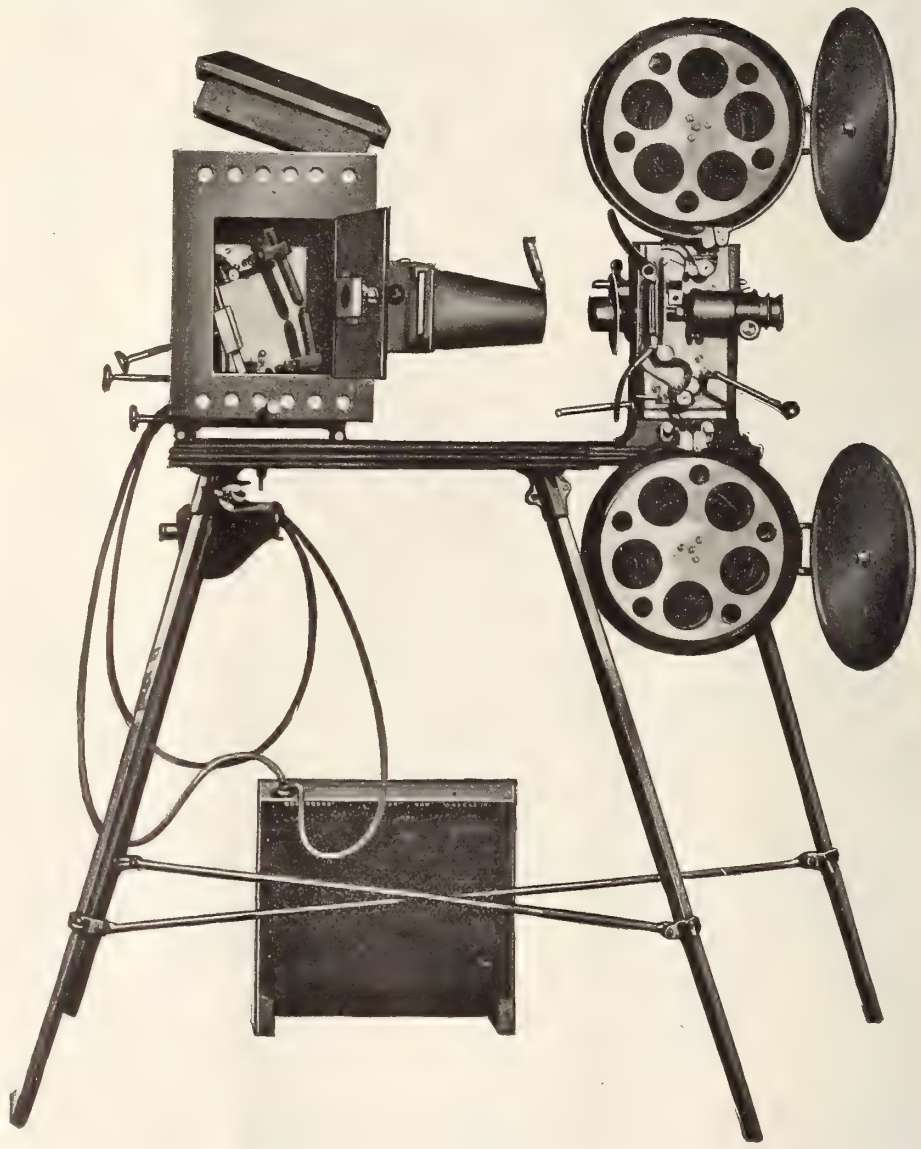
First Edengraph Seen by George Kleine.

"The first Edengraph that I myself saw was in use at the Delmar Gardens, at St. Louis, during the World's Fair, at the exhibition given by Count d' Hauterives, who is well-known to the trade as having the largest individual stock of special hand colored films of anyone in the United States, and whose reputation is that of projecting as perfect a moving picture as is possible with the most advanced appliances.

"Count d' Hauterives operated his own machine, which he treated like a pet child; and, being very much struck with its efficiency, I made inquiries as to its origin. who its maker was and what were the prospects of obtaining it for the market. The Count was reticent, and would give no information. I had previously heard of the Edengraph that was in operation at the Eden Musee, in New York, and suspected that the Count's machine was of the same type, but could not confirm the fact until later.

Edengraph Manufacturing Company Formed.

"In the Fall of 1907 I met Frank Cannock in Montreal, and inspected closely a modified sample of the original Edengraph which he intended to place upon the market. Shortly afterward a Company was formed, called the Edengraph Mfg. Co., for the purpose of manufacturing and exploiting this machine. The chief stockholders were Mr. Hollaman and Mr. Cannock. The inventor transferred to the company his patents embodied in the Edengraph model; also other patents then applied for, and agreed to assign to the Edengraph Co. any improvements that he might make thereafter in apparatus for taking or projecting motion pictures.



THE EDENGRAPH PROJECTING MACHINE.

K. O. Co. Becomes Western Agent.

"Early in 1908, the Edengraph Mfg. Co. issued advertisements offering the machine for sale on some nearby day. An error was made by the Company, however, in attempting to save time, in that they contracted to have the work done in shops which they did not own or control, instead of giving the requisite time to the installation of their own factory.

"In the Spring of 1908, I contracted for the Kleine Optical Co., through Messrs. Hollaman and Cannock, to take the exclusive western selling agency, having become thoroughly convinced by that time that the Edengraph had more points in its favor than any other projecting machine known to me.

Geo. Kleine Buys Controlling Interest.

"Owing to the great mechanical accuracy required in the construction of the machine, and the impracticability of having it manufactured in a shop not owned by themselves, the Edengraph Mfg. Co., withdrew its tools, models, jigs and parts of machines that had been made in the outside shop; and Mr. Hollaman, finding himself unable to give the necessary time to the handling of this venture, offered to sell to me the entire capital stock of the company held by himself and his friends, which I purchased in August, 1908, Mr. Cannock continuing as a stockholder and director.

"A complete manufacturing plant was installed at 135 W. Third street, New York City, and the Edengraph machines have been manufactured in the factory at that address ever since.

New System of Framing Film Devised.

"The original machine did not admit of framing either by changing the position of the film gate aperture or of the mechanism, but framed by moving the objective lens up and down, after the manner of the older French machines, like the Lumiere Cinematograph. On pointing out to

Mr. Cannock the desirability of keeping the objective lens in a fixed position for optical reasons, he devised a new system of framing the film. He evolved a mechanism which permitted the shutter to remain in a fixed position, which required a width only large enough to cover a single picture, instead of the customary shutter which moves when the picture is being framed, and which must, therefore, be much larger to cover the aperture when in all positions. This reduced the flicker very materially, and gives the Edengraph its reputation for producing a motion picture upon the curtain which is practically flickerless, with the machine running at ordinary speed.

How to Test Edengraph With Other Makes.

"Any exhibitor who wishes to test the relative merits of the Edengraph and other projecting machines is invited to set them up side by side, turn on the light and project a disc upon the curtain without a picture. This is the severest test to which a machine can be put to test the absence of flicker; that is to say with only a disc of light upon the curtain, and the shutter revolving in place as when projecting a picture. The shutter is located in close proximity to the film gate not more than ⅜ inches distant. The purpose of this construction is to permit the use of extremely wide angle lenses, whose rear lens falls very close to the film when in focus. Such lenses are used when projecting from behind the curtain, or when the machine must be placed at a very short distance from the curtain, and to project a large picture; it will accept lenses for the shortest to the longest distances.

Limited Output Rapidly Bought.

"The machinery for the manufacture of the Edengraph having been installed in the Fall of 1908, an efficient staff of mechanics was engaged, and in the course of time Edengraphs were finished and sold to various exhibitors and exchanges in the United States and Canada.

"The experience of many years in marketing projecting machines had taught me conservatism in advertising the Edengraph for delivery, before quantities of them were finished and in hand. A limited number of exhibitors and exchanges, who were well acquainted with the model, took them off our hands as rapidly as they were offered, and not having an advance supply in hand the machine was not advertised.

Edengraph Output Now Equal to All Orders.

"The Edengraph Mfg. Co. is now practically ready to fill all orders. A number of applications have been received for selling agencies, but none have been granted as yet, excepting to the Clune Film Exchange, of Los Angeles, which has exclusive territory in southern California, Arizona and New Mexico, and the Amalgamated Film Exchange of Portland and Seattle, which controls Washington and Oregon, to facilitate deliveries to far western customers."

Mr. Kleine informed me that an illustrated catalogue will be received from the printer within a few days which will be mailed free, on request, to any address.

It is needless to say that the Edengraph is licensed by the Motion Picture Patents Company.

LICENSE RENEWED FOR GEM.

The Gem Theatre at Arctic Centre, Providence, R. I., which was refused a license to give motion picture shows about a week ago, is again in a position to resume business, as the Warwick town council has authorized the town clerk to issue a new license to the theatre managers. This action was taken after Stanislas St. Onge, owner of the building in which the Gem is located, appeared before the council and gave his guarantee that, if a license be permitted the Gem, it would not keep open on Sunday.

ELITE THEATRE, EXCELSIOR SPRINGS, MO.

Charles L. Marshall, Proprietor. Admission 5 and 10 cents. One of the most attractive picture theatres in Missouri. Service supplied by the Yale Film Exchange.

ONLY DOWNTOWN HOUSE

Park Row Theatre the Only Amusement Place in Lower New York

The only theatre in New York's hustling lower business section to-day is the Park Row theatre, situated at 31 Park Row, on the exact site of the old Park Row theatre, where the fashionables of Manhattan were entertained by the artists of one hundred years ago, and in the same block where P. T. Barnum's famous museum flourished in days gone by. People drove up in their old-fashioned coaches those days and sat through a performance lasting several hours. Moving pictures were as far from their minds as a trip to the moon is to ours to-day.

The Park Row theatre of to-day is as superbly, probably more superby finished than was its parent. It pays more rent per year than the old theatre took in gross receipts for the same length of time. It is a modern, well equipped, excellently run, clean, straight motion picture theatre. Its patrons are downtown business men who have a half hour on their hands, and the surburban commuters who have a wait for trains. They leave their carriage and automobiles home, but are just as critical of the silent drama as the oldtimers were of the spoken play.

The Park Row theatre gives them an excellent show—three reels of licensed pictures that are picked out with a view to balancing the program. Generally an even proportion of drama, straight or education, and comedy pictures are exhibited. General Manager F. M. McClintic is most particular that the subjects be varied and that a good comedy be shown last. He says: "Send them out laughing and they'll come again." A high-priced singer renders one illustrated song each show. Vaudeville is absolutely eliminated.

The establishment is owned by the New York Novelty Amusement Co. It was turned into a theatre two years ago from a penny arcade conducted by the president of the company, J. M. S. Blauvelt. From an artistic standpoint the theatre is beautiful. Its walls are of handsomely moulded bas-relief with frieze of pure gold leaf. The color effect is green and gold. The place seats 259 in handsome theatre chairs of mahogany. The auditorium is twenty feet high, ventilated by a 36-inch exhaust fan and twelve revolving electric fans, besides having a natural draft that sweeps through the place from Park Row to Theatre Alley.

Fifteen people are employed to run the place, which is open from 9 a. m. to 11 p. m. There are two shifts. Three operators are employed, two of them are always in the operating booth. One rewinds reels and threads up one of two new model Edison machines, while the other runs a picture. In this way there are no annoying waits between reels.

Regarding advertising the Park Row theatre are just as particular as in any other part of the exhibition. They do not believe in the flashy blowing banners that are necessary on Fourteenth Street, but carry out consistently the principle of neatness and class. Lithographed posters made for the pictures are used and neat program posters.

The house is under an enormous running expense for its size. Not only is a large investment represented, but rent alone on the building is $15,000 a year. Yet with all this, the place is a financial success. The price of admission is 10 cents.

SEES BROTHER IN PICTURE.

Evidently motion pictures are doing a great deal of detective work these days. Only a few weeks ago a boy saw a picture of his father, whom he had not seen in years, and now comes the story of how an Indiana man recognized his long lost brother. According to the story the Indiana man had not seen his brother since he left England and the sight made him so home sick that he left the "Hoosier State" and flew back to the land of home to see that long lost brother. The story doesn't say anything about what they did after they met, but we take for granted they quaffed over mug of 'alf and 'alf, and decided to go in the motion picture business themselves.

A SALT LAKE BOOSTER

Max Florence a Great Hustler—Gives Edison Machines Big Send Off

"You 'boost' for me and I'll 'boost' for you." That's the slogan of Max Florence, theatrical and motion picture magnate of Salt Lake City, Utah. Mr. Florence is pre-eminently a "booster" among "boosters," and there are some pretty good ones at that in the City of the Latter-day Saints.

He is a prominent figure in Western motion picture and theatrical circles, being the President and General Manager of the Florence Film Company and manager of six theatres in Salt Lake City, two of which, the Daniels and the Shuberts, are devoted to straight theatricals. The remaining four, the Luna, Lyric, Isis and Elite are combination vaudeville and motion picture houses. His theatres are conceded to be among the finest in the West and his reputation as an enterprising, hustling manager is second to none.

Everybody in Salt Lake City and for hundreds of miles around knows Max Florence either personally or by reputation—and, better still, likes him. He never tires of singing the praises of the Western country in general and of that portion in the immediate vicinity of Salt Lake City in particular. His word is considered as good as a government certificate, for he never makes a promise that he does not fulfill. If you "boost" for Max Florence he'll "boost" for you beyond the shadow of a doubt.

The Edison people have done some "boosting" for Mr. Florence, and the compliment is returned by him very neatly and ingeniously. This cut was reproduced from a post card which was distributed by the Florence Company among Exhibitors and interested parties in the large territory which they cover. It demonstrates the fact that the Edison Model "B" receives the unqualified endorsement of Mr. Florence and his associates.

Mr. Florence, who is the gentleman standing beside the Model "B" with hand on the crank of the machine, is displaying a card which reads:

"Edison is there with his type 'B.'
I will certainly boost for it."
Max Florence,
President and General Manager.

The opinions of the heads of his various departments on the Model "B" are also expressed on the cards they are holding in the picture, and it will be seen that they are unanimous in their praise of the machine.

Mr. J. C. Woolf, the traveling saleman of the Florence Film Company who stands third from right end in the picture, asserts that the Model "B" appeals to Exhibitors instantaneously and that the more conversant the operator is with the different types of mechanisms on the market the more easily he is convinced of the superiority of the Edison machine.

To substantiate his statement, and as conclusive evidence in support of this declaration, he refers to the large number of sales of machines he has made to theatre managers who have substituted the Edison Type "B" for other makes of machines in comparatively good condition, which machines they formerly believed to be the best on the market. The value of this flattering compliment from the Florence Film Company will be appreciated when it is stated that they supply the entire film service to over sixty motion picture and vaudeville theatres in Utah, Idaho, Wyoming, Nevada, Oregon and tributary territories.

Max Florence certainly made good his promise to the Edison people, "You boost for me and I'll boost for you."

PRISONERS ENJOY THE FOURTH.

The prisoners of the Virginia State Penitentiary, Richmond, Va., were given a Fourth of July treat Independence Day. This treat was in the form of a motion picture entertainment, which was greatly enjoyed by the prisoners.

In the morning there were two performances given in the men's building and in the afternoon the machine was taken to the women's wing of the building. where another performance took place.

PLANS FOR NEW BRONX THEATRE.

The Damascus Amusement Company has filed plans for a three-story brick theatre on Longwood avenue, New York City. The building, which will front 76 feet, with a depth of 88 feet, will cost $100,000.

The house, when completed, will be the handsomest of all the uptown theatres, and will greatly add to the theatrical interest in the Bronx. It is rumored the new house will be devoted to motion pictures and vaudeville.

WILL ENFORCE CHILD LABOR LAW

Children Can't Work in Picture Houses Says Inspector, Upheld by Big Managers

Factory Inspector W. W. Williams, of Missouri, has just issued an ultimatum from his offices in St. Louis, that all amateur performers under 16 years old, shall under no circumstances be permitted to act for prizes, in any motion picture show or airdome.

In order that all managers of picture houses and airdomes should be duly notified Inspector Williams has sent out circular letters, stating the full meaning of the law. In the circular there is embodied a paragraph from the child-labor statute of the State which says that no child under 14 years of age shall be permitted to appear in or about places of amusement as employees or amateur entertainers either for prizes or salary.

According to the Inspector, there is a great demand for so-called "amateur" child actors who will "act" for a mere pittance, and the cheaper motion picture houses and airdomes cater to amateur actors. Inspector Williams believes in straight motion pictures in such theatres, as he is sure there is less cause for comment on the part of a certain class of people who are against the poor man's entertainment. This action is being greatly upheld by the better class of managers, who own large and first-class houses. These managers say the use of children under the guise of contest is resorted to only by the poor class of shows that have made but the smallest possible investment, and are hurting the more legitimate enterprises through the cheap labor.

Inspector Williams is not required by law to give warning to those violating the child-labor statute. His letters are meant as friendly warning to those who are ignorant of the law.

NEW OPEN AIR THEATRE FOR ALLIANCE.

The new open air theatre that is being constructed by F. E. Hartzell, of Alliance, O., will soon be completed. The interior of the place will have a seating capacity of 1,500. The latest up-to-date motion picture machine will be installed and only the latest films will be used.

While it is the intention of Mr. Hartzell to give the public plenty of good comedy, it is also his intention to use many educational films for the purpose of giving all the school children a chance to see many pictures of travel, industry, etc. For the opening night Mr. Hartzell has engaged a brass band to furnish music during the performance.

ZANESVILLE HAS NEW HOUSE.

The new American picture house at the corner of Sixth and Main, Zanesville, O., was opened June 28, to a crowded house. Manager Collins is being complimented on all sides for the auspicious opening and also for the pretty little theatre. Flowers came "his way" from all directions, Cleveland friends sending a horseshoe of carnations for good luck.

The beautiful new theatre is admirably appointed, comfortable as to seating capacity, having folding opera chairs of the latest patterns and as the house is newly decorated, there is no prettier amusement place in southeastern Ohio. Mr. Collins has arranged for the latest films to be used daily.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JULY 18, 1910—4 REELS

BIOGRAPH—A Flash of Light, dramatic, 998.
LUBIN—Rosemary for Rememberance, drama, 960.
PATHE—Mistaken Identity, drama, 495.
Awful Symphony, colored trick, 426.
SELIG—The Phoenix, drama, 1,000.

TUESDAY, JULY 19, 1910—3 REELS

EDISON—Old Love and the New, dramatic, 1,000.
GAUMONT (Kleine)—The Failure of Success, society drama, 975.
VITAGRAPH—Twa Hieland Lads, comedy, 988.

WEDNESDAY, JULY 20, 1910—4 REELS

ESSANAY—The Thief, dramatic, 992.
KALEM—Haunted by Conscience, military drama, 995.
PATHE—Manon, drama, 758.
Catching Lobsters, educational, 216.
URBAN-ECLIPSE (Kleine)—Through the Enemy's Line, military drama, 550.
Pekin, the Walled City, celestial tour, 440.

THURSDAY, JULY 21, 1910—4 REELS

BIOGRAPH—As the Bells Rang Out, dramatic, 457.
Serious Sixteen, comedy, 535.
LUBIN—John Graham's Gold, drama, 925.
MELIES—A Postal Substitute, drama, 950.
SELIG—Mazeppa, drama, 1,000.

FRIDAY, JULY 22, 1910—4 REELS

EDISON—A Frontier Hero, drama, 450.
Lazy Farmer Brown, comedy, 550.
PATHE—The Cowboy Sweetheart and the Bandit, drama, 909.
KALEM—Brave Hearts, drama, 900.
VITAGRAPH—Davy Jones and Captain Bragg, comedy, 935.

SATURDAY, JULY 23, 1910—4 REELS

ESSANAY—The Desperado, western comedy, 1,000.
GAUMONT (Kleine)—The Princess and the Fishbone, comedy, 580.
The Foxy Lawyer, comedy, 430.
PATHE—More of Betty's Pranks, comedy, 426.
Pete Has a Good Time, farce, 476.
VITAGRAPH—Hako's Sacrifice, Japanese drama, 995.

ESSANAY FILM MFG. CO.

"THE THIEF."—This is distinctly a feature picture and one of which we are justly proud. It is something a little out of the ordinary, something apart from the general run of this character of pictures and positively the best dramatic film ever released by this firm. This is a detective story, keenly interesting in plot, splendidly acted, and incomparably photographed.

Sherwin Bramwell, the noted detective, is seen leaving his apartments, when, in turning into the street walk, he collides with a gentleman coming from the opposite direction. Both are jarred and in the collision the pedestrian's hat is knocked off. Bramwell stoops, recovers the hat, and returns it to its owner with apologies. As he is about to turn away, a flitting expression crosses the stranger's face, which arouses a certain memory in the detective's mind, but he turns away, unable to find a name for the gentleman. This latter carries a cane, is well groomed, and the encounter has proven him courteous and decorous.

Some time later, Carlos Montague, alias "Crafty Nick," our gentleman of the cane, enters his bachelor apartments in a fashionable hotel and makes ready to attend an evening reception at one of the homes of the New York Smart Set. Later, arrayed in evening clothes, he takes his cane, looks at his watch and hurries out.

We next return to Bramwell who has returned from his walk and who immediately endeavors to find some clue to identify the man, whom he had encountered as he left his house. After a search through his collection of photographs of famous rogues he comes upon the one he is searching for, the photograph of Carlos Montague, "diamond thief suspect."

We are next shown a scene at the reception where Montague is ushered in and introduced by Mrs. Roberts, the hostess, to her friends who have never met him. However, there are many there who HAVE met him and it is clearly evident that the gentleman has a firm foothold in society.

During the course of the evening Mrs. Roberts, upon the request of certain curious friends, opens a cabinet containing relics and curios, explaining the history of each article. Among these is a stiletto cane with a gruesome history.

After the examination of the curios is through Mrs. Roberts excuses herself to her friends to go to her room and wash her hands. Montague is standing near as she dusts her hands and notes the array of rings on the lady's fingers. A quick thought, and, watching his chance, he slips quietly out after her and hurries cautiously up the stair to his hostess's chamber. There she arrives and removes her rings, placing them on

her dressing table. As she disappears into the adjoining room, Montague steals into the room hides behind a portier near the dressing table and at the opportune moment snatches the jewels and hurries out.

The discovery of the robbery is made a moment later when Mrs. Roberts returns. Frantically she and the maid search the room, then, cautioning silence, she hurriedly descends the stairs, calls her daughter this latter's fiancee aside and tells them of the robbery. The young man advises that they communicate with Bramwell. Bramwell, in answer to the phone call, promises to go to them immediately and a few minutes later he and his assistant are at the place and in consultation with Mrs. Roberts.

Bramwell sees the thief in the crowd and immediately concludes that he has the jewels. Then he reveals his identity and asks permission to search the gentlemen guests. Montague is left to the last but a thorough search of the clothes of the thief fails to reveal the rings.

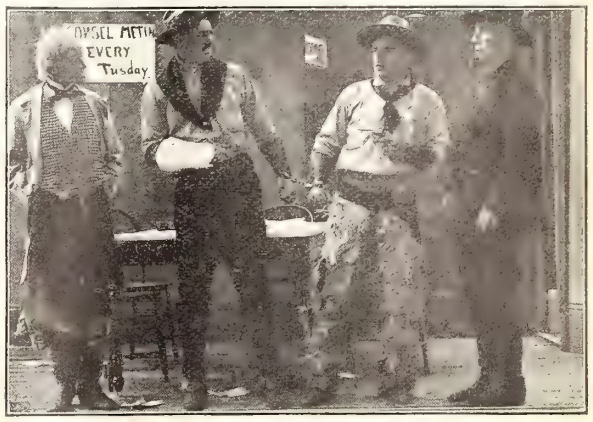
Not discouraged Bramwell waves them off and paces the room vainly striving to locate the jewels. Absent-mindedly he picks up the stilletto cane from a chair where it was placed by the hostess, unscrews the top and brings out the stilletto. A sudden thought flashes through his mind as he recalls the cane carried by Montague. The jewels must be concealed in the cane!

The crowd returns and Bramwell calls Montague aside. A moment of conversation, each of the two men working warily around the subject of the cane. Finally Bramwell brings out the photograph of the "diamond thief suspect" and follows up it's exhibition with a direct accusation that Mrs. Roberts' rings are concealed in the hollow of Montague's cane. Montague with a cry of rage, raises the cane to strike but it is wrenched from his hands and Bramwell coolly unscrews the top and rolls the jewels out into his palm.

A moment later the defeated thief bows his adieu to the guests and goes out with a policeman, while Bramwell returns the jewels to Mrs. Roberts and bids her and her guests good evening.

"THE DESPERADO."—This is another humorous Western comedy which ranks a good equal with previous films of this kind by our Western producer.

"Black Bart," a Western bad man, is much wanted by the county sheriff and a proclamation to this effect,



offering a reward of $5,000 for the bad man's capture has been posted. At the opening of the film we see the wily criminal laughing good-naturedly at the ominous warning, which he proceeds to riddle with bullets from his revolver before riding away.

We are next shown the sheriff's office. This dignitary is assembling a posse to make a raid on Black Bart in his desert lair and to bring his back, dead or alive. We see them ride away and some time later draw up in a rocky ravine to make explorations in the neighborhood.

Their horses are corralled and left to take care of themselves while the search party climb over the stones up the hillside to a rocky eminence which offers a view of the surrounding country. While they are thus engaged Black Bart rides up the ravine and spots the posse's horses. Struck with the humor of the situation, as he sees it, he resolves to make away with the mounts, which he does successfully, hiding them in another part of the ravine. Then he steals out carefully to reconnoitre.

The sheriff and his gang return and find their horses gone. This is evidently Black Bart's work and they resolve that if he is in the neighborhood to make the capture. To insure a quick search the sheriff divides his party into one and two to each division and sends them out by various and separate paths.

Black Bart is on the watchout and when his worst enemy, the sheriff himself, comes into view behind a rocky jetty he covers him with his gun and before the astonished sheriff can regain his senses has deprived him of his gun and ordered him to "beat it."

Black Bart hurries off in the opposite direction, examining the sheriff's gun and watching warily for others of the party. A moment later two of the posse

come in sight and are confronted by the bad man's gun so quickly that they make little resistance when he also takes their pistols.

There are but two others of the party yet to be corralled and Bart waits for them. A moment or two later they also come into view and the performance is repeated. When Bart has sent them hurriedly on their way the bad man laughs and examines the weapons of his disarmed foe. With a sudden inspiration he hurries back to the corral where the horses of the

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sheriff's party are confind, ties the bunch to one string and gallops easily off toward town.

By this time the sheriff and his gang have met and are commenting vitriolically on what blundering fools they have been. One man, single-handed has robbed them of their horses, guns and honor. It is ten miles to town and the sun is shooting little red darts of fire on the long snaky road toward town.

Black Bart canters into town by an alleyway and leaves the horses and the sheriff's weapons back of this latter's office with a curt note to the sheriff and his boys. Later the boys, footsore and limp, drag themselves into town whereupon the sheriff immediately tenders his resignation to the country board.

Two days later in answer to the ad. from the county board a strapping big cowboy enters the office of the board and applies for the job of sheriff. He is asked if he would be afraid to tackle Black Bart. He answers that he will capture the bad man if they promise to give him a permanent job. This is agreed to and the cowboy rides back home to show his wife and baby his star. Then he explains to his wife just how he will effect the capture of Black Bart. She makes a bandage for his uninjured hand in which he slips a short-barreled revolver. Then he kisses his wife and baby goodby and promises to bring the bad man back with him.

Next we see him seated in a stage coach on his way over the hills to the vicinity of the bad man's latest depredations. Bart is waiting for the coach and the usual hold-up occurs. But when he examines the supposed wounded cowboy a bolt of lightning flashes from the victim's bandaged hand and the bad man falls wounded.

A few hours later the experimental sheriff and his captive enter the office of the county board. The cowboy sheriff is congratulated and receives his permanent appointment as sheriff of the county.

GAUMONT.

(George Kleine.)

"THE PRINCESS AND THE FISHBONE."—A beautifully colored humorous film, with several novel incidents. A princess is breakfasting heartily, when she swallows a fish-bone. The doctors endeavor to remove the obstacle, but all to no purpose. Hearing that an eminent physician is living in the woods, two

messengers are sent out to fetch him in. A woodcutter has been having "a few words" with a fair companion, and eventually leaves her, and she, to have her revenge, informs the messengers that the physician is pretending to be a woodcutter, and that they will have to resort to violent measures to get him to come. Upon finding him, after some persuasion, necessitating resorting to the "strong measures," they bring him to the Princess, who is rapidly choking. Here the woodcutter again essays to convince them that he is no physician, but compelled to do so, approaches the unhappy Princess, who suddenly laughs, thereby releasing the bone. There is general rejoicing, and eventually the Princess marries the woodcutter, amid great acclamation.

Wives and sweethearts will find in this film a possible method of settling scores with their husbands or lovers—that is, if they have any scores to settle.

"THE FOXY LAWYER."—A most remarkable study in facial expression introducing a famous French comedian in the role of a criminal lawyer.

We see him pouring forth his eloquence in court, nothing stopping him, not even a dry throat. After a few hours of it, the court being in peaceful slumber, our lawyer quietly allows his client to go.

The panorama of the court room during the plea is filled with exceedingly mirth provoking examples of

expressive faces. The effect of each of the orator's remarks is registered immediately upon the decidedly different faces of the jury with an irresistible force of humor.

"THE FAILURE OF SUCCESS."—A simple but effective drama of a feature length largely produced out-of-doors in the vicinity of Notre Dame, in Paris.

This film tells of a doctor, who, during the course of his researches, makes a great discovery. He becomes famous through this, and is invited into society. At a society function he is captivated by the charms of a noted actress, who, however, does not return his infatuation. He meditates suicide, but the sight of a convent child leads him back to his wife and children.

The work of the child actors is especially effective while interior settings are more than ordinarily expensive.

URBAN-ECLIPSE.

(George Kleine.)

"THROUGH THE ENEMY'S LINE."—An excellent military drama, acted amidst most beautiful and wild surroundings.

Officer in camp calls for volunteer to carry dispatches. Hazardous journey started, but met by the enemy. Carrier shot and left for dead. The Little Goatherd, hearing shots, runs to the spot and discovers the wounded soldier. Returns to the house for assistance. Dispatch carrier explains his mission, when the brave boy offers to try and get through the lines. Falls in with outposts, who, not satisfied with his explanation, arrest him and start for camp. The Goatherd waits his opportunity, and pushes his capter over

a precipice. Successful arrival with papers into the right hands. Highly commended for his bravery.

"PEKIN, THE WALLED CITY."—It is well known how difficult it is to take views in the Chinese capital, in consequence of the difficulties raised by the authorities. Nevertheless, our operators have been able to obtain some pictures which are very interesting, and of excellent quality. These throw quite a new light on the great Chinese city, up to the present almost unknown to the general public.

Order of Pictures:

1.—The Cheng Men Gate. 2.—Around the Streets of Pekin. 3.—The entrance of the Imperial City, access

to which is forbidden to foreigners. 4.—Body of Chinese cavalry. These soldiers are equipped and armed in European fashion. 5.—Departure of a caravan for the Gobi Desert. 6.—Another street in Pekin. 7.—Chinese beauty enjoying a pipe. 8.—Navigation on the Chunzhi Canal. Coolies and quaint junks. The baggage, as packed on deck, gives the appearance of a huge mattress, and the sails resemble gigantic quilts as the primitive boats are navigated on the river bed. 9.—Funeral of Che-Foo mandarin. Procession of mourners, bands, wreaths, trophies and symbols, lanterns, flags and umbrellas of honor in great number; modern carriages, Sedan chairs, strange gods and fat priests.

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or
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WEDNESDAY, JULY 20, 1910

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PEKIN, THE WALLED CITY — Travelogue
About 440 Feet
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SATURDAY, JULY 23, 1910

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G. MELIES.

"A POSTAL SUBSTITUTE."—With the advent of the rural free delivery, the fretting of the country with railroads and the increased transportation facilities of all kinds, the picturesque days of "The Pony Express" have disappeared; but there are thousands of people still living in the west who remember those

stirring days, and in remote parts of the country the mail is still carried on relays of wiry ponies—trained for their work.

When our picture opens, Joe Flynn, a rider in the service of the government, has been shot from ambush by a masked man; and is dying. Grouped at his bedside are his son, Jack, a sturdy young man; the local doctor and the county sheriff. The old man dies and a week later we see Jack delivering the mail. The sheriff has inserted the description of the murderer in the Yuma Gulch Herald, and the country is being scoured to find him.

Jack has a long and perilous ride between the two points of his route and is frequently beset with danger.

Steve Benson, a desperado, who has killed old man Flynn, is living unhappily with his wife, in hourly fear of having his crime discovered. His wife has read the murderer's description in the Yuma Gulch paper and the offer of $1,000 reward. She suspects her husband, and, when in an altercation with her, she becomes convinced of his guilt, she writes to Sheriff Gordon and gives the information necessary to arrest Benson.

She posts the letter with Jack, when he rides by, and her husband suspects what she has done and rings a confession from her. He knows that his only hope of freedom lies in intercepting the letter, and so follows Jack to the turning point in his daily trip, where he is wont to change horses and dine at the home of George Stone, whose daughter May, he expects to make his wife.

Benson comes while Jack is eating, and succeeds in slipping a sleeping potion in the latter's coffee. Jack falls asleep, but before Benson has an opportunity to extract the letter from the mail sack, May returns, and, being unable to rouse her sweetheart, she rides with the mail, back to Yuma Gulch. Benson follows in his endeavor to get the letter, and when he decides that the chase is hopeless, returns to his cabin, collects the small horde he has there and rides for the mountains and freedom.

In the meantime, the letter has been delivered to Sheriff Gordon and he sets out with a posse to capture Benson. Jack, who has recovered, joins them on the way, and after a long chase, they come upon the wounded Benson and arrest him.

Jack is deeply grateful of the services rendered him by his faithful sweetheart, and announces to the assembled cowboys, his intention of making May his wife as soon as his father's death is avenged.

PATHE FRERES.

"MISTAKEN IDENTITY."—Heloise Helbronn, married to a man for whom she has little affection, is beloved by a young lieutenant. Count Lanvale, a friend of her husband, has also fallen in love with her, and

he finally succumbs to his irresistible desire to tell her so. Heloise begs him to refrain from ever again speaking of the matter.

Unfortunately, Helbronn later on discovers his wife in the act of reading a note from the young lieutenant; he wrests it from her, but in the struggle she is able to tear off the signature. Count Lanvale's recent behavior convinces Helbronn, however, that he is the writer of the note, and he threatens to kill him. Heloise, afraid for the sake of the lieutenant to tell the

truth, warns Lanvale of what she has done, begging him at the same time to forgive her. But Lanvale is not a coward, and although he guards her secret, Helbronn's insults oblige him to accept his challenge.

The two men meet, and it is Helbronn who falls. Lanvale gets away, but it is with a heavy heart, for as he bitterly reflects upon the sorry affair, the vision of Heloise united to her soldier lover rises tauntingly before him.

"AN AWFUL SYMPHONY." — A nondescript band stands in the street giving vent to the most unearthly row. Deafened by the discordant noise the inhabitants around throw water over the musicians, who immediately dissolve and disappear. Suddenly huge humid spots appear on the wall, take the shapes of the musicians, form into solid bodies, and once again the musicians recommence that awful refrain. Marching further along the street they seize some gaudy colored umbrellas. After a number of startling changes, in which the umbrellas take the leading part with very beautiful effect, the musicians return to their shanty and continue to play their awful tune.

"MANON."—Lescaut, a soldier, who is a rollicking good-fellow, fond of his glass, receives from his father a message that his sister Manon will arrive in

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July 21, 1910

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Paris the following day, and requests him to meet her and look after her welfare. In the midst of a round af gaiety Lescaut fails to meet her, and she, arriving without friends, is at a loss what to do, until Des Grieux comes forward and offers to be her escort. They fall violently in love with one another, and it is

not until some days later that she meets her brother when promenading in the fashionable Place Vendome. A marquis, the friend of her brother, is introduced and he in turn also falls deeply in love with her. This marquis is a man of great power, and her brother's patron, and in order to remove her from the influence of Des Grieux he has the latter kidnapped and placed in a monastery. Manon then, fickle as all women, agrees to marry the marquis. Meantime Des Grieux has taken holy orders, and Manon, reading one day that he is to deliver his first sermon at St. Peter's attends, and after congratulates him in the vestry. Their old love refuses to be smothered, and the marquis finding them together uses his influence and has Manon deported.

"THE COWBOY'S SWEETHEART AND THE BANDIT."—Jack, one of the cowboys on Circle L Ranch, is in love with a neighboring ranch girl Lucy, and he starts out on his piebald broncho to see her. Leaving the horse on the road he and the girl wander away through the forest. Meantime a ne'er-do-well, Dick

Dazers, coming along and seeing the horse, mounts and gallops to the crossroads, where he arrives in time to hold up the coach as it comes along the rough road, and separates the passengers from their money and jewels. His horse, however, runs away back to its master, and Jack finds it where he left it. Suspecting nothing he starts on his way back, and arriving at the crossroads sees there a black mask dropped by Dick; he is handling it, wondering how it came there, when the sheriff and his posse, accompanied by an Englishman, who was a passenger on the coach and who had given the alarm, arrive on the scene. Everything points to Jack as the guilty one, and he is bound and led away. On the way they pass Lucy, who does not believe that Jack could be guilty of such a crime. She seizes the Englishman's horse while he is getting a drink and gallops back to the Circle L Ranch and tells Jack's friends. They follow and catch up with the sheriff's party just as he is about to lock Jack in the calaboose. On hearing the evidence things look black against Jack, and they ride homewards to consider what is best to be done. Meantime the Englishman in his wandering meets Dick, who again tries to hold him up. At this moment Jack's friends come along and capture him and lead him to the sheriff. Lucy tells the sheriff that she believes Dick is the man who really held up the coach,

and asks to be allowed to act as his jailer so that she may find out. The sheriff finally consents to her plan, which we will not divulge here. We can assure you it was a very novel idea, and worked out to perfection, with the result that full evidence of Dick's guilt was obtained, and Jack was freed through the efforts of the girl he loved.

"CATCHING LOBSTERS."—The film opens with views showing the construction of the large wicker pots or traps with which the succulent lobster is caught. Placed on board a fishing boat we set sail to the banks, where after being baited the pots are thrown overboard. The lobster catcher returns the following day, when he is rewarded with a fine haul. Rendering the strong claws powerless, he heads his boat for shore, and strides away to sell his spoils at the local market.

"MORE OF BETTY'S PRANKS."—It is lunch time and Betty walks in unconcernedly, and upon being reprimanded for her late arrival at the table, "cheeks

back." A smart slap on the cheek is her punishment, and she thereupon makes a dash through the garden gate to escape from a home where she feels she is not appreciated. After her runs the whole household, but Betty is fleet-footed, and is not to be caught. Moreover, she knocks over a few customers sitting outside a cafe to retard her relatives, and before they are again in pursuit she has borrowed a milk cart harnessed to a big dog. Driving away furiously she

is soon far out of sight and able to run the cart into a farmyard; here she unharnesses the dog and enters the farmhouse to buy a bowl of milk to refresh herself after her long and dusty ride. She and the dog are soon very chummy, and drink out of the same bowl in the friendliest possible manner.

Their meal, however, is interrupted by the appearance of Betty's friends at the door. Through the window the former dashes without a moment's hesitation,

and followed by the dog, she makes a bee line for home, overturning a farm laborer and causing another man to fall into a tar barrel on the way; incidents which she regards as infinitely amusing.

"PETE HAS A GOOD TIME."—Pete is caught with the goods, which in this instance is a rabbit, which the enterprising fellow has poached from some private preserve, and our first view of him is in the police station, from which he makes an ingenious getaway. Very much on the hike he beats it for the tall timbers with a posse in full cry a short distance in the rear. Seeing a motor car left unattended he cranks it up and putting on the fifth speed tears off a mile or two to a secluded corner, where he makes a rapid change from his old togs to the glad clothes he finds in a valise in the car. Abandoning his stolen auto at a roadside inn he looks upon the wine when it is red in the company of a veiled lady with whom he has struck up an acquaintance. When the damsel in question finally raises her veil, however, Pete thinks it would have been a merciful act to himself to have allowed the police to catch him. The sight of the officers of the law, close on his trail, how-

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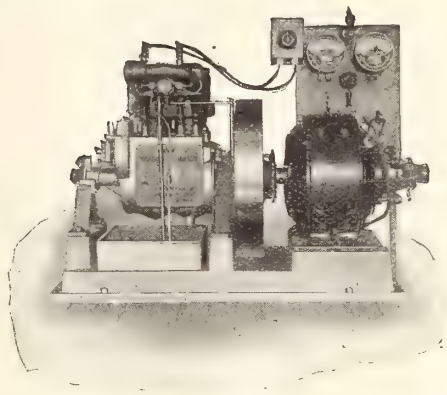

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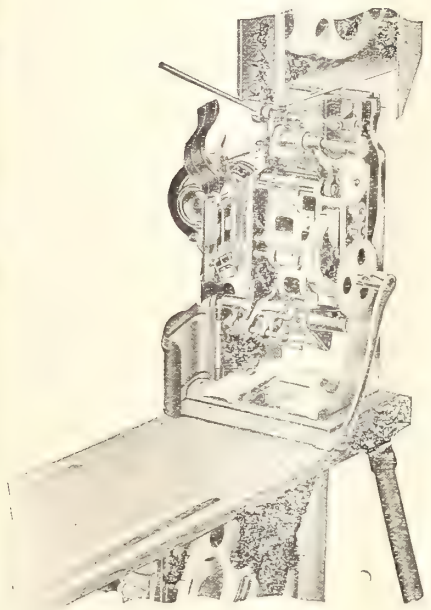

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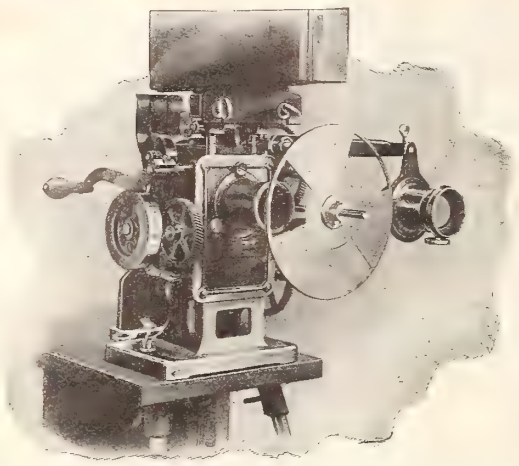

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ever, changes his mind and hastily donning his fair companion's cloak and hat he does another marathon, ending in the chimney of a house which he enters through an open window. The police, who suspect

his design, beat him to the roof by the outside route and nab poor Pete when he emerges, blackened and much the worse for his trip.

BIOGRAPH CO.

"A FLASH OF LIGHT."—The difference between love and infatuation is generally marked, but how often are we indifferent to the dictates of our soul. The sight of a pretty face and an attractive personality nearly always intoxicates us to such a degree as to make us believe that our impulses are induced by the heart and soul, but what a fallacy. It is by the sight that we are hypnotized and though the eyes may be the windows of the soul, still under certain influence an intercepting shade is drawn. This was the condition of John Rogers, a young chemist, who is sincerely loved by the eldest of two sisters, but in a state of infatuation prefers the younger girl, fascinated by what he would call vivacity, but which is nothing less than frivolousness. He marries her, and she soon tires of a life of domesticity. He tries to interest her in his chemical experiments, but they simply bore her, although they are interesting to the sister, which interest is born of a pure love which she still holds. While he is working in his laboratory, the wife is either entertaining or being entertained by friends. She is in her element at a dinner party, when an explosion takes place in the husband's laboratory, apparently destroying his sight and hearing. It is a sad house she returns to after her evening's pleasure. There is her husband deaf and sightless. You may imagine her lot is now more repugnant, as his helplessness annoys her, so she eagerly accepts diversion. This comes in the form of an offer from one of her friends, a theatrical manager, to shine on the comic opera stage. She accepts the offer and on the persuasion of this friend decides to leave her husband and get a divorce, leaving her wedding ring on the table for her sister or father-in-law to find. The sister sees her action, and tries to dissuade her, but in vain. The thought of this second and worse blow to the young man moves the sister to wear the ring, deceiving him until his affliction is passed, for the doctor is sure of restoring his sight and hearing. This deception is easy as he can neither see nor hear and is ever under hands of the nurse. The operation promises to be successful, so the sister goes to the green room of the theatre to bring the wife back. After a heated argument the wife consents to go and see him at least, arriving just as he is placed in a darkened room to have the bandage removed. When the bandage is taken off, the young man sees in the dim light of the room the figures about him. He turns from one to the other until he sees his wife and makes a move towards her, but she with guilty mien recoils and as she does, clutches the portieres nervously. Down they come, letting in a fatal flash of light from the outside, striking the poor fellow's eyes causing now incurable blindness. Realizing what she has done, she rushes horror stricken from the house. The young man's hearing unimpaired, he learns the truth and now feels in his heart what he failed to see with his eyes.

"AS THE BELLS RANG OUT."—The power of dissembling is probably one of the greatest gifts afforded the human being. It has saved us from calamity and disaster; it has prevented woe and sorrow. In this case it allowed to transpire without a cloud the happiest occasion in the lives of two young people—their wedding. Grace, the daughter of Gilbert Allen, is sought in marriage by Wilson Breen, a young man of wealth. The father cheerfully approves of the match and the day for the wedding is set for six months hence. The momentous day arrives and all is in readiness. The bride to be has just left her father for her room, after his reviewing of her attired in her trousseau, when he receives a letter warning him that his connection with an illegitimate trust fund deal had been discovered, and advising him to fly. It is an affair the like of which many a reputatble banker has before become involved; simply an idiosyncrasy of the money market. To fly would be cowardly, besides it might mean the death of his daughter on such a day as this. Well, he makes a clean breast of it to his son-in-law to be, and gives him a chance to back out. That young man, grasping his hand, exclaims: "No, I will not give her up. We need each other more than ever. We must keep her in ignorance of it." At this point the detectives arrive to take Allen away, but being humane allow the ceremony to take place with them hiding behind a screen. Allen gives his daughter in marriage to Breen and bestows parental blessing as the happy couple leave for their honeymoon, and before the sound of wedding bells has died out he is led off to prison by the detectives.

"SERIOUS SIXTEEN."—"When love is young all the world seems gay." Thus chants troubador under milady's window, but——. Well, we must confess there are fleeing clouds and threatening storms during that period. "Serious Sixteen" would seem a paradoxical expression, still the sixteen year old can become awfully serious, as we will show. Tom and Adele are sweethearts and decide that they must marry. Papa gives consent, but enjoins that they must wait four years. Four years! a lifetime. They simply cannot abide by this decision, and resolve to terminate an unendurable existence, hence they form a suicide pact. Their courage fails in the attempted commission of it, so they decide to elope. While Adele goes to get her belongings, a couple of tantalizing misses appear and for a lark bestow upon the nerve-shaken Tom undue attentions. Adele arrives and from what she witnesses, becomes furiously jealous, losing her faith in poor Tom, and leaves him still forcibly detained by the mischief makers. Going home she determines to be through with the world and join the Salvation Army. When Tom hears of this he, too, decides upon the religious and becomes a Friar. The extent of their avowals is the purchase of the costumes of the costumers. Her firm purpose, however, is soon weakened by the present from papa of a picture hat. As she dons this, Tom enters, and seeing her backslide, he, too, apostatizes, reasoning it is better to wait four years, than to suffer as they had during this one day.

SELIG POLYSCOPE CO.

"THE PHOENIX."—Leslie Blackburn, a gambler, was disinherited by his father and the fortune willed to his half sister Sadie. Blackburn would not be put off in this way, he endeavored to do away with Sadie, but unknown to him, she was rescued by the Salvation Army and grew into womanhood under their care. While engaged in her charitable work in New York, she was saved from insult by Carroll Graves, who, although he led a Bohemian life, was good at heart. He knew Blackburn from out west and had been robbed of a fortune by him through false gambling. He had in his possession legal papers to the effect that Sadie was among the living and he was now in search of she and Blackburn.

Graves recognized Sadie and having also located Blackburn, he wrote to him to call at his home, but through cunning Blackburn robs him of the papers and silences O'Gall, a friend of Graves, who come to his rescue. In the scuffle the candle is upset and the house commences to burn, Sadie saves Graves from an untimely death.

A few years elapse during which Sadie becomes a great singer and Blackburn not knowing who she really is, becomes infatuated with her. On Graves' wish, she makes an appointment with Blackburn, where he is met by Graves and a detective. On presentation of the serious charges against him, he attempts to end his wretched life.

"MAZEPPA."—Mazeppa, the infant son of a Tartar chief, was captured by the Poles and grew into manhood in the Polish land, never knowing his true parentage. Through his bravery and gallantry, he became the favorite page of Olinska, daughter of Castellan, a Polish noble. Mazeppa was the favorite of all women and the envy of all men. He loved Olinska and his love was returned, but this was against the plan of Castellan, who had made preparations to marry her to Count Premislas. Mazeppa forced a duel with his rival, in which the latter was seriously wounded and the enraged Castellan, as a punishment to Mazeppa, had him tied to the back of a wild and desperate horse, in spite of the pitiful entreaties of the unhappy Olinska.

The helpless Mazeppa was driven through forests, and rivers, attacked by wolves, drenched by the rain, then scorched by the sun, with the ropes that bound him buried deep into his flesh, longing for death. He reached the Tartar camp, where the exhausted horse at last dropped. Mazeppa was discovered and relieved from his tortures by kind hands and by means of a mark on his breast, was recognized by the Tartar chief as his son. Mazeppa was proclaimed the successor to his father, as chief of the Tartars. However, his greatest hope, that of making Olinska his wife, was worth more to him than all else. Disguised as peasants he with several of his followers, entered the house of Castellan, where they were engaged to dance at the festivities of Olinska's marriage which was about to take place at her father's command. At the opportune moment, the Tartars overpowered the house of Castellan, and released Olinska, once more reunited, now for all time, with her Tartar lover, Mazeppa.

LUBIN MFG. CO.

"ROSEMARY FOR REMEMBRANCE."—We regard Rosemary as one of the most successful of our recent films in point of production, photography and heart appeal. It is thoroughly characteristic of the new Lubin production and is good as a feature in any picture theatre anywhere. Rosemary loves Dick Holding, whose good looks and good nature have won her heart. She refuses the proposal of honest Tom Burrows for Dick's sake and it is understood that some day they two will be married. A party of "joy riders" ask to be directed to the hotel of the little village, and for the sake of the ride in the automobile Dick volunteers to show them the way. The men are all a trifle intoxicated and it strikes them as being a good joke to carry Dick into the hotel with them and induce him to drink. He is unused to intoxicants and as the sparkling champagne mounts to his head he throws caution to the winds and when he finally leaves the merry party it is two in the morning and he is very much under the influence of his potations. His patient mother has been waiting up for him in the hope of getting him quietly to bed, but Dick will have none of it and his loud talking rouses his sleeping fa-

ther, who sternly drives him from the house. Dick decides to go to the city to avoid facing the comments of the townpeople, and Rosemary gives him a sprig of her name-plant "for remembrance." Dick means well, but his duties are many and Rosemary inquires in vain at the tiny post-office; though even when Tom renews his proposal and shows that the prosperous Dick

is about to marry his partner's daughter, she remains true to her pledge. But the shock of the discovery has its effect and the repentant Dick arrives too late. It is a powerful story unusually well played.

"JOHN GRAHAM'S GOLD."—Mrs. Vaughn has been "playing the market" with the usual result. Her husband, she knows, would never forgive her and she has been borrowing the money from John Graham, a friend of the family, whose regard for the daughter, Eunice, has been his reason for violating his usual business caution and lending money without security. The debt has reached $5,000 and Graham, now sure of his position demands the return of the money or Eunice's hand. He knows very well that Mrs. Vaughn

has lost her margins and that she will do her utmost to persuade her daughter to the marriage, though Eunice loves a young lawyer. To save her mother she assents to the marriage, but life is even more unpleasant than she had feared, for Graham is a miser at heart, and he is moved to a transport of rage at the sight of the new dress and hat that are Eunice's first purchases. To prevent a recurrence of the extravagance he takes the money from her pocket book and is putting it in the safe whene he hears a sound. Not knowing that it is Eunice, leaving his home to return to her parents he supposes it to be a burglar and fearful lest his precious hoard be stolen he catches up a revolver, prepared to fight for his possessions. The revolver is knocked from the desk and is discharged. The noise alarms the household and when the door is broken in Graham is found dead. The interest is held tense to the last picture and the climax is as unexpected as it is appreciated.

KALEM CO.

"HAUNTED BY CONSCIENCE."—"Haunted by Conscience" is the title of a new Kalem military drama. The Kalem players have been working along military lines for some time and have had the benefit of the coaching and assistance of one of the most prominent officers in the United States army at the present time, and our producers assure us that the details of military life are correctly portrayed in every particular.

In "Haunted by Conscience" two young men of sturdy New England stock are in love with the same girl. The favorite lover, however, is somewhat timid and fails to see that he is indeed the choice of the girl. In his disappointment he decided to enlist in the regular army. The other lover proposes and is rejected, and he, too, decides to enter the army. The young men enlist and are sent with their regiment to the Philippines. There their company is detailed to a chase after Moro bandits. Here the favorite lover proves himself a real hero and loses his life in an attempt to cover the cowardice of his friend. The survivor goes back home after his enlistment expires and attempts to claim the girl. His suit is favored, but continually he is haunted by the ghostly presence of his dead friend, and even before the marriage altar the apparition appears in time to prevent the ceremony. The drama is one of great strength and is magnificently enacted by the Kalem players.

"BRAVE HEARTS."—"Brave Hearts" is the title of the Kalem Indian picture of the week, and in this production, as in those which have been put out previously, the Kalem players have endeavored to portray a well authenticated incident of real Indian warfare.

It is a well known fact that the Indians held an insane person in great veneration, regarding such an unfortunate as one touched by the hand of the mighty Manitou, and hence immune from harm.

The story of "Brave Hearts" centers around this theme. Marauding Indians attack a little frontier cabin while the men folks are away, and the young mother and her little daughter left alone. Knowing the peril of the little girl and ignoring her own danger, the mother feigns madness and boldly walks out among the redskins while the little girl makes a wonderful ride for help and safety on her sturdy cow pony. The mother's madness is so well simulated that she actually succeeds in leading the Indians to a point where it had been agreed that the little girl would bring help, and it is needless to say that the great climax of the picture is the wiping out of the redskins, the rescue of the brave woman and the reunion with her little daughter.

Altogether this is one of the most thrilling and convincing pictures in the notable Kalem series.

VITAGRAPH CO.

"TWA HIELAND LADS."—Two Highland laddies, one seven foot four; the other five feet fat, tired of farm work and every other kind of work for that matter, are sent to the mill with bags of grain on their shoulders. After trudging through fields they set their sacks on the ground and seat themselves on them and begin to discuss the white man's burdens and the general cussedness of labor.

In the midst of their dialogue a "Tommy Atkinson" of the English army comes along, tells them that they are foolish to work so hard and advises them to join the ranks. Slinging their bags away, they beat a double quick to the recruiting station, at which they arrive and after an examination they are accepted and placed in the awkward squad of the "Kilties."

The sergeant who takes them in hand becomes almost insane in his efforts to teach them military tactics. The boys of the regiment play all sorts of practical jokes on them, and one day while "long and lanky" and "short and squatty" are looking in the swimming tank, the boys push them in, clothes and all, The two bumpkins await a chance to get square with their comrades. Two officers of the regiment saun-

tering along stop and gaze into the tank and the two guys shove their superiors into the water.

When they get out they order the arrest of the two lads, who have taken to their heels. The chase begins and it's a lively one, too, and full of surprises enough to keep one guessing all the way through its progress until they are captured, court martialed and sentenced to imprisonment, which is revoked when the penitence of the two miscreants is established.

They are restored to their places in the regiment and one year later we see them marching, one at the head of the band, his great height towering still higher in his drum major's hat, waving his baton with flourish and twirl, while his short, fat companion is seen blowing and squeezing the bagpipes inflated with his own importance and pride.

"DAVY JONES AND CAPTAIN BRAGG."—Davy Jones, the irrepressible, has his weather eye trained upon the attractive "Widow Cute," whom he makes up his mind to win by fair or foul means. Returning from a day's fishing, he passes her cottage, in the garden of which she is comfortably seated enjoying the fresh air and the aromatic perfume of the flowers. Davy drops his wheelbarrow and sidles up to her with bashful and embarrassed advances, trying to lead her into conversation and up to the subject of matrimony, the one idea with which he is saturated. While he is trying to force this issue, Captain Bragg, in officer's uniform, brass buttons, etc., hauls in sight and completely eradicates "Davy" and his intentions.

"Davy" recognizes the irresistible charms of Bragg, and at once hastens to his room to titivate himself in his "glad rags" and get on the job, fortifying him-

self with a "solitary" engagement ring of pure crystal, feeling that to be forewarned and forearmed is half the battle when it comes to the battle of hearts. With the assistance of his friend and roommate with a face like a fish, "Davy" prepares for the fray, and after many struggles and wriggles, starts out to clinch the widow.

Again he is doomed to disappointment, and again overthrown by the gay and bewhiskered Captain Bragg. Desperate, despondent and determined, "Davy" fastens an immense anchor about his neck and proceeds to suicide, but even in this he is baffled, saved by his salty old chum, who tells him while there is life there is hope; at the same time agrees to pilot him into smooth and pleasant waters. He hikes it back to his room, wraps himself in a sheet and pillow case, lays in wait for the approaching Bragg, who with the widow is taking a stroll in the wood and the moonlight. While the ghost is waiting, "Davy" stands nearby hidden from view.

Spooning and lost in sweet nothings, the unsuspecting couple is looking into the depths of each other's eyes when the ghost looms up. The widow collapses and cries for help, while the brave and dauntless Bragg takes it to the woods, and "Davy" comes to the widow's assistance and protection. She falls into his arms, graciously thanks her kind and fearless deliverer and showers her smiles and blessings upon him. "Davy" is a winner and does not fail to make the best of his victory and press the prize to his bosom.

In his anxiety to congratulate "Davy," the old scare crow of a "ghost" comes forward with bows and smirks, the sheet trailing behind him, hanging out of his sweater where he has stuffed it to keep it out of sight. The comedy of the situation is a whole show in itself and makes a strong finish.

"HAKO'S SACRIFICE."—Poor Hako, a Japanese boy, is sold into bondage to a cruel fisherman who makes his life a burden and even more wretched than his physical deformities and weakness. Morning Glory, a little Japanese girl, in passing the fisherman's hut with her mother, sees Hako, looks into the sad face and feels sorry for him. Her father is a florist and when he gives his daughter a couple of

chrysanthemum plants, she gives one of them to Hako, who stealthily plants it where it cannot be seen by his cruel master, at night watering and cultivating it as the only bright thing in his unhappy life, and his sole possession.

Morning Glory's father fails in business and is put in jail for debt, to the great delight of Keiki, his enemy and competitor in business. The Prince of the province offers a reward of five hundred yen to the child who brings the finest specimen of chrysanthemum on Festival Day. Hako is delighted, and hopes to win the prize and freedom at the same time.

Morning Glory rejoices in the thought that she will win the prize and her father's release from prison. Keiki, in passing Morning Glory's garden, sees her watching her cherished plant and its remarkable flower. He waits until nightfall, and, stealing into the garden destroys the precious plant. The little girl, on discovering her loss, is inconsolable. Hako happens to be passing her house at this moment and resolves to sacrifice his chrysanthemum to the child's purpose, for he loves the girl who has always been so kind and good to him.

At night Hako removes his plant and transplants it in Morning Glory's garden in place of the one she lost. The child goes into the garden the next morning. Her joy is unbounded. She thinks the gods have answered her prayer. The Festival Day arrives and Morning Glory wins the prize; her father is released from prison and Hako's sacrifice has won the great happiness and joy which is only the compensation gained by those who make it.

An unmistakable heart theme that is bound to reach the heart and hold the interest and attention.

EDISON MFG. CO.

"OLD LOVES AND THE NEW."—John Stanley falls in love with Ethel Winslow and they become engaged. John is the son of a wealthy father, who, when his son tells him of the engagement, advises the young fellow that he should learn to make a living for himself before entering the matrimonial field. John takes his father's advice.

The South African gold fields attract him and he goes there, after bidding a fond farewell to Ethel. Meanwhile Ethel meets and falls in love with Austin Brooks, and allows herself to accept from him a love token. John Stanley is successful in his South African work and has discovered gold. We see him at the bungalow home of his friend, Allan Jones, in South Africa, discussing means of interesting capital in the gold prospect which he has discovered.

Helen Jones, the sister of his friend, is on the scene, and we become aware of the fact that John is attracted to the beautiful sister of his old-time friend. A plan is finally arranged. Jones writes a friend in New York to insert an advertisement in the New York papers asking for a partner with ten thousand dollars capital to operate a South African gold mine, communications in response to which are to be addressed to Allan Jones, Rambezi, South Africa.

Austin Brooks sees this advertisement in New York and having some capital concludes to go to South Africa and look into the matter. He in turn bids good-bye to Ethel Winslow. On arriving in South Africa Brooks meets John at the home of Allan Jones, and a mutual friendship as well as a partnership develops. Neither man makes any mention of Ethel Winslow, though both faithfully correspond with her. Everything goes well with John Brooks and they develop a very rich mine.

John, however, is taken with fever and is forced to rest at the home of Jones. Here Helen shows a silent devotion for the handsome friend of her brother. Her dream of happiness is shattered, however, when she accidentally comes upon a photograph of Ethel Winslow, on the back of which is inscribed the following: "To Jack—

With love from your affianced wife,
Ethel."

From this moment Helen is cold toward John, although it is plain to be seen that she is deeply in love with him.

John leaves for New York to regain his full health and, true to his engagement with Ethel, has no other idea than to marry her. During John's absence in Africa his father has been a constant visitor at the home of Ethel Winslow and her mother He was present when Brooks called to say good-bye to Ethel, and later, while the young men are hewing out their destinies under the burning sun of South Africa, the old gentleman happens to read a letter from Brooks to Ethel, in which he (Brooks) speaks of returning to America and making her his wife. The suspicions aroused at the first visit are now confirmed and he sees Ethel is not in love with his son.

After John's return to New York his father, hoping to prevent the marriage between John and Ethel, cables to Austin Brooks a message which calls him immediately to New York. The day that Brooks receives the cablegram in South Africa he is visiting the home of Allan Jones and his sister who by a strange coincidence are preparing to go to New York. Brooks shows the cablegram to them and they agree to go together. On their arrival in New York they visit John's home. Here the elder Stanley becomes pleasantly aware of the fact that his son John is desperately smitten with the girl from Africa and that the feeling is reciprocated. A new light falls upon him and his whole plan of campaign changes. He manages to bring Austin Brooks to the home of Ethel just as she and John are in close conversation, and just as a tense situation is about precipitated he introduces Helen Jones as the fiance of his son John. This is a surprise to John and Helen, but it relieves the situation for Ethel. Helen sees that Ethel agrees and she acquiesces.

The scene closes with Ethel slightly pressing the hand of John's father, happiness for both couples and contentment beaming from the face of the clever arranger of the destinies of the four young people. Scenically and photographically the film is an exceptional one, and the acting brings out the dramatic, pathetic and comedy elements of the story in a striking manner.

TWO FILMS YOU WILL FEATURE

Release of Wednesday, July 20

THE THIEF

Length, approximate 992 feet

Every one loves a good detective story and that's why we predict an immense popularity for this film.

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"A FRONTIER HERO."—The action of this story takes place on the frontier of Kentucky in about 1800. Inside a stockade several settlers have their log cabin homes. The family with which we are concerned consists of a frontiersman, his wife and four children—the oldest, Tom, a boy of fourteen, the youngest a baby girl, Ruth. The children have a constant playmate in a magnificent collie dog called Shep. One day the father goes hunting with the other men of the settlement. In their anxiety to be early at the hunting ground they forget to close the gate of the stockade. At about this point the adventure which is portrayed in the picture begins.

Ruth sees a favorable opportunity to investigate the region beyond the stockade, and, while her mother is in another part of the cabin her older sister is busily engaged in poking the ashes in the open fireplace, she quietly walks out of the cabin door and on through the stockade, and rambles off into the hills. On returning to the room the mother misses the child. Tom and his younger brother are bringing in logs for the fire, and to her questions as to the whereabouts of the baby they answer that they haven't seen her. The little sister whose back was turned tells the mother that the baby was "right there," pointing to the place where the baby was playing on the floor with Shep. The mother sends Tom one way and, taking the girl with her, goes in the opposite direction, in the meantime alarming the neighbors in the settlement.

Returning to the cabin in the hope that Ruth may have wandered back, the mother discovers for the first time the open gate in the stockade. A great fear seizes her. Tom, a boy of quick mind, calls Shep, shows him the little bonnet belonging to his baby sister and talks earnestly to the dog. The intelligent brute seems to understand for, hardly allowing Tom time enough to slip a rope around his neck and grasp a rifle, he darts out through the door of the cabin and on out the gate. Ruth has meanwhile wandered away, stopping now and then and picking wild flowers as she goes. A hostile Indian skulking near the settlement has found the child and made off with her.

We now see an exciting hunt. Over the ground where we have seen the Indian take the child we watch the boy, led by the dog, following the trail. The Indian, feeling safe from pursuit, slackens his pace and is about to rest for a moment, when Tom and Shep discover him in the distance. He hears the approach of the boy and the dog at the same time and, quickly letting the baby down, turns on Tom and fires. Tom is also quick with his weapon and shoots th Indian. Shep dashes on toward the Indian, but a the savage falls and struggles away the dog chang his mind and goes to protect the baby girl. Tom struggles, wounded as he is, toward the dog and th child and, taking his handkerchief from about his neck he ties it on that of the dog and commands him to go home.

EDISON FILMS

July 26th, 1910

Peg Woffington

The great actress of the past,—How she loved and how, when she found her lover was a married man, she sacrificed her own happiness for the sake of his wife, are told in a series of scenes splendidly acted and beautifully photographed.

Approximate Length, 990 Feet.

July 29th, 1910

An Unexpected Reward

The girl has two lovers, one of whom is much braver than the other. He not only saves her life, but recovers from the water a bracelet which she lost. For this he receives not the reward that was advertised, but another much more satisfactory. A charming story, beautifully photographed.

Bumptious As An Aviator

Our stout friend gets ambitious and wants to be quite up to date by building his own airship. He does so and he flies too—but how? See it in the film. A scream from start to finish.

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The faithful brute seems to realize that something urgent is expected of him, for immediately he receives the command he dashes on and away toward the settlement. For a moment Tom talks to his sister and then suddenly faints away. The little one, not understanding his silence, tries to rouse him by shaking him. Unsuccessful and thinking that he is asleep, she lies down beside him, places her weary little head upon big brother's bosom and finally falls asleep herself.

We now follow Shep in his homeward race for help. We see him cross a beautiful mountain stream, dash on down to the settlement and arrive at the outside of the stockade just after the father has returned with his friends from the hunt. While they are in the cabin listening to the agonizing story of the loss of the baby they hear Shep's bark and rush to the stockade gate to admit the faithful brute. Seeing Tom's handkerchief they immediately start back after the dog, who bounds away ahead of them.

When they arrive at the scene of the fight they find Tom lying on the ground and his baby sister peacefully sleeping with her head resting on big brother's shoulder. For a moment it is feared that Tom has been killed, but when they revive him they find that his wound is slight. The fond parents, of course, are in ecstacies of delight over the finding of the baby, and also over the fact that Tom is not seriously injured. In all this the faithful dog is not lost sight of and comes in for many a hearty pat.

A beautiful and most convincing picture from the standpoint of scenic quality, vigorous dramatic action and that powerful attraction which comes from the mingling of a child love with the steadfast affection of a dumb brute.

"LAZY FARMER BROWN."—Farmer Brown is one of the indolent sort whose places are always overrun with weeds. He is so lazy that he would rather sleep than eat, or in fact do anything that requires the least physical exertion. His wife begs him to get busy and hoe the weeds, but instead of doing so he stretches himself in the sun on a big log and enjoys a snooze. His neighbors also attempt to rouse him to the spirit which should fill a tiller of the soil, but all to no avail.

One day Brown visits the country store to buy some smoking tobacco. To the amusement of the farmers and idlers gathered about, after completing his purchase he stretches himself out comfortably beside a barrel, and with his head resting upon a convenient hamper gradually falls asleep. While Brown is slumbering a bright idea strikes one of the farmers. Borrowing a piece of cloth from the storekeeper he writes on it a notice, made the more impressive by a crudely drawn representation of a skull and cross-bones, to the effect that in 1709 Captain Kidd had buried near this spot a chest of treasure. Going to Brown's farm the village wags bury the cloth near the log on which Brown takes his frequent siestas.

The next day, in passing by the place on a pretended fishing trip, they ask Brown to allow them to dig for bait, which permission is lazily granted. One of them finds the rag with the inscription on it, and waking Brown from his nap, they show it to him. The effect is magical. Brown siezes a mattock and begins to dig vigorously among the weeds to the intense delight of the farmers who see their scheme working to perfection. After digging for some time Brown is almost exhausted and, concluding that he will take a little rest, he stretches out and promptly falls asleep on his favorite log.

While asleep he dreams that Captain Kidd and his pirate crew visit the spot and point out where the chest is hidden. He suddenly wakes, grasps his mattock, and with redoubled energy attacks the ground. The farmers return about this time to enjoy again the sight of lazy Brown working like a madman. Suddenly Brown's mattock strikes something hard in the ground, and to the amazement and chagrin of his friends and the unbounded joy of himself and his wife he brings forth an old treasure chest filled to overflowing with gold, jewels and silver plate.

The comedy in this picture consists in the splendid characterization of all the parts, and particularly that of "Lazy Farmer Brown." It is replete with fun, and the climax causes a double laugh in the manner in which the point is turned against the practical jokers. This film cannot fail to score wherever it is shown.

LUBIN NOTES.

Several strong comedies are among the early releases of the Lubin company. One of these is a western comedy that sounds a new note and another, even funnier, deals with a man who refuses to take his wife around with him because she is no sport. There is a life and dash to the Lubin comedies that keep them in demand.

Another interesting release pending is an Indian story written by a former Indian Agent who knows the red man intimately and another strong story by a well known magazine writer will be presented early in August.

Last week three of the Lubin directors were working in the new studio at the same time, employing from three to five sets each and yet there was plenty of room to spare under the big glass roof. The spacious studio greatly facilitates production and at the same time the new work is even better from a photographic point of view than the recent splendid productions.

Something of a record was made the other day when one of the Lubin players suggested the plot for a comedy story about noon. The idea was developed and the first scenes made within two hours. It was intended to make it a short release but it worked out so well that it will appear as a full reel comedy crowded with fun.

The Step Daughter and Wife's Mamma are the Lubin releases for the week of July 25th, the Step Daughter being released on that date and the comedy on the 28th. Like all the Lubin comedies this Mother-in-law story has a distinct touch of originality, for after doing his best to drive his wife's mother away by such devices as scuttling the boat in which he takes her rowing, the husband learns that she wanted to go home but was staying on because he tried too hard to entertain her. It gives new humor to the Mother-in-law idea.

BIRMINGHAM AIRDOME OPENS.

The New Airdome, the latest place of amusement to be opened in Birmingham, Ala., is doing a great business these hot, sultry days. Every evening the place is crowded and the motion pictures seem to be the big source of attraction. These pictures, which are of the latest reels, are changed daily, thus giving the patrons something new all the time.

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THE DIGS OF THE DAILY PRESS.

Nicholas Young, dramatic editor of the Boston American, has a department in his page of dramatic criticism devoted to the criticism and comment of moving pictures. Mr. Young, who is writing with commendable serious intent, is one of the first newspaper writers to make this venture, we believe, and he is to be thanked a thousand times by the moving picture interests of the country for starting something which will undoubtedly be copied by other of the metropolitan dailies in due time. Mr. Young is an authoritative writer on matters pertaining to the stage, to the drama and music and his first writings on things pertaining to moving pictures from the theatre-goers' viewpoint, are most interesting.

That the press is awakening to an appreciation of the true value of the moving picture is exemplified in occasional paragraphic comment on some feature news film, and it is evident, too, the moving picture theatre as a place affording really high class entertainment, is receiving acknowledgment, despite the occasional quips and digs which, however, are no longer malicious.

As an instance the last year's baseball film of the Essanay company shown at the Majestic theatre in Chicago, a week after the decisive game, was commented upon by the dramatic writer for the Tribune in terms most complimentary. "The Majestic's versions of the game," the Tribune writer wrote, "has much more action than the real thing, inasmuch as the art of the kinodrome genius despises anything so conventional as a base on balls, depicting nothing less than a thrilling two-bagger, or a desperate slide for home. Those who have not yet had a sufficiency of the sport will be entertained by this counterfeit for it is clear and exciting and should repay the patience necessary to sit through the preceding numbers of the bill."

Often we see an editorial comment in brief paragraphs, sometimes humorous, but they are seldom of a malicious tenor. Here are a few which recently appeared: "Jack Johnson should have moving pictures of himself changing managers."

"There ought to be moving pictures of Uncle Joe Cannon in his training camp. He says he's coming back into shape."

A hundred of these little quips appear every day.

Another Chicago writer for the press tells a news story in the form of a moving picture scenario: The caption is:

"LIFE UNREELS A MOVING PICTURE."
Chase for Alleged Robber Ends in Chinese Restaurant Climax.

"Absurd situations, such as have made the patrons of moving-picture theatres rock themselves with laughter, were outdone in real life today, in an early morning chase by a policeman after an alleged pickpocket. Scan the outline of the adventure as subjoined and see if you cannot, with the use of imagination, invest it with the frolicsome antics in which it would be decked out on a moving picture film, thus enpoying the delight of a show without having to pay the five-cent price of admission.

"Picture Number 1: Charles Cleary, 725 Milwaukee avenue, a young man is riding to his work about 5 a. m., on a Milwaukee ave. car. At Dearborn and Randolph streets, he feels his watch deftly removed from his pocket and sees a man leap from the car and run. With violent gestures, Cleary, accuses the fugitive and then gives chase.

"Picture Number 2: The crowd pursuing a fleeing man in a moving picture gains additional numbers at every stride, so Policeman William Liebecke, of the Central station, and then one after another of several pedestrians joined in chasing the runner, South in Dearborn street. Casting a hasty glance over his shoulder, the latter dodges into an alley."

And so on.

During the Brown Bribery trial in Chicago, when the jury had been out two or three days, a newspaper writer, gave an imaginative description of a scene in the jury room in good scenario form.

"Picture," he writes, "a long table in a small room in which are twelve perspiring men, their faces showing the terrific strain they have suffered because of one obstinate juror, the man at the end of the table, with whom one or two are hopelessly arguing. Others are sleeping, some playing cards. But the man at the end of the table, his features firmly set, and the glint of a battle in his eye, shakes his head."

The daily press is becoming to look more kindly upon the moving picture, and though it's comments sometime show merely a kindly tolerance, it certainly has come to recognize that the moving picture is a potent force and worthy of serious comment.

LICENSE CHIEF FAVORS MOTION PICTURES.

After a thorough investigation of the motion picture theatres, in New York city, Francis V. S. Oliver, Chief of the Bureau of Licenses, comes forward with the statement that he is in favor of good, clean motion picture shows. He declares that clean shows are good things and carry with them none of the great evils that clergymen and others would have the people think.

This bureau is under the personal supervision of Mayor Gaynor, and before any license is issued "His Honor," is consulted; also, before such licenses are granted the Mayor knows some about what kind of house is to be established.

While the Mayor and the Chief are liberal, woe! be the man who takes advantage and tries to do things that are unfair.

JACOBS' JAPANESE GARDENS

Picture Theatre Man Meets Competition With Summer Accommodations

Arthur D. Jacobs, president of the Exhibitors' Advertising and Specialty Company, advisors on "How to Get the Money for Motion Picture Theatres" has taken some of his own medicine. In other words he is taking his own advice on how to rake in the nickels during the hot summer months when two or three open air theatres have opened in opposition to his Bronx Theatre, Wendover and Park avenues, New York City.

The Bronx is a magnificent picture theatre, up-to-date in every respect, but how could it be expected to draw the crowd when nearby were several partial enclosures that allowed patrons freer contact with the ozone?

Could "Brother Jacobs" afford to allow his own theatre to lose money—he an advisor on "how to get the money?" Never!

Directly behind the Bronx Theatre and extending behind most of the stores facing on Wendover avenue is an open space measuring 55 x 150 feet. But it does not open on Wendover avenue, the busy, brilliant street in that section of the Bronx; its only street opening is on Park avenue, the side street. Mr. Jacobs advertises his airdome on Wendoved avenue and receives patrons at the entrance to his winter theatre, through which they pass to reach the open. In this manner Mr. Jacobs' receipts have been boosted to more than their usual amount and he has the satisfaction of retaining his old patrons, of outdoing his competitors and of proving to his friends that there is more truth than fiction in his claim of the ability to advise on "how to get the money."

The airdome, decorated with flags and lanterns,, is termed Jacobs Japanese Gardens. The seating capacity is 1,000. In the gardens refreshments of all kinds may be purchased so that a visit to the place is a picnic to children. Mr. Jacobs runs pictures only, eliminating the cheap vaudeville. His program consists of five reels of licensed pictures and two illustrated songs. The price of admission is 5 cents.

SUMMER THEATRE FOR NEW BRUNSWICK.

An amusement promoter from Union Hill, N. J., was in New Brunswick, a few days ago negotiating for the erection of an up-to-date airdome to be built on George street. As this is the principal street in the city, it is expected that the business men of the city would demand only a first-class place.

The promoter has already consulted Contractor George B. Rule regarding the cost of such a place and it is expected the same will be made public within the next two or three weeks. The promoter has also consulted with Benjamin Suydam regarding the bill posting and advertising.

KALEM FILMS

A DAUGHTER OF DIXIE

Issued Wednesday, July 27th. Length, 900 feet

Another war story picture of the Kalem kind. That means splendid photography, brilliant action and scenic surroundings that absolutely fit the picture.

During the hot weather, Mr. Exhibitor, you need the best feature films. Kalem Co. releases two top notch headliners each week. Be sure you get them.

PURE OR GOLD

HOW A BROKER FOUND A FORTUNE IN THE WEST

A THRILLING WESTERN DRAMA

Issued Friday, July 29th. Length, 960 feet

From a New York stock broker's office to a wild and woolly western mining camp our story takes its course.

A disheartened, penniless stock broker, deserted by his friends and jilted by his sweetheart, goes west, where he becomes wealthy and a hero.

Full of stirring interest from start to finish.

A STORY OF WESTERN ADVENTURE

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

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31, 33, and 35 Litchfield Street, LONDON, W. C., ENGLAND

Among the Exhibitors

Motion pictures at Luna Park, Scranton, Pa., are attracting large crowds every night. The management reports that business was never better and that he has struck the right place for good pictures to be enjoyed.

A platform is being erected in front of the "Beaconcrest," Mount Beacon, N. Y., for the use of a motion picture machine. Pictures of the latest subjects will be used during the summer to give the patrons first-class entertainment.

The Wizard motion picture house, on East Marks street, York, Pa., closed June 25. The house will remain closed until September 1.

J. C. Light, of Shippensburg, Pa., has opened a first-class motion picture theatre on South Earl street. The house will run only first-class pictures.

The Lyceum theatre is keeping a full house during the hot weather, the theatre is artificially cooled and very few fans are seen during performances.

Joseph L. Rome, of Gardner, Mass., is building a brick theatre, on Railroad street. The price of the house is not given out.

Manager Weber, of the Star motion picture theatre, Chambersburg, Pa., will soon have another house at Red Bridge, Pa.

Cox Bros., proprietors of a picture theatre, Easton, Md., have installed a new Powers No. 6, 1910, machine. The new machine greatly adds to the clearness of the pictures.

Blue Ridge, Summit, Pa., is soon to have a new motion picture theatre. The building will cost nearly $5,000.

E. F. Wennke, of Brooklyn, N. Y., is going to erect an $14,000 brick structure, at the corner of Seventh avenue and Fifty-second street, for a motion picture theatre.

The Lyric picture theatre, on High street, Springfield, Mass., closed June 27 for the summer. It is said the house seemed to be in a paying condition.

B. E. Young, of Middlebury, Vt., who is running a motion picture performance in the opera house, during the summer months, reports that business is good in all parts of the "Green Mountain" State. Mr. Young is running only the best pictures which are being appreciated by his patrons.

Manager Jones, of the World-in-Motion, Coatsville, Pa., is reaping a good business with pictures at his new place. He reports that large crowds are nightly filling the place.

Charles M. Grampp is building a motion picture theatre, which will be one of the most modern in that city.

The Appel building, on Huron street, Port Huron, Mich., has been leased by Tom Major and Charles Murphy, and is now being transformed into a first-class motion picture theatre. The house will be enlarged and will be illuminated by 295 electric lights.

The Nixon theatre, Philadelphia, Pa., is nearly ready for its formal opening.

F. E. Hartzell is arranging for an open-air theatre, to be built near the First National Bank building, Canton, O., in the near future. The ground on which the building will be used is in the heart of the city and will afford an excellent place.

Christ Kerlas, who has been conducting a motion picture theatre in Newark, N. J., has sold out and returned to Allentown, Pa., his former home.

The improvements at the Highlands Casino, Highlands, N. J., are now completed, and the house is running motion pictures and vaudeville.

Pictures at the Luna theatre, Salt Lake City, Utah, are keeping the house crowded at all times.

Motion pictures at the Lincoln Square Theatre, Sixty-sixth street, New York City, are meeting with approval by the patrons of that well-known house. The house is one of the coolest in the city.

The Cliff Dwellers Indians were the guests of the management of the Majestic Theatre, Colorado Springs, Col., June 24.

A. Swimmington, of Freeman, Me., is giving picture shows in the Town Hall, during the summer. Mr. Swimmington is using the latest licensed films.

The new Simon Garden Theatre, Hartford, Conn., opened June 25 to a large audience. The house seats 1,000 persons and is one of the best equipped in the State.

The famous Graystone boarding house, Middletown, Conn., will soon be turned into a motion picture theatre. J. Frank Sheriden will be the manager of the new place.

H. M. Pomeroy is giving motion picture entertainments in Moore's Hall, Westmoreland, Kan., during the summer months.

Gaylen Shultz, of Jonesboro, Ind., who has been running a first-class picture theatre, is now getting plans made for an airdome, to be erected in Warren. Ind.

Lyman H. Howe, who has been showing motion picture scenes of the King of Italy, kept the Teck Theatre, Buffalo, N. Y., crowded during his stay at that popular house.

W. H. Hickey's motion pictures and illustrated songs at the Opera House, Lowville, N. Y., is doing a good business these warm days.

STAR THEATRE, SAN FRANCISCO, CAL.
Rothchild & Frooman, proprietors. Seats 400. Admission, 5 cents. Photo by Bilkalem for The Film Index.

Louis F. Umber, of Central avenue, Brooklyn, N. Y., is having new benches placed in his motion picture theatre on Madison street.

The Family Theatre, Port Jervis, N. Y., opened June 29 for the summer season with motion pictures. Several thousand feet of the latest film will be shown every night.

Frank Chase, of Stoughton, Wis., has severed his connection with the firm of Chase & Aickley, motion shows, and will start another place on Main street.

Messrs. Heck and Eiler, proprietors of the Palace Motion Picture Hall, Phoenixville, Pa., are getting their new airdome ready for the formal opening.

The Wizard motion picture theatre, York, Pa., which is now under new management, opened June 30.

The Colonial theatre, a new motion picture house at 230 Central avenue West, Duluth, Minn., opened to a good business June 28.

The Opera House, Minersville, Pa., closed for the summer June 25. The house will reopen August 15 with high class motion pictures and vaudeville.

Wooden & Ryan, two well-known Seattle managers, have leased the old Edison building, Centralia, Wash., and will soon open up another motion picture theatre.

The Empire theatre, New London, Conn., will close for two weeks on account of repairs.

Fred Stone, the comedian, is gunning with both a rifle and motion picture machine in the mountains of Norway. When he gets out of ammunition he can do the "scare crow" act to help bag his game.

According to reports, Mr. Atkins, manager of the Marysville theatre, Marysville, N. M., is giving his patrons a fine motion picture program.

The new vaudeville and picture theatre at Petosky, Mich., opened to a good audience July 1.

The Columbian theatre, Taunton, Mass., was well filled last week. Such films as "The Bell Ringer's Daughter," "Davy Jones" and "The Ranchmen's Feud" were greatly appreciated.

Motion pictures at Norwolgewoch, Me., keeps the summer visitors on the go most of the time. All the houses are doing a good business.

The Reading Lodge, No. 115, B. P. O. Elks, of Reading, Pa., were treated to a motion picture entertainment at the roof garden June 29.

S. E. Sherman, manager of the Bristol opera house, Bristol, Conn., claims that the pictures of the funeral of the late King Edward were among the best his house has had in a long time.

The Herzberger motion picture theatre, of Elkland, Pa., is doing a good, profitable business during the summer.

In the Hawaiian Gardens, Asbury Park, N. J., motion pictures are being shown.

The New Bedford motion picture theatre, New Bedford, Mass., continues to draw crowded houses during the hot nights.

High class motion picture entertainments at Anita, Ia., proved to be one of the best amusements for the Fourth of July crowds in that town.

Lubin's "Apache Gold" was the thriller at the Oh, Joy, Theatre, Portland, Ore., that caused the house to be filled last week.

The Concord Park theatre, Natchez, Miss., opened July 4 to a large audience. Edison films were used for the opening performance.

The Lyric theatre, Sycamore, Ill., reopened its doors July 4. A large audience attended the motion picture performance.

W. L. Ratz and Wm. T. McAvoy are building a motion picture theatre at Lenox avenue and 145th street, New York.

The Gem picture theatre, Artic, R. I., reports doing an excellent summer business.

Summer folks at Portsmouth, N. B., are enjoying the big picture bill given by the management of the Music Hall. Four reels are shown daily.

The Roosevelt pictures, which were shown at the World-in-Motion theatre, Pittsfield, Mass., last week, made a great hit with the patrons of that house.

William Kane and Ernest Rossi will manage the picture theatre at Milford, N. H., for the remainder of the season.

D. J. Bondy, of California, who is now in Toronto, Canada, is looking over ground in the heart of the city on which he will erect a motion picture and vaudeville theatre.

The front of the Star motion picture theatre, at 3d and Hamilton streets, Allentown, Pa., is being remodeled.

The Aerodrome Park, Mott avenue and James street, Far Rockaway, N. Y., opened June 30. The house seats 1,500 persons.

At the World-in-Motion, Coatsville, Pa., the manager of that house used 4,000 feet of motion picture films during his Fourth of July entertainment.

W. H. Meyer and M. Singer, of Newark, N. J., are building an $8,000 brick motion picture theatre at 483 Orange street.

Dreamland, Lilitz, Pa., opened to motion pictures July 2. The opening performance drew large crowds.

The management of the Liberty theatre, New Bedford, Mass., is running the latest motion pictures and illustrated songs during the hot summer days.

Biograph and Selig Polyscope films were the principal attractions at the Theato, Asheville, N. C., last week. The patrons of the swell North Carolina resort are great lovers of good pictures and patronize the theatre regularly.

The new motion picture theatre which is being erected at the Island road and Woodlawn avenue, Darby, Pa., is nearly completed.

VITAGRAPH

"LIFE PORTRAYALS"

For Release Tuesday, July 19

TWA HIELAND LADS

A **Novel Comedy** full of rich humor. A laughing hit. Two immensely funny characters in a series of funny situations. Approximate length, 988 ft.

For Release Friday, July 22

Davy Jones and Capt. Bragg

Third Davy Jones Farce. Funnier than either of its predecessors. A scream all the way through. Approximate length, 935 ft.

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Another Powerful Japanese Drama. A story of thrilling interest and magnificent scenic beauty. Approximate length 995 ft.

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CHICAGO LETTER

(Continued from page 7.)

Look on this Picture and on This.

Ho ye! Ho ye! Everyone that can enjoy a good laugh at the risible contrast between two pictures, come this way!

I could never have believed it of my friend, Morris Fleckles, that he could have kept hidden so long a hidden spring of humor—nay a gusher. Now it has spouted forth with a reckless abandon that mounts to the empyrean, and in its fall fairly deluges the Laemmle crowd and revives the grim specter of the "Roosevelt in Africa" fake. How could you do it, friend Fleckles! How could you do it? And Carl away in Europe, too?

I am moved, risibly moved, to give the foregoing introduction to the narration of an incident of recent happening, in which my friend Fleckles figures in new roles, those of moving picture censor and reformer. His soul is grieved nigh unto death because the "independents" have been shut out from participation in the profits of the pictures of the recent Reno "argument." And his inmost soul is still more sorely chastened by the recollection that the licensed people have cornered all of the aforesaid profits. The shock has nearly killed Morris, and in a neurasthenic and tearfully woe-begone condition, over which he has no control, he has become a reformer and a picture censor. Moreover, he has been interviewed. He has gone and said it, and it is in print. So my friend, Morris Fleckles, in the roles referred to, is the first picture that I request the reader to look upon.

The interview appeared in the American of Saturday, July 9. Appended are the heading, the preface and the Flecklean dissertation on the ethics of pugilism:

MOVING PICTURE MEN OPPOSE.

Morris Fleckles, manager for the Carl Laemmle Motion Picture Company, 194 Lake street, an independent concern, declared the moving picture men generally would welcome any public move against the exhibition of these pictures.

"THE MOVING PICTURE BUSINESS IS LEGITIMATE," HE SAID. "THE MEN HAVING MOST AT STAKE IN IT ARE INTERESTED IN KEEPING IT CLEAN. THERE ARE MANY THOUSANDS OF MOTION ATTRACTIONS, SO-CALLED, WHICH ARE NOT PHOTOGRAPHED FOR EXHIBITION BECAUSE THE MEN IN CHARGE OF THIS ENTERPRISE REALIZE THEIR RESPONSIBILITIES TO THE PUBLIC AND ARE DOING THEIR LEVEL BEST TO KEEP THE SHOWS CLEAN AND OF A HEALTHY MORAL TONE. I DO NOT THINK THE FIGHT PICTURES CAN BE CONSIDERED EDUCATIONAL OR ELEVATING FROM ANY POSSIBLE POINT OF VIEW. I AM INTERESTED IN GIVING TO THE PUBLIC THAT CLASS OF ENTERTAINMENT WHICH IS APPROVED BY A MAJORITY OF THE PUBLIC. I DO NOT THINK ANY GOOD CAN COME TO THE ENTERPRISE BY DEPARTING FROM THIS RULE TO REAP A CHEAP HARVEST OVER THE SHOWING OF THESE FIGHT FILMS."

Regretfully, we must leave the Fleckles picture and view another. This picture is described in a dispatch from New York, which appeared in the Sunday "Examiner," July 10. The main heading and the article are given herewith:

BOGUS FIGHT FILMS SHOWN IN NEW YORK.

NEW YORK, JULY 9.—THE PUBLIC WAS DELUDED TO-NIGHT IN ITS FIRST EFFORT TO SEE MOVING PICTURES OF THE JEFFRIES-JOHNSON FIGHT. THE PICTURES, WHICH WERE ADVERISED TO BE A REPRODUCTION OF THE BATTLE AT RENO, WERE STOPPED ABRUPTLY WITH THE ADMISSION THAT THEY WERE PALPABLE COUNTERFEITS. THE PICTURES SHOWED JOE JEANNETTE AND SANDY FERGUSON, TWO SECOND-RATE PUGILISTS.

ALTHOUGH WILLIAM MORRIS, THE VAUDEVILLE MANAGER, PERSONALLY INTERRUPTED THE PERFORMANCE AND STOPPED THE MOVING PICTURE MACHINE DURING THE FIRST ROUND OF THE "EXHIBITION," THE SPECTATORS WERE UNPLEASANT IN MANNER AND FRANK IN COMMENT.

"WE WERE BUNKED, FAKED, MISLED—ANYTHING YOU CARE TO CALL IT—AND SHALL SUE THE EMPIRE FILM SERVICE COMPANY, FROM WHOM WE BOUGHT THE PICTURES," SAID MR. MORRIS. " I TRUST THE PUBLIC WILL UNDERSTAND THAT WE ACTED IN GOOD FAITH IN THE TRANSACTION."

DISORDER FOLLOWED THE ATTEMPT TO SHOW THE BOGUS PICTURES. A PRELIMINARY SCENE SHOWED A PRIZE RING, INTO WHICH LEAPED A WHITE MAN IN FIGHTING COSTUME AS THE FIRST PRINCIPAL TO ARRIVE. THIS FIGHTER WORE MORE HAIR ON HIS HEAD, HOWEVER, THAN ANY PICTURES EVER SHOWED JEFFRIES TO HAVE. BUT AS SOME SPECTATOR HAPPENED TO NOTICE AND COMMENT UPON IT, ANOTHER LET OUT A WHOOP AND THE DECLARATION THAT THE FIGHT RETURNS FROM RENO STATED THAT JOHNSON WAS THE FIRST TO ENTER THE RING.

"JOHNSON LOOKS LIKE WELTER."

JUST THEN THE PICTURES SHOWED A COLORED FIGHTER LEAPING INTO THE RING.

"WHO IS THAT WELTER?" SHOUTED A MAN.

"WHY, THAT'S JEANNETTE, AND THE OTHER IS SANDY FERGUSON," YELLED SOME ONE IN REPLY.

THERE WAS A LOUD MURMUR AROUND THE ROOF BY THIS TIME, WHICH SWELLED TO A ROAR WHEN THE TWO MEN STOOD UP AND THE WHITE RUSHED ACROSS THE RING AND GRASPED THE BLACK FIGHTER BY THE HAND.

"WHY, THEY DIDN'T SHAKE HANDS IN THE RENO FIGHT AT ALL," FAIRLY SCREAMED SOMEONE.

ABOUT THIRTY SECONDS OF THE FIRST ROUND HAD BEEN SHOWN, WHEN WILLIAM MORRIS STEPPED FROM THE WINGS AND SHOUTED TO THE OPERATOR OF THE MACHINE:

"HERE, STOP THAT MACHINE. WE HAVE HAD ENOUGH OF THIS. IT IS A FAKE."

AFTERWARD MR. MORRIS SAID:

"I DO NOT KNOW JOHNSON, BUT I DO KNOW JEFFRIES, AND THAT WAS NOT A PICTURE OF JEFFRIES. GENERAL MANAGER BLOOM MADE THE CONTRACT. SEE HIM."

"I AM GOING TO SUE PRESIDENT KESSEL OF THE EMPIRE FILM SERVICE COMPANY," ANNOUNCED BLOOM LATER. "THEY SOLD US THE PICTURES AND WE BOUGHT THEM IN GOOD FAITH."

Have you got the name right, my interested reader?—President Kessel of the Empire Film Service Company. Another "independent" who "recognizes his responsibility to the public" and who is "doing his level best to keep the shows clean and of a healthy moral tone." Mr. Kessel is evidently another "independent," whose heart beats like my friend Fleckles' organ, in being "interested in giving to the public that class of entertainment which is approved by a majority of the public."

But how does big-brained William Morris stomach the deception—the man who has always aimed at giving his patrons the best for their money? Mr. Morris gives them the best in vaudeville. Why does he select the worst in moving pictures? Is it a resort to extremes. in order to create contrasts?

Still Another Picture.

But there is still another picture to complete the "independent" gallery of artful dodgers.

In this city, Thursday, July 7, certain "independents" had everything arranged for a fake of the Reno fight in one of the ball parks. The promoters engaged Klondike (a colored second rater) and Monty Cutler, another second rate fighter, to represent Johnson and Jeffries, respectively. The police got wind of the affair and speedily put an end to the bout and the pictures. Nothing daunted, the promoters announced that they would go outside the city limits and perpetrate the fraud.

The leopard cannot change his spots, and how can it be expected that the "independent" can change, or is willing to change his ear marks?

Ho For Detroit!

The executive committee of the F. S. A. held short morning and evening sessions at the Congress Hotel, this city, Thursday, July 7, all the officers of the organization being present, excepting Percy Waters, now General Manager of the General Film Co.

The following changes have been made in the former official roster: O. T. Crawford, elected vice-president in place of Wm. A. Steiner; J. R. Frueler, secretary, to succeed Herbert C. Miles; Robert Lieber, treasurer; Richard Rowland, of the Pittsburg Calcium Light & Film Service, executive committeeman, and E. Mandelbaum, committeeman, in place of Frank Howard, formerly of the Howard Film Exchange of Boston. The latter resigned, owing to the fact that he has gone out of the film business since selling his interests to the General Film Co. Al. J. Gilligham retains his position as president of the association.

The Association will meet in Detroit, July 21 and 23 inclusive, the official headquarters being the Ponchartrain Hotel. Visitors are reminded that they must send in reservations, at least one week in advance, either to J. R. Frueler of the Western Film Exchange, Milwaukee, or to Al. J. Gilligham of the National Vaudette Exchange, Detroit. Much inconvenience and worry will be avoided by paying careful atten-

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tion to this advice, as nothing tends to mar the pleasure of a visit to a strange city more than the failure to secure comfortable and convenient quarters.

Secretary Frueler requests me to state that, owing to the fact the lists, minutes, etc., in the hands of the former secretary, Herbert C. Miles, were not turned over to him, he may have overlooked some of the representatives of licensed manufacturers, the agents of supply houses, and the representatives of licensed machines, when sending out invitations to attend. He desires to invite all of these gentlemen, whether they have received written invitations or not, and he hopes to welcome a complete representation at the Detroit gathering.

As the F. S. A. has arranged this meeting more for social diversion than for any other purpose, every visitor is assured of a most enjoyable time, and it is the general desire of members of the Association to have present as many as possible of the representatives of the interests mentioned. From all indications the Detroit meeting will set a record mark for attendance, as the beautiful city on the river and lake is one of the fairest spots in Uncle Sam's domain.

K. O. Co.'s Rental Forces Join General Film Company's.

Sunday, July 10, was busily occupied in transferring the rental department of the K. O. Co. to the offices of the General Film Company at 85 Dearborn street, this city. Manager F. C. Aiken has put in two strenuous weeks preparing for the consolidation of the forces, and everything is already running as smoothly as if on ball bearing.

Mr. Aiken has been badly handicapped by the illness of W. R. Scates, his former manager, but he drew largely on the small hours of the morning and has pulled through admirably. Mr. Scates made his first appearance in the office, since his illness, Monday, July 11, and will soon have regained his oldtime form.

APPROVED THEATRE LIGHTING PLAN.

Mr. A. R. Boone, of the Theatre Film Supply Co., Birmingham, Ala., inspected the lighting plan at Driscoll's Nickoland, Bronx, during a recent visit in New York, and expressed himself greatly pleased with the results obtained through the use of the Simpson Solar Screen and the X-Ray reflectors. The great saving of lighting current interested Mr. Boone fully as much as the sharp picture on the screen. He expressed a determination to do some experimenting with these factors in the improvement of the picture theatre.

FOR SALE.—New Pathe Professional Picture Machine, used only a few days. Better than new. Anti-vibration floor sockles, two reel, carriers. Expert examination invited. Address "R. C. W. F.," Room 21, 121 W. 42d Street, New York.

BILKALEM LOOSE AGAIN.

(Continued from page 6.)

Business is said to be very good for this time of the year.

Columbus.

"Under the guidance of our old friend Melchoir of the Ohio Film Exchange I visited a number of local picture theatres and had the pleasure of meeting some of the managers in charge.

"The Exhibit Theatre located on High street is owned and managed by Mr. Max Stern. Mr. Fred. Harmon is the able assistant manager. This theatre has a seating capacity of 320, runs two reels of first run pictures making a daily change. Pictures and songs constitute the entire entertainment. Price of admission is 5 cents. Mr. Stern has comprehensive ideas of the motion picture business and has made a pronounced success in the operation of this clean and well ventilated theatre. He told me that Kalem pictures always brought him good money.

"The Lyric Theatre is owned and managed by Mr. C. H. Brocket. It has a seating capacity of 320 and will be enlarged this summer to 500. It runs pictures only and charges 5 cents admission. Originally Mr. Brocket tried vaudeville, but cut it out. He is doing an excellent business, he states, equal to the regular winter business. He uses one reel of first run pictures and one reel of commercial.

"The Unique Theatre is owned by Patchopolas & Mandras. It has a seating capacity of about 200, runs pictures only and charges 5 cents admission. Both of the owners assured me that business was really excellent for this time of the year.

"The Palace Theatre is owned and managed by Mr. Richard Pugh. This house cost $15,000 to erect, runs pictures only, has a seating capacity of 400 and charges 5 cents admission. Mr. Pugh, like many other picture theatre managers, tried vaudeville, but finally discontinued it. He runs two reels of pictures, about three weeks old. Business is said to be good.

"The Pastime Theatre is managed by its owner, Mr. Ferguson. It has a seating capacity of about 200 and charges 5 cents admission. It is located in the residence section of the city. He uses two reels of pictures about four weeks old. Business was good.

"The Arch City Theatre is owned and managed by Spring & Burroughs. It is located in the east end of town and has a seating capacity of about 200. The Arch City is doing a fine business at 5 cents admission. Runs two reels of pictures about two weeks old.

"The Goodale Theatre is managed by Mr. Fred. Hoover the owner and seats about 150, charges 5 cents admission. Business is good for this time of the year.

"The Grand Theatre has a seating capacity of about 900 runs pictures and vaudeville. Mr. Geo. Miller is the manager. The Grand is doing a good business at 5, 10 and 15 cents. It runs three reels of pictures about two weeks old.

"The Victoria, Robert Young owner and manager has a seating capacity of about 900, runs pictures and vaudeville at 5 and 10 cents. Business is good.

"The Colonial Theatre is closed, also the Southern. Both of these houses were running vaudeville and pictures, but found the combination did not pay, therefore closed up for the summer season.

Film Rental Bureau
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SPOOR AND JONES GET ILLINOIS.

Geo. K. Spoor, of Essanay and Aaron Jones, of the firm of Jones, Linick & Schaefer, Chicago exhibitors, have taken the exhibition rights of the Johnson-Jeffries pictures for Chicago and the state of Illinois. The consideration was $50,000. The first exhibition of the pictures will be given Saturday, July 16, at Haymarket theatre and another house down town not named as yet. The exhibition will commence at 11 A. M., and continue till 11 P. M.—McQuade.

MAYORS WHO LIKE PICTURES.

Among the number of city officials who really enjoy the best there is in the motion picture field, as well as one who keeps up with current events, is Mayor Clayton, of St. Joseph, Mo.

While the St. Joseph executive, can't be put down as a sport, nevertheless he believes in the art of self-defence and enjoys seeing a good boxing bout. So long, then, as "His Honor," sees no fear of race rioting, he sees no harm in allowing the pictures to be shown.

Mayor George Gonzales, of Hoboken, N. J., is another liberal minded executive, who sees no harm in allowing the pictures to be shown in the "Little Germany of America." He claims, if there was more good boxing, there would be less bad shooting. Perhaps he's right.

Slide Quality
is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by
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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

DE WITT C. WHEELER.

"IN MY GARDEN."—Song by Clare Kummer; published by J. H. Remick & Co. Miss Kummer, the composer of "Dearie," can always be depended upon to produce a hit, and "In My Garden" is no exception. The slides are an excellent example of an artist's work, for only an artist could discover scenes such as reproduced so beautifully in this set. Not only are the scenes beautiful in themselves, but are colored so strikingly as to make them twice as impressive. A good song, with a splendid set of slides.

"SOMETIME IN AFTER YEARS."—Words by Francis Glen Brown; music by Walter Eben Miles; published by J. H. Remick & Co. A sentimental love song on the reminiscent order and of a higher class than the average ballad. A song really worth hearing. The slides are of the usual high order produced by the Wheeler house, and aptly illustrates the lyrics, with enticing models in beautiful surrounding scenes, which Wheeler scours the country to obtain.

"OH, YOU SPEARMINT KIDDO WITH THE WRIGLEY EYES."—Guess that's going some. It takes William Jerome to write the clever lyrics. When it comes to "Tutti Frutti beauty" and "peptonized kisses," he's right there with the sticky stuff. Jean Schwartz is there with the right music dope, too. Published by Jerome H. Remick. You all know what Wheeler does when he gets hold of a funny song like the "Spearmint Kiddo." He does it up right and makes a set of slides that make a hit. This one will.

"TO-NIGHT, SWEETHEART, TO-NIGHT."—Lyric and music by Evelyn Bloom; published by Jerome H. Remick, New York. A sentimental love ballad, set to waltz music. Illustrations by Wheeler show that the improvement in song slides still continues. Each slide contains, besides good posing, a picked background of remarkable distinction. This gives the slide a scenic value, as well as illustrative. The set is a good one from every standpoint.

"DREAMING OF YOU."—Poem by Tell Taylor; music by J. M. Wilcockson; published by Wilcockson Music Co., Hammond, Ind. One of the "dreamy" songs which, when of a high order, always please, as this one is sure to do. The waltz melody of the chorus is in a beautiful theme and captivating in the extreme. The slides are really remarkable for their beauty. They illustrate not only the song, but illustrate what a beautiful country this is and what picturesque spots there are in it, if one only has the artistic eye to find them.

"I WANT SOME ONE TO FLIRT WITH ME."—Words by Sterling and Costello; music by Albert Von Hilzer; published by York Music Co., New York. Sterling and Costello, both individually and combined, always produce good lyrics, and this song is no exception. The music by Albert Von Tilzer has made this song a hit, and one hears it everywhere. Slides that suit the lyrics to the letter are produced in Wheeler's usual style, including several novelties.

"LOVE KEEPS THE WHOLE WORLD YOUNG."—Music by Will L. Becker; words by Saul M. Aronson; published by M. Witmark & Sons, New York. A waltz ballad of the usual high order published by this house. Illustrations for this song surpass anything yet turned out by Mr. Wheeler. There are not only more novelties, but novelties of a new order that have never before been seen in a song slide. The first good point about the set is that it illustrates the lyrics perfectly. Secondly, much of the scenery was obtained on one of Mr. Wheeler's trips out West; if you don't know what a Colorado sunset is, see this. Thirdly and lastly, the posing is excellent, and the coloring rich, true to nature and very pleasing.

SCOTT & VAN ALTENA.

"HIDE FROM THE LIGHT OF THE MOON."—Words by Dave Clark; music by Sally Ginsberg; published by Ted Snyder Co. A song with a pretty tune and dealing with a pair of lovers, the Park and the romantic moon. The illustrations show beautiful moonlight views, with models full of life and expression. Novel effects abound, and the set, on the whole, is an attractive one.

"SOME DAY WE'LL BE HAPPY."—Words by John Lyle; music by George E. Lyle; published by Consolidated Music Supply Co., Chicago. A sentimental ballad, with illustrations representing beautiful rural scenes. In the first half of the song the couple are school children, while in the second part they meet again after a number of years. The views in this set are exceptionally fine, with artistic coloring, beautiful floral and novel effects, and should appeal to thos ewho admire the rustic in nature.

"HONEY, I WILL LONG FOR YOU."—Words by Arthur Longbrake; music by Ed. Edwards; published by Joseph Morris Co. An exceptionally good song, with a Southern atmosphere, and beautifully illustrated in true Scott and Van Altena style. A pleasing variety of scenes delight the eye, and charming coloring make the set a very attractive one. "Quality," the keynote of this firm, is ever present in all their work.

"MY MORNING ROSE."—Words by Arthur Longbrake; music by Ed. Edwards; published by the Joseph Morris Co., New York. An Indian song of great merit, for which Scott & Van Altena have made illustrations posed for in rich native Indian costume. The costumes, camp fires, etc., give an excellent opportunity for fine coloring that has not been lost to the manufacturers. The woods, where Indians lived, play a large part in this set, as do also many novelties—clever ideas by Scott & Van Altena.

"YIDDLE ON YOUR FIDDLE, PLAY SOME RAGTIME."—There is hardly a person who has not heard this great ragtime song hit of Irving Berlin's; published by Ted Snyder Co., New York. Its popularity, like a gale of wind, has traveled from one end of the continent to the other, casting its currents in every direction. Its contagious rythm affects everyone, creating a hilarious feeling. This feeling is portrayed humorously in a set of illustrations which contain what we are all glad to see when appropriate—a little "rough house."

"SOMEBODY ELSE; IT'S ALWAYS SOMEBODY ELSE."—A pathetic little love ballad set to excellent music by Geo. W. Meyer; words by Jack Drislane; published by F. B. Haviland, New York. A set of slides have been produced for this song that not only contain a more than usual number of the Scott & Van Altena novelties, but are posed for by unusually handsome models in picturesque places, and are colored with good taste by some one with a thorough knowledge of the subject. It is a pleasure to look at this set.

"HELLO, MISS LIBERTY."—March song, with music by Fred. Fischer; published by the Fred. Fischer Music Publishing Co., New York. Words by Thomas J. Gray tell of how Americans, after they have traveled over the various countries abroad, are glad to see their own land again. The slides include many scenes of European countries that are both interesting and instructive.

"BLAZE OF GLORY."—A fine march song by Abe Holzman; published by Leo. Feist. The illustrations are striking scenes; portraying the glories of the good old U. S. A.; deeds which we have done and of which are are justly proud. Striking novel effects, with fine photographic quality and coloring, make this a set which all will surely admire.

"THE SONG THAT FINDS AN ECHO IN MY HEART."—Words by Richard Buch; music by Theo. Morse; published by Theo. Morse Music Co. A sentimental ballad, with beautiful illustrations. There keeps passing through the mind of the youth the strains of that old-time air, "O, My Darling Nellie Gray," recalling his Southern home and friends. Fine models, charming settings, beautiful coloring, with the usual novelties, make this a very fine set.

ALFRED L. SIMPSON.

"DEAR OLD COMRADE."—Words by Bartley Costello; music by J. B. Mullen. Mr. Mullen is the composer of "Two Little Girls Loved One Little Boy," "The Man Behind," and many other well-known hits. The slides are made by Simpson, and the subjects are well chosen, and the posing extremely artistic. The coloring is exquisite.

"WHEN."—Words by Ida L. Simpson; music by Alfred L. Simpson, who is also the composer of Billy Scanlon's world-famous lullaby, "Peek-a-Boo." As Mr. Simpson is the composer of the above song, he has let himself out on the slides, sparing neither time nor expense to make them perfect, as far as coloring and good photography can do. The song is making a big hit already.

"STAR OF MY DREAMS, SHINE ON."—Lyric by Arthur J. Lamb; music by John T. Hall. These two well-known composers need no introduction to music lovers, as they are known wherever songs are sung. This new ballad is even better than their average. Simpson has made a great set of slides, which must be seen to be appreciated. Each slide is a gem of art, and the coloring is true to nature. Charles K. Harris is the publisher of this charming ballad.

"WHERE THE IVY'S CLINGING, DEARIE, ROUND AN OLD OAK TREE."—Words by Robert Roden; music by J. Fred Helf. Another masterpiece by the authors of "When You Know You're Not Forgotten by the Girl You Can't Forget," "Colleen Bawn," "Meet Me, Sweet Kathleen, in Honeysuckle Time," etc. Simpson has made a very beautiful set of slides in true Southern settings, that do what some slides do not—really illustrate the song and convey the sentimental spirit intended by the author. J. Fred Helf is the publisher of this coming hit ballad.

"NORAH McNAMARA."—Words and music of this dainty ballad are by Fiske O'Hara, who has made a big hit in the romantic Irish drama, "Dion O Dare." The melody has the true Irish lilt, and is quite out of the ordinary. The slides Simpson has made are in typical Irish surroundings; the models are good. One picture, especially, is a masterpiece indeed. The dainty Irish lassie is very winsome. Shapiro is the publisher.

"WHEN YOU AND I WERE YOUNG, MAGGIE."—This is the old-time ballad, so well loved by our mothers, with a new arrangement by the well-known and up-to-date composer, Eugene Platzmann. published by Shapiro. This well-known ballad needs no description. The slides Simpson has made are artistic.

"BABY FACE, MY BABY FACE."—Words and music by Melville J. Gidion, author of the "Yankiana Rag." Published by Chas. I. Davis, Cleveland, O. This is a very beautiful plantation song, full of love and sentiment, and touches the heart of the observer. It is now making a hit wherever it is being sung. The slides for this song are Simpson's best and carry out in perfect detail the story.

"JUST BECAUSE YOU'RE A POOR LITTLE GIRL."—Words by Ed. Gardenier; music by Gus Edwards. In this exquisite ballad, these two well-known composers have done justice to a very pleasing theme. This is the story of a poor little tot who is loved by a rich boy. The slides are truly beautiful, and we can only say that this song will make as big a hit as the well-known "Only Me."

"ALL I ASK IS LOVE."—Words by Edgar Selden; music by Herbert Ingraham. A great love song. Published by Shapiro, and is now making a big hit everywhere. The slides for this surpass anything that Simpson has done of late and reflect great credit on his general musical and theatrical knowledge.

"MR. JOHNSON, GOOD NIGHT."—A comedy coon song, with the story of how a fashionable colored lady turns down a whitewash man. Words by Andrew Sterling; music by Herbert Ingraham, the author of the celebrated song, "Roses Bring Dreams of You." Published by Shapiro. The slides for this song are posed by colored models, and bring out in great detail the humor intended by the author, and is a diversion from the usual love ballad. It is very funny and entertaining.

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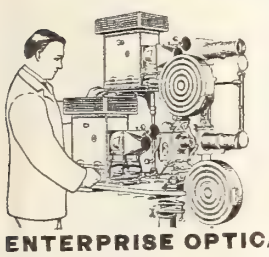

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POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

NEW STAR THEATRE CLOSES.

After a most successful motion picture season, the New Star Theatre, Milwaukee, Wis., closed for repairs on July 12. The house will be opened for the regular season which begins some time about the middle of August.

The management has not made any arrangements to use pictures during the coming season although they proved a big money maker. The New Star is one of the best known and best equipped houses in Milwaukee and is known for the clean performances the management puts on.

BIG BILL AT MUSIC HALL.

Two Edison, one Vitagraph and one Urban-Eclipse pictures were enough to keep the big Music Hall, at Portsmouth, N. H., filled all last week with patrons. The Edison films: "A Tale of Two Coats" and "Equal to Emergency" keep the big audience laughing all the time. The Vitagraph drama, "A Victim of Fate," was such as to keep up the interest throughout and at the end the audience applauded the picture heartily.

"St. Paul and the Centurion," the Bibical picture that has won so much praise for the Urban-Eclipse actors, was also watched with much interest. No matter how much comedy an audience demands, such pictures pertaining to well known Bible subjects are always looked on with much interest and admiration.

PICTURES IN RESTAURANTS.

The Londoners are having the motion pictures not only all day, but in the evenings in the restaurants while they dine. The custom was introduced by the Princess restaurant, and is expected to spread. There is music, and the pictures pass while the guests enjoy the different courses brought by the waiters.

TWO NEW PICTURE THEATRES.

Claus Schaub, proprietor of the "It" picture show on Sherman avenue, Omaha, Neb., has incorporated his proposition and has chosen a site and will build two new picture theatres, to be used exclusively for pictures. About $12,000 will be expended on the buildings.

ROSENBERG WORKS FAKE

Advertised "Fight Pictures" and Gave Lantern Views—Crowd Wanted to Wreck Theatre

A crowd of men and boys went to the Savoy Theatre, New York City, Monday night last week thinking they were going to see motion pictures of the Reno fight because it was advertised that Johnson-Jeffries fight pictures would be shown for the first time in New York.

When pictures of the ordinary lantern slide variety were thrown upon the screen the spectators jumped up and cried "fake."

Manager Jerome Rosenberg tried to talk, but when he heard some one say "Pull him off the stage" he didn't wait to be pulled. "We want our money back" shouted the crowd as it made for the box office in the lobby.

Mr. Rosenberg telephoned for the police who soon arrived upon the scene and got the crowd in line so that the disappointed ones could get back the quarters they had paid to see the show.

That same night the sign in front of the theatre was changed to "Johnson-Jeffries fight pictures, taken by Robert Edgren at Reno ringside, July 4. Fifty slides. These are not moving or motion pictures. And at that about 500 persons paid to go in.

PATHÉ AMERICAN PRODUCTIONS

To be Released Friday, July 22

The Cowboy's Sweetheart and the Bandit

A great Western picture, full of snap and ginger. Plenty of gun play—but not a shot fired.

To be Released Friday, July 29

Tommy Gets His Sister Married

A rattling good American comedy, containing novel situations that are sure to make your audiences howl.

To be Released Wednesday, August 3

UNDER BOTH FLAGS

A STORY OF THE CIVIL WAR

An intensely thrilling picture, replete with the grim realities of war, that will draw you crowded houses.

A story of love and war, portrayed regardless of expense, in the most brilliant and realistic manner.

THE KIND OF PICTURE THEY TALK ABOUT

The LATEST FASHION in SKIRTS

To be Released August 6

Any ladies who see this will surely fight shy of the hobble skirt.
This is the greatest comedy picture ever made.

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BIOGRAPH FILMS

Trade Mark. Trade Mark.

A FLASH OF LIGHT.

RELEASED JULY 18TH, 1910.

A FLASH OF LIGHT

The Difference Between Sincere Affection and Capricious Infatuation

Most unique is the plot of this Biograph Film story. It shows how a young chemist became infatuated with the youngest of two sisters despite the sincere love of the eldest for him. The young sister's pretty face and attractive personality intoxicated him to such a degree that he fancied she loved him. While working in his laboratory there is an explosion which apparently destroys his sight and hearing, rendering him for the time helpless. This helplessness bores the young wife, and she eagerly accepts diversion. She finally decides to leave him and go on the stage. She leaves a letter to this effect and her wedding ring on the table. This the sister finds and wears to deceive the poor husband until he shall have passed his affliction. The operation proves a success, and the sister hurries to bring the wife back before the bandage is taken off his eyes. This is so that he may never realize the truth. The removal of the bandage takes place in a darkened room, and as the young husband steps towards his wife, she recoils guiltily. In doing so, she clutches at the heavy portieres covering the window. Down they come, letting in a vivid shaft of light, which striking his sensitive eyes causes now incurable blindness.

Approximate Length, 998 Feet.

RELEASED JULY 21ST, 1910.

AS THE BELLS RANG OUT

The daughter of a juggler in high finance is betrothed to a wealthy young broker. Just as the wedding is to take place the financier receives a surprise in the way of an arrest for his connection with a crooked banking deal. The detectives, however, allow the ceremony to proceed, and keep his daughter and the guests ignorant of their presence. The ceremony over, the young couple start off on their honeymoon while the father is carried off to prison. Approximate Length, 457 Feet.

AS THE BELLS RANG OUT.

SERIOUS SIXTEEN

A delightful little comedy of love's young dream. The lovers have a tiff and the girl is determined to give up the world and join the Salvation Army. The young man also through pique decides to become a friar. The extent of their avowals is the purchase of the appropriate costumes of the costumers. However, the world's lure is too strong and they soon patch up matters. Approximate Length, 535 Feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Exhibitors, Get on our Mail List for Descriptive Circulars

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GEORGE KLEINE, Selling Agent for Chicago, (52 State Street, Chicago, Ill.)

Last 4 Weeks' Productions of Licensed Film Makers— July 23

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
June 27	A Child's Impulse	Dramatic	994
June 30	Muggsy's First Sweetheart	Comedy	982
July 4	The Purgation	Dramatic	988
July 7	A Midnight Cupid	Comedy	997
July 11	What the Daisy Said	Comedy	987
July 14	A Child's Faith	Drama	986
July 18	A Flash of Light	Dramatic	998
July 21	As the Bells Rang Out	Dramatic	457
July 21	Serious Sixteen	Comedy	535

EDISON CO.

June 28	The Little Fiddler	Dramatic	990
July 1	The Stars and Stripes	War Drama	1,000
July 5	The Tail of Two Coats	Comedy	425
July 5	Equal to the Emergency	Comedy	575
July 8	A Wireless Romance	Dramatic	995
July 12	Out of the Night	Drama	950
July 15	A Vacation in Havana	Scenic Comedy	680
July 15	How Bumptious Papered the Parlor	Comedy	320
July 19	Old Love and the New	Dramatic	1,000
July 22	A Frontier Hero	Dramatic	450
July 22	Lazy Farmer Brown	Comedy	550

ESSANAY CO.

June 29	C-H-I-C-K-E-N Spells Chicken	Comedy	284
June 29	Pat at the 400	Comedy	716
July 2	The Bad Man's Last Deed	Western Drama	1,000
July 6	A Darling Confusion	Comedy	484
July 6	The Other Johnson	Comedy	538
July 9	The Unknown Claim	Comedy	1,000
July 16	Trailed to the Hills	Western Drama	983
July 20	The Thief	Drama	992
July 23	The Desperado	Western Comedy	1,000

GAUMONT

June 28	The Elder Sister	Dramatic	720
June 28	The Unlimited Train	Comedy	295
July 2	On the Threshold	Dramatic	635
July 2	Motoring Among the Cliffs and Gorges of France	Scenic	315
July 5	The Clink of Gold	Farce	520
July 5	Life in Senegal, Africa	Travelogue	425
July 9	The Invincible Sword	A Mystic Drama	880
July 9	Ruins of Mediaeval Fortifications in France	Historical	125
July 12	A Hidden Serpent	East India Drama	537
July 12	In the Realm of the Czar	Tour	438
July 16	The Jolly Whirl	Trick Comedy	312
July 16	Jupiter Smitten	Legendary Farce	648
July 19	The Failure of Success or the Doctor's Downfall	Drama	975
July 23	The Princess and the Fishbone,	Grotesque Comedy	580
July 23	The Foxy Lawyer	Comedy	430

KALEM CO.

June 24	The Cheyenne Raiders	Indian Drama	950
June 29	The Miner's Sacrifice	Dramatic	905
July 1	The Colonel's Errand	Dramatic	935
July 6	The Hero Engineer	Dramatic	915
July 8	Attack by Arapahoes	Dramatic	880
July 13	Grandmother	Dramatic	985
July 15	Corporal Truman's War Story	Dramatic	910
July 20	Haunted by Conscience	Military Drama	995
July 22	Brave Hearts	Indian Drama	900

LUBIN MFG. CO.

June 30	Faith Lost and Won	Dramatic	960
July 4	His Child's Captive	Drama	950
July 7	Ferdie's Vacation	Comedy	950
July 11	The Highbinders	Drama	635
July 11	The Almighty Dollar	Comedy	350
July 14	The Adopted Daughter	Drama	980
July 18	Rosemary for Remembrance	Drama	960
July 21	John Graham's Gold	Drama	925

MELIES.

June 16	A Texas Joke	Comedy	950
June 23	White-Doe's Lovers	Drama	670
June 23	The Stranded Actor	Comedy	280
June 30	The Ruling Passion	Dramatic	950
July 7	The Little Preacher	Cowboy Comedy	950
July 14	The Golden Secret	Drama	950
July 21	A Postal Substitute	Drama	950

PATHE FRERES.

June 29	Napoleon	Historical	916
July 1	Rebellious Betty	Comedy	397
July 1	Inside the Earth	Spectacular	518
June 2	Max Foils the Police	Comedy	571
July 2	Riding Feats by Cossacks	Educational	338
July 4	The Runaway Dog	Comedy	384
July 4	The Rhine from Cologne to Bingen,	Colored Scenic	525
July 6	Love Ye One Another	Colored Drama	502
July 6	Jinks Has the Shooting Mania	Comedy	466
July 8	Bighearted Mary	Dramatic	777
July 8	Col. Roosevelt Reviewing French Troops,	Topical	180
July 9	The Champion of the Race	Comedy	950

Date.	Subject.	Class.	Length, Feet.
July 11	Just for Good Luck	Comedy	554
July 11	The Faithless Lover	Colored Drama	337
July 13	The Overland Coach Robbery	Sensational	692
July 13	Verona	Scenic	256
July 15	A Political Discussion	Comedy	613
July 15	Please Take One	Comedy	348
July 16	A Good Loser	Dramatic Comedy	699
July 16	Algerian Stud	Colored Educational	279
July 18	Mistaken Identity	Drama	495
July 18	Awful Symphony	Colored Trick	426
July 20	Manon	Drama	758
July 20	Catching Lobsters	Educational	216
July 22	The Cowboy's Sweetheart and the Bandit	Drama	909
July 23	More of Betty's Pranks	Comedy	426
July 23	Pete Has a Good Time	Farce	476

SELIG POLYSCOPE CO.

June 27	The Long Trail	Indian Drama	1,000
June 30	The Fire Chief's Daughter	Dramatic	1,000
July 4	Go West, Young Woman, Go West	Comedy	990
July 7	The Way of the Red Man	Indian Drama	1,000
July 11	The Hall-Room Boys	Comedy	1,000
July 14	The Sheriff	Drama	730
July 14	A Hunting Story	Comedy	270
July 18	The Phoenix	Drama	1,000
July 21	Mazeppa	Drama	1,000

URBAN ECLIPSE.

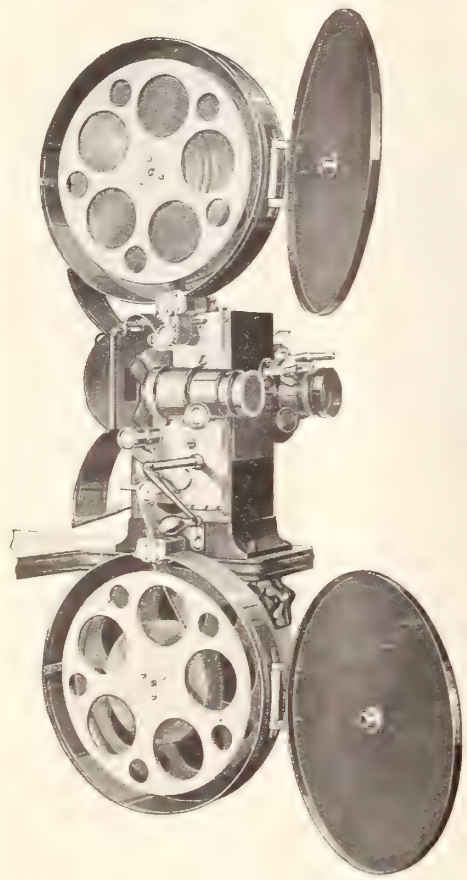
June 29	St. Paul and the Centurian,	Semi-Religious Drama	955
July 6	A Russian Spy	Drama	688
July 6	Tropical Java of the South Sea Island,	Educational	312
July 13	The Wicked Baron and the Page	Dramatic	570
July 13	The Moonlight Flitting	Comedy	415
July 20	Through the Enemy's Line	Military Drama	550
July 20	Pekin, the Walled City	Celestial Tour	440

VITAGRAPH CO.

June 28	When Old New York Was Young	Comedy	950
July 1	Saved by the Flag	War Drama	570
July 1	Wilson's Wife's Countenance	Comedy	427
July 2	Old Glory	Historical	945
July 5	A Boarding School Romance	Comedy	995
July 8	Between Love and Honor	Dramatic	917
July 9	Becket	Tragedy	998
July 12	Nellie's Farm	Comedy Drama	995
July 15	The Uncle's Will	Comedy Drama	995
July 16	A Broken Symphony	Dramatic	993
July 19	Twa Hieland Lads	Comedy	988
July 22	Davy Jones and Captain Bragg	Comedy	935
July 23	Hako's Sacrifice	Japanese Drama	995

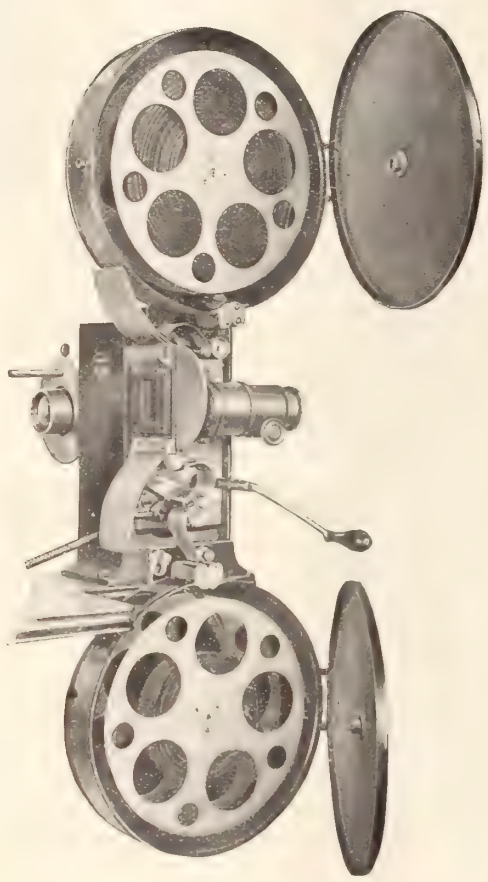
THE EDENGRAPH

A MOTION PICTURE MACHINE



The illustration above shows in detail the construction of the mechanism and the manner of threading the film, which together with the sprockets and the revolving shutter forms the only exposed part.

Illustration below shows a view of the mechanism. Note in particular the construction of the Film Gate, which is hinged at the bottom, placing an **even** tension on both perforated edges of the film.



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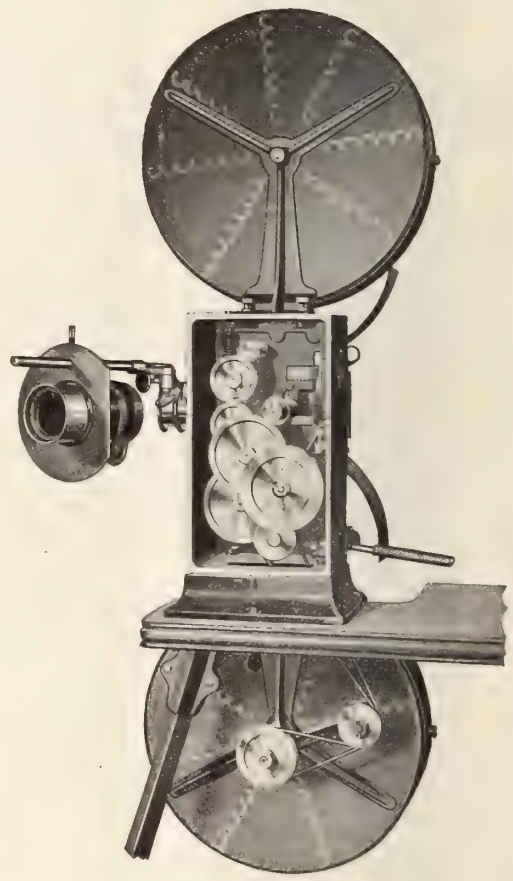
This illustration shows a rear view of the mechanism with the door removed. All gears are made from phosphor-bronze and steel, the most frictionless combination of known metals.



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The Film Index

H.F. Hoffman
JUL 24 1910

Scene from Vitagraph Production "Uncle Tom's Cabin"

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

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JULY 30, 1910

CASUAL COMMENT

WHAT'S in a name? One hundred dollars, says Essanay, if it is a good one-word name for a "motion picture show." It's a safe bet that the Essanay people will get a good run for their money; also, that they will get a bunch of names not in Webster's Unabridged or the Century or Standard dictionaries.

"Chicot," in another column of this issue modestly offers "picshow" as a name to designate a vaudeville house which runs pictures, but after the way he hands it to cheap vaudeville it is doubtful if anyone will care to run a "picshow."

But this is a real chance for the wordsmiths. The Essanay Company has the hundred simoleons all right and will pay them over to the successful contestant. So, get busy.

THERE is no doubt about the need of a new word for picture theatres. "Nickelodeon" is already obsolete; in fact, it never did designate a picture theatre. "Nickelodeon" has always meant any place of amusement for which the price of admission was a nickel.

We never could endure the term "moving picture theatre." "Moving pictures" as a term is ambiguous, neither is it correct. Motion pictures is nearer right, since it is "motion"—action—that is pictured. You will observe if you read The Film Index closely that the term "motion picture" is always used in these pages. Sometimes someone will slip the "moving" business over on us, but not often.

Along with "Nickelodeon" goes "Nickelette" and "Nickelolo" and others of the same breed. It should be remembered that the picture theatre is a ten cent proposition which makes "Nickelodeon" a cheap skate. These to the scrap-pile.

Some one has used the coined word "Lifeorama." There is a philological reason for this word, a liberal translation of which means views of life. That's what motion pictures are. But the term is not smooth and easily handled. It's too much of a mouthful.

However, the fun is on, so send your guesses to the Essanay Contest Editor, 435 N. Clark Street, Chicago, Ill., and get that hundred if you can. As an additional incentive The Film Index will agree to print a picture of the winner.

ESPECIAL attention is directed to a story about vaudeville in its relation to picture theatres in this issue of The Film Index. It was written by Epes Winthrop Sargent, known to vaudeville the world over. He dissects and diagnoses the problem in a most thorough fashion. Every picture theatre manager should read and digest that article; it will give him food for thought and explain to him, if he does not already know, why vaudeville—the sort available—is not the thing for the picture theatre.

Theatre managers may easily verify the assertions of Mr. Sargent by their own patrons if they will take the trouble to make a careful investigation.

A ROUGH jolt was given the Hearst anti-fight picture agitation last week when the United Christian Endeavor societies repudiated the activities of Hearst's special Christian Endeavor agitator after that busy individual had been properly bumped by Mayor Gaynor.

"You are a fool, and you come from fools," the Mayor is credited with saying when the individual in question had stated his business Looks very much as though the Mayor guessed that the fellow was helping Hearst in the effort to fasten something on him. It will require a better man than William Randolph Hearst and his handful of "yellows" to pin crape on His Honor William J. Gaynor.

By the way, the fight pictures have been shown for the past week and we have heard nothing of race riots. Even the newspapers have admitted that they were harmless.

WHAT are you planning to make your old house more attractive for the coming season? At this season of the year when the weather is hot and business dull because your patrons do not care to stay indoors on a hot summer night, nearly every wise manager shuts his house to business for a few weeks and does a little renovating.

In these days of close competition every little thing counts. Better chairs means more comfort to patrons; better decorations makes the old place a little more attractive; better pictures—there's the keynote—better pictures spells more business every time.

Possibly you are getting the best your house will stand, but there's a chance that they do not show up as well on the screen as they might. In that event you need a better screen. Get the one we have been telling you about in recent issues of The Film Index. We know it makes even old pictures look well.

Then there's the question of lighting up your house: We have been harping on this string for some time. There is no excuse for dark theatres any more. They should be prohibited.

A PROMINENT exhibitor from Omaha, Neb., dropped into New York on business the other day, and, while in town, called on The Film Index. Casual conversation brought out the fact that he had a sort of "kick coming." He acknowledged that the pictures were fine and that business was good, but said he was not at all pleased with the posters that were being made for the majority of licensed pictures.

When asked what criticism he had to make Mr. Harding—that's his name—said: "They are not sensational enough to attract business. We exhibitors want something in posters that will cause the passer-by to stop to see what it's about and then sufficiently interesting to excite his curiosity and induce him to spend a dime to see the show."

We promised to see the A. B. C. Company about the matter. This company makes most posters for licensed pictures. The Selig Polyscope Company, the Essanay Company, Vitagraph and Melies make their own. Mr. Harding did not say which was best.

The poster question is a difficult one to solve. On account of public opinion the manufacturers have found it wiser not to put out highly sensational posters, and as they furnish the "copy" to the printer, he has to make the best of that "copy;" therefore, it's not altogether the printer's fault. Another thing: The printer often gets his "copy" very late and has no time for his best work.

There are, as Mr. Harding says, climaxes in all pictures which would make better posters than many of the "true-to-the-picture" scenes that are sometimes shown on the posters.

Between the poster man and the picture man the remedy may yet be found.

REPORTS from Newport and Narragansett say that the members of the "400" and "smart set" who inhabit those summer colonies are obtaining much pleasure out of motion pictures. They are regular attendants at the picture theatres and are generous in bestowing applause upon the pictured comedies and dramas. This reminds us that there are thousands of people belonging to the so-called "better class" in every large city who would attend picture theatres if suitable efforts were made to meet their requirements.

New York has yet to see its first-class picture house where particular people may seek an evening's pleasure seeing the pictures.

"NIBSY" CLARK OPENS AIRDOME

Nibsy Clark, who opened an airdome at Colchester, Wash., July 7, is reported as doing a great business. The new amusement place is one of the best equipped and has every first-class attraction as seen in the large cities.

The motion pictures, especially, are causing the delight of the large crowds, while the vaudeville bill is making a big hit. It is the purpose of Mr. Clark of giving his audiences new films every day.

BUSINESS GOOD AT BRISTOL

Business at the Bristol Opera House, Bristol, Conn., is the best in its history. All during the hot summer afternoons and evenings the house keeps crowded with patrons who always applaud the pictures. Comedy pictures seem to please more than anything else, and the management is endeavoring to give the best in that line. Educational and travelogue films are also in great demand.

In order to keep the house cool, electric fans are placed in every available spot, both on the main floor and in the gallery.

Last week the manager was successful in getting Joe Collins, a well known Boston baritone, to sing the illustrated songs.

NEW DEAL FOR ST. LOUIS

Crawford and Western Exchanges Cancelled by Patents Co.—License Issued to Yale Film Exchange Co.

On account of violation of license agreement the licenses issued to the O. T. Crawford Film Exchange and the Western Film Exchange, both doing business in St. Louis, Mo., have been cancelled by the Motion Picture Patents Company. As these two exchanges were the only licensed firms in St. Louis it became necessary to provide other service for licensed exhibitors. This was accomplished by the granting of a license to the Yale Film Exchange Company of Kansas City for an office in St. Louis.

Mr. A. D. Flintom, manager of the Yale Exchange, was in New York last week making the necessary arrangements at this end, and by the time this word reaches readers of The Film Index, the new exchange will be in operation and serving customers.

A full line of licensed pictures, machines and supplies of every description. It is believed that the new exchange will give service superior to that which St. Louis has had in the past. It is not and never will be interested in the exhibition business, which will insure its patrons of impartial treatment.

The address of the new exchange as given in its advertisement on page 7, is 604 Chestnut street, St. Louis, Mo.

WANTS BETTER POSTERS

Harding of Omaha Claims That Present Poster Styles Lack Drawing Power

'Way from the wilds of Omaha, Neb., came Samuel Harding to New York City, last week. He blew into the offices of The Film Index, 1 Madison avenue, a welcome visitor. Mr. Harding is the largest exhibitor of motion pictures in Omaha. He owns the Princess Theatre, the largest picture theatre in that town, which, with his partner, Mr. Goldberg, he conducts successfully as a straight picture house at 5 cents admission.

We say he conducts it successfully because the peculiar circumstances that exists in the picture business in Omaha make it easy to see why any but the most careful management would fail to produce favorable results. Within a few blocks five or six picture shows are running in opposition to each other. One will add some new feature each week to get business away from the others, thus incurring profitless expenses. But Harding and Goldberg have fought shy of the vaudeville and feature stuff, contending that the better class of people want good, straight pictures. They give three reels of first-run pictures and have made good at 5 cents with a seating capacity of 500, in spite of much competition.

Mr. Harding is deeply interested in the subject of picture posters and is firm in the belief that the lithographed posters obtainable for the productions of licensed manufacturers are not what they ought to be. "They illustrate after a fashion," he said, but, do not illustrate with a view to getting business for the exhibitor."

"The average poster illustrates merely a scene and not a story," said Mr. Harding; "Sometimes not even an actual scene from the film, but something entirely different. I believe that the scene represented on a poster should be the most dramatic one in the play—the climax. I believe that in the climax, the big idea, of a scenairo, the plot will reveal itself at a glance at the poster, or at least arouse the imagination to a conception of a plot—a curiosity to be satisfied.

"To give an illustration: Sometime ago the Vitagraph Co. produced "Via Wireless," the story of how a girl alone at sea with a designing man was saved from harm by her lover, a wireless operator, with whom she communicated 'Via Wireless.' In the actual pictures the lover comes in another ship and after a fierce struggle with the persecutor, jumps to safety on his ship with the girl in his arms. The posters for this subject were of a ship calmly at sea. Nothing else.

"If the posters had been made of the scene where the lover jumps from one boat to the other with the girl in his arms and madly cursed by the villain, people would have stopped, become interested, and have imagined any number of plots from such a scene. It is a climax—a story in itself. The people's curiosity and imagination would have been aroused, and that is all that is necessary.

"It is the passer-by we want to get to through the posters. The regular picture lovers come regardless of subjects, provided the subjects are reasonably new. It is the person who has not already made up his mind to attend a show that we want to attract by posters. We need that business. I have often watched a person stop, look at a poster, then pass on, whereas if his imagination had been aroused; if the illustration had started a train of thought, an imaginary plot in his mind, he would probably have come in."

Mr. Harding also believes that quotations from the story should be put at the bottom of the poster as is done in the case of theatrical posters. This, he believes, would help the imagination of those who see them and give some clue to the story of the picture.

KAY TEE CO. CANCELLED.

The license of The Kay Tee Film Exchange of Los Angeles, Cal., has been cancelled for violation of the terms of the license agreement. This firm has been in the hands of a receiver in bankruptcy for some time.

CLOSED FOR REPAIRS.

James Devine, of Lestershire, Pa., has closed his motion picture theatre, on Main street, for repairs. The floor space will be enlarged about twenty-five feet. The stage will also be elevated a couple of feet in order that spectators on the main floor can see better.

The interior of the house will also be newly decorated and painted.

A. D. SCHENCK BUYS THE UNO.

A. Davis Schenck has purchased the Uno Motion Picture Theatre on Hazel street, Wilkes-Barre, Pa., from Rinehart & Enterline, its former managers.

As Mr. Schenck is an old motion picture man, and knows what the public desires, he has decided to make many improvements before the winter season starts in. Of course he will use only the best and latest pictures.

MORE PICTURES FOR 'FRISCO.

J. Charles Green Converts Big Valencia Theatre Into Picture House.

The big venture of turning the $250,000 Valencia Theatre, of San Francisco, Cal., into a motion picture house, bold and speculative as it seemed to the theatrical men of San Francisco at the time of its inception, has proven a complete success, and it is now declared that the beautiful playhouse erected by J. Charles Green with the intention of making it the greatest stock company theatre in all the West will be permanently devoted to the display of motion pictures with the admission rate at the nickel standard.

This shows in a convincing manner the popularity of the new form of amusement in which the world's events as well as the new contrivances of comedy and drama, are being presented; for even six months ago, no man of experience in the theatrical field would have thought it possible to make five-cent admissions pay the rent and running expenses of a playhouse in the recent construction of which a quarter of a million dollars had been expended.

Alex. Kaiser, the manager of the theatre, says that the experiment has proven successful beyond all expectations. The average attendance on week days is 1,500, with from 3,000 to 5,000 on Sundays. Even automobile parties are being made up to see the pictures at the Valencia, two of these parties during the past week going out from the St. Francis.

All the new pictures are shown at the Valencia, as by arrangement with the Turner & Dahnken film exchange, the first run of all the films produced in the world is given there. Twenty-one different reels are used every week, or three a day, this being the total production of the United States and Europe. The films include all the Edison, Biograph, Lubin, Pathe, Selig, Gaumont, Vitagraph, Essanay, Kalem and Melies series.

On July 4 the members of the San Francisco Examiner staff were the guests of the manager of the Valencia. The reporters, who were in a jolly mood had one of the best times in their lives and all wanted to do the pen slinging act, in complimenting the generosity of their host.

MAY CLOSE THE DOOR

Independents Don't Want Any More Patents Co. Discards

It is reported that there is strong objection in the "independent" camp to the admission of the O. T. Crawford and the Western Film Exchange Companies of St. Louis, Mo., just dropped by the Patents Company.

This opposition comes mostly from the Wagner and Swanson exchanges, which now represent the independents in St. Louis.

There was a meeting on Thursday at the Sales Co.'s office in New York to discuss the question. Mr. F. E. Aitken of the Western was in attendance.

MURDOCK QUITS?

It is generally reported that J. J. Murdock has practically withdrawn from the "Owl Co.," an independent picture producing concern. Recent developments in the vaudeville field which increased Mr. Murdock's responsibilities in that field is said to be the cause. The Owl Company is controlled by the Kessel crowd.

Vaudeville In the Picture Theatre

Being a Dispassionate Consideration of the Situation
By a Writer Who Can See Two Sides of the Question

By EPES W. SARGENT, "Chicot"

INTERESTING if not informative is the discussion which for several months has been running in the columns of The Film Index. Some exhibitor who has made money since he dropped the vaudeville feature declares that the salvation of the business lies in the absolute excision of vaudeville features, while another is equally insistent that in vaudeville alone is to be found the solution of the box office problem. Each man is right in so far as he goes, but his opinion is merely one vote for or against; nothing more, for he does not go outside of his own lobby.

Were a vote taken on the subject, it is probable that it would stand 20 per cent. in favor of vaudeville and 80 per cent. in favor of the picture show with illustrated songs and possibly the travelogue for a "chaser." Possibly a tenth of the entire vote would be based upon actual experience with both forms, and half of those, probably, know what they are talking about.

In considering this question, let it be understood that such houses as the Circle and Manhattan in New York, the Victoria, Palace, Park and others in Philadelphia and some other cities are not here regarded as picture theatres —to coin a word for the new Essanay contest "picshows." They are vaudeville theatres with a more generous allowance of film than is customary in the average eight to ten acts and pictures program. There are very few such houses in the country and the number does not figure in the general results.

By a "picshow" is meant a place where the two to four reels are alternated with vaudeville acts, from four to twelve performances a day being given, though few of the "picshows" give more than eight performances a day. Four to six shows is a more general average, but even taking the four as the number of shows that is the answer to the question as to the grade of vaudeville acts to be found in such establishments. It is simply an impossibility to get decent vaudeville turns to work more than three times a day unless the capacity of the house and its popularity permits the attendance of audiences of from 1,200 to 1,500 at each entertainment. The vaudeville actor—the real vaudeville actor—will not do it because he does not have to.

The "picshow" vaudeville, then, consists of the acts just starting up and the acts well started down grade, the raw beginner and the broken down has-been. To argue that either of these classes, the raw material and the discard, are representative of anything that is good in vaudeville is the limit of absurdity. Either they are not yet good enough or they have grown stale and tiresome in the inactivity of old age.

To judge by another, the commonest American standard, that of salary, the answer is about the same. Lately there was an agitation in Chicago which resulted in the raising of the standard of salary in the smaller houses. It was agreed that no single act was to receive less than $25 weekly while double that was to go to a team. Probably $50 "single" and $100 "double" will represent the outside price in the majority of the theatres. In the larger number of houses these prices are liberal in the extreme.

The price of the opening act in the average real two-shows-a-day vaudeville seldom falls below $60 and more often rises to the three figures of which the second is not always a cipher—and that represents only the opening act, the turn that is merely good enough to hold the stage while the audience is coming in. After the second or third number the price jumps alarmingly and the bill that represents a salary outlay of less than $3,000 is seldom regarded as a good one.

If money talks surely argument ends here. The man with the small house and small admission fee cannot meet these figures. It would bankrupt him even if the acts in question could be induced to appear more than three times a day. As a matter of fact a good act will not appear more often because there is no necessity for it, and weekly programmes of really acceptable quality are an absolute impossibility.

The vaudeville, then, that is served to the "picshow" audiences is of the cheapest class, unoriginal, uninventive, and, more often than not, offensively vulgar. Their routine of jokes is made up of a rehash of the professional budgets flavored with profanity and cheap vulgarity. No regular vaudeville student need be told that the shortest cut to an unthinking laugh is a profane expression and the next best is the "raw" jest that brings raucous laugh from the gallery.

No matter what the house, whether it be the Orpheum or Colonial in New York (representative of the best in Metropolitan audiences) or the honkatonk of the mining town "damn" or "hell" will bring rude laughter and the off color allusion will command roars of laughter. These the manager hears and by them he judges the "hit" the act is making. He does not hear the low voiced comment of the better element, nor does he always notice the deterioration of the quality of his audience.

It is sufficient that "they're laughin' their heads off inside," and no vaudeville manager is free from this fallacy. The man who sits with the others in the audience, who hears the comment, does not do the booking and when the manager sees the show it is from the back rail or the private box, if he has one.

It is an odd fact that a manager will permit his children to visit his performance and listen to salacity that if it were retailed in his own drawing room would result in the offender being kicked from the house. But "it makes the audience laugh" and herein lies the danger of vaudeville of the sort that the "picshow" can afford. The entertainers are not sufficiently clever to be entertaining. They have recourse to filth and profanity. In those few houses where the language of the player is rigidly edited, the show becomes merely inane and that from a business point of view is even worse.

It is the cheap vaudeville that damns the house employing it and helps to give the "picshow" its bad name. The writer is in correspondence with people all over the country who are interested in amusements; not a particular house, but the entire list of the town in which they live. Without exception they decry the vaudeville that is the price they pay for the pictures, or glory in the fact that they have discovered a place where the first runs of film may be enjoyed without the intrusion of the smut joke and the clog dancer who trips over his own heels. These are not theatre owners but theatre goers of the observant class. A Philadelphia newspaper man, the editor of a Sunday section that is circulated in some forty papers, was lamenting the other day that there was no longer a place where he might take his little daughter to see the pictures unless he came into the city.

"There used to be a place not far away," he explained, "but they put in vaudeville. I drop in now and then, but I wouldn't let the child go to that show." And the funny part of it is that the manager of the house thinks that he has shown his enterprise in adding a vaudeville bill.

The answer is that some few people are attracted by the cheap vaudeville and the regulars have not yet become entirely disgusted. As yet the gain of new patrons exceeds the loss of the old, but the new patrons themselves are keeping away the old regulars because they lower the tone of the house. In the old days the clientele was made up of families. Now they come in pairs with their peanuts and popcorn and the rest of the equipment of street flirtation, and the few regulars left are dropping away. The clientele of the house is becoming of that class that brings all picture shows into disrepute in the minds of the reformers who are more apt to generalize than to classify.

The all-picture programme offers the work of three or four casts of competent actors, appearing in strong plays or brisk comedies more frequently than not written by authors of standing in the magazine world, developed by editors of long experience and staged by men of real note in the dramatic profession. Now and then a jarring note is sounded, but more than nine tenths of the licensed films are pure, wholesome and welcome. Not even the worst are one hundredth part as bad as some of last season's dramatic successes.

Small boys who get into the Children's Courts have found an effective plea in "I saw it in the pictures," and the judge, seeing a chance for cheap press work, denounces the pictures instead of the offenders and the reporters take it up, but not one in a thousand of these youthful liars got his evil ideas from a film, though now and then a story does creep in that would be better left out.

The pictures enable a patron to enjoy the work of three or four casts of players of metropolitan distinction in well written plays, well staged and shown in splendid photography. It is small wonder that the picture theatre attracts the intelligent patron, who flees in disgust when two youths fresh from the delivery wagon or the newspaper route clamp upon the stage and retail the jokes that rival the sewer in odor and Methuselah in age. The man who likes pictures doesn't like the brand of vaudeville that is served with it and he stays away. There may be enough of the other kind to form a paying audience, but it is seldom that the house is a credit to the management and a business built upon salacity does not pay in the long run.

In certain parts of the cities and in some small towns there are people who know no better, or who go because there is no other attraction offered, but in a majority of instances the well kept theatre with clean floors and clean bills of pictures is going to make more money than the house built upon the cheap allurement of nastiness and incompetency.

When business gets bad don't put in vaudeville unless you can afford the very best. Add more first run stuff, get a better singer and

an operator who knows how to project. They cost less and pay better. It's not always that an audience doesn't want pictures. It may merely be that they want good pictures instead of junk and want to see them run right. First run pictures cost no more than last run vaudeville, and they are infinitely more attractive to the solid section of the amusement loving public.

The man who says he makes more money with vaudeville probably means what he says, but such houses are few and far between and he is entitled to but a single vote. To the man who knows pictures well and vaudeville intimately, between London and San Francisco, the argument is all in favor of straight pictures in well run theatres. The theatre is part of the answer. It might be the same candy, but fancy a pound of Huyler's in a brown paper bag!

A CITY OF AIRDOMES

Jersey City Leads the East in Number of Open Air Theatres

Jersey City, N. J., might with justice be called "the city of airdomes," since for a city its size, it probably supports more of the open air type of picture theatres than any other city in the East.

It was Joseph McCarthy who first conceived the happy idea of such a theatre in the early Spring of 1909. He constructed a rustic affair at Ocean avenue and Union street, Jersey City, and put on a show of motion pictures and vaudeville. The people of Jersey, who had hitherto, been obliged to attend rather small and close theatres if they wished to take in pictures, were overjoyed at the new idea of being able to see a show in the open.

McCarthy's place which occupied but half of a large vacant lot did such a land office business that it was soon necessary to spread to the other half. At that the theatre was over crowded.

Following in his path were Jack Driscol, formerly tenor soloist at the Fourteenth Street Theatre, New York City, and George Beatty, who opened the "Monticello Airdome" at Monticello and Harrison avenues. Both places attracted a better class of people than the enclosed theatre, and the two had a monopoly of picture theatre business for that summer.

Encouraged by the success of these two places, no less than 12 new airdomes have opened in Jersey City this season. Which makes 14 open air theatres in a city of 200,000 population, and in a district that is populated by only one fourth of that number. Wherever a vacant lot, excepting it be in the woods or in a swamp, an airdome will spring up.

The result of this state of affairs is that many of the places are not proving profitable investments. They are bunched up too closely for their own good.

But they all continue to run a show, and Jersey City remains "the City of Airdomes."

NEW HOUSE FOR SUFFERN.

Fred Conklin, has leased the Old North Church property on Lafayette avenue, Suffern, N. Y., and will convert the place into a motion picture house; when completed the theatre will seat about 350 people.

For a long time Suffern has been wanting a first class motion picture house, and that is the purpose of Mr. Conklin to give the Suffernites the best pictures on the market. The house will have no vaudeville but will use illustrated songs in connection with the pictures.

"THE PERVERSITY OF FATE"

A Version of The "Squaw Man" Episode by the Kalem Players

THE story of the "Squaw Man" has many variations. In nearly all of them the squaw eliminates herself at the critical moment which permits the man to return to civilization and his first love. The Kalem players have given a different version in the picture story "The Perversity of Fate," in which the Indian wife wins out.

John Rose, the titular hero of the story, is compelled to seek his fortune in the Canadian mining country and bids farewell to his sweetheart, who is compelled to remain at home to care for an aged and sick mother, and abruptly departs.

It is sometime before we hear from John again, and in the meantime the girl, in order to provide for her mother, is obliged to marry her employer, a wealthy, but aged banker. When this happens the girl writes to her lover telling him what she has done, and also telling him that the banker is an old man and, therefore, there may still be much of life left for them to spend together.

John gets this letter just as fortune comes his way. It turns his happiness into despair and and he abandons everything and buries himself in the wilderness.

Five years later the girl is again free. Her mother is dead, also her husband, and she is a rich widow. Her one hope now is to find John and bring him back. After a long trip over the trail she reaches the limits of civilization and engages guides to take her through the wilderness to John. The trip is made by canoe on narrow streams that wind through the virgin forest in the depths of which she finds John living in a log cabin with an Indian squaw.

Ignoring the squaw the girl attempts to win John back. After considerable begging and pleading, he seems about to consent, for he takes her in his arms and kisses her. Suddenly he casts her violently from him and angrily orders her out of his hut, literally driving her into the canoe and, standing coldly and defiantly on the bank of the stream, he watches her departure.

As the white girl disappears the squaw, who has been stolidly watching the proceedings, comes to John, kneels at his feet and kisses his hand.

A feature of this picture is the beautiful woodland views, an example of which is given in the accompanying illustration. When you see the picture observe these effects. Each scene is a picture in itself, possessing true perspective; always a bit of light in the middle distance that gives depth to the scene. Photographically sharp with good contrasts of light and shade these scenes are about as near the perfection of motion picture art as is ever seen. Those familiar with Canadian forests say that they are true to nature. But, hist; they were taken in J————y.

KALEM SUBJECT, "THE PERVERSITY OF FATE." JOHN ROSE REJECTS OLD SWEETHEART FOR SQUAW.

Speaking of Jersey, what did you think of the Kalem subject, "Brave Hearts"? There was an Indian raid made upon a settler's home in the forest. That forest might have been in any one of a dozen states; and there was a time not more than a century ago when the scenes depicted actually happened, not farther away than the state of Ohio. In fact, we believe "Brave Hearts" was plotted for Ohio. But the action and scenic effects happened and are in—but what's the use, the picture will make a hit just the same because it is a really good picture.

FARCE COMEDY UP TO THE MINUTE

Pathe American Company Produces Funny Take Off On Hobble Skirt

NOTHING in the sartorial line of recent mode lends itself so readily to the uses of the motion picture producer as the feminine fad, the "hobble skirt." As most everyone knows by this time the "hobble skirt" is tied in closely to the wearer's legs just below the knees, greatly impeding pedal locomotion. The Pathe American players have pounced upon this vagary of feminine attire and turned it to account in a most laughable farce comedy picture.

PATHE SUBJECT, "THE LATEST FASHION IN SKIRTS"—THE START.

Madam will have the "hobble skirt" and it is forthwith produced. Now, Madam of the picture is one of those dainty, dimpled bits of femininity approximating 200 pounds gross avoirdupois. Having donned the skirt she essays to walk. It might be said that her gait is more of an ambulatory stutter than a walk, for she is so effectually "hobbled" that she can barely step the length of her feet.

Thus attired she decided to visit a friend or go shopping. From the house to the street a stairway must be traversed. Madam cannot step down, but after several futile attempts she turns and hops down backward.

Once on the street her costume and manner of walking are at once a center of attraction to the curious. She attempts to board a street car, but cannot negotiate the high step. Willing hands tug in vain to lift her on, but that avoirdupois is too much. In the skirmish she sits on the car conductor who finally escapes, jumps on his car, closes the door and starts off.

Madam decides to walk to her destination and starts off with grim determination. At a street crossing she becomes confused by the passing vehicles and stumbles into a hole being dug by a workman. After all ordinary efforts fail to get her out of the hole, a derrick with block and tackle are brought and she is hoisted by main strength and a rope.

By this time she is somewhat mussed up and undertakes to get home by going cross lots. A number of ludicrous mishaps befall her which are better described by the picture. Finally a tailor happens along and cuts the "hobble" thus giving Madam the power of locomotion, though he sadly mutilates her bedraggled costume. Released from fashion's impediment she hastens home with all speed and shakes her rags, with one of those "never again" gestures that speak louder than words.

The picture is a laugh from the start and will make a hit with any audience.

PATHE SUBJECT, "THE LATEST FASHION IN SKIRTS"—THE RESCUE.

WILSON BUYS NICKELO.

Mr. and Mrs. Walter Wilson of Shelbyville have bought the North Side Nickelo, Greensburg, Ind. They are people of extensive experience in show business of various kinds and will surely make the place a "hummer." They believe in letting the public know what they are doing. Messrs. Rombush & Walker recently put $400 improvements in, and the new owners will maintain every standard of excellence, and will add new and novel features.

FIREPROOF BOOTHS REQUIRED.

The Health Department of Binghamton, N. Y., has issued orders that all motion picture theatres in that city must have picture machines placed in fireproof booths.

It was claimed that Binghamton has been somewhat slow in looking after the safety of motion picture houses but now, under the new law, all danger is removed and the city, will be in the future, looked upon as having the safest houses in the State.

The big managers have been complimenting the Board of Health for its recent action, as it gives them better support in every way.

"BANDIT'S WIFE" MAKES A HIT.

"The Bandit's Wife" that thrilling Essanay Western film was the star attraction at the Nickel theatre, Bangor, Me., on the week of July 4. The film was one of the most realistic that has ever been shown at the popular little house and kept the crowds cheering all the time. The film was evidently something new in the line of Western stories and took the "Down Easterners" by storm. It has been said that during the week of the Fourth, the management did a larger business than any other in the career of the popular theatre.

Attention, Exhibitors!

A New Licensed Exchange for St. Louis and Adjacent Territory and the Only Licensed Exchange in St. Louis!!

The Motion Picture Patents Company at the earnest solicitation of a majority of the exhibitors in the St. Louis territory have granted an exchange license to the

Yale Film Exchange Company

A. D. FLINTOM, Manager

and on Monday, July 25th, 1910, the Yale Company will open at 604 Chestnut Street, St. Louis, Mo., the most fully equipped Film Exchange in America for the rental of licensed film and the sale of all standard makes of moving picture machines, repairs and accessories.

This office will be run and operated with the best interests of the *licensed* exhibitor at heart. The management wishes to assure all exhibitors that the new office will have no connection whatever in the operation of moving picture shows or theatres, but will use its best efforts at all times in the interest of the licensed exhibitors. We will start in with 1000 reels of *new* licensed film and 500 sets of new song slides. We will be able to furnish to our customers, at reasonable rental, all the big feature film subjects put on the market during the past few years by the licensed manufacturers. We will buy from two to five prints of each and every film subject put on the market by the licensed manufacturers from this time on.

Think of the great advantage to exhibitors in dealing with this *new exchange,* in being able to secure new, clean film and almost any subject desired. We will handle all standard makes of machines, repairs, current saving devices, gas making machines, and supplies of all kinds. Get our prices before buying.

Remember this office will be conducted along strictly legitimate business lines and will endeavor to further the best interests of all licensed exhibitors. We will not threaten or oppress exhibitors. Our customers will be protected and will get an unequaled film service, and in accordance with contract.

We are not strangers to the St. Louis exhibitors. We refer to Fisher and Sippy of the North Grand Theatre; Heib and Keily of 825½ Locust Street, operating the three largest airdomes in St. Louis; The Favorite Theatre, The Washington Theatre, and others, as to our business methods and quality of our service. Call or write for prices, and remember the sooner you arrange for the famous Yale service, the quicker your box office receipts will increase.

For Good Service! Honest Treatment! The Best Film and Perfect Satisfaction, deal with the only licensed exchange in St. Louis.

Yale Film Exchange Company

A. D. FLINTOM, Manager

604 CHESTNUT STREET, ST. LOUIS, MO.

Licensed by the Motion Picture Patents Company. Buying every film subject released by Kalem, Pathe, Edison, Biograph, Vitagraph, Selig, Essanay, Urban, Lubin, Melies, Gaumont

CHICAGO LETTER

By James S. McQuade

IN the general hue and cry raised against the exhibition of the Jeffries-Johnson pictures, about two weeks ago, the dailies here listed Milwaukee, Wis., among the cities which had prohibited the pictures.

The Inter-Ocean of July 7 had the following item:

"Mayor Emil Seidel yesterday sent word to all theatre managers in Milwaukee advising them against entering into contracts for presentation of the pictures. The mayor gives as his reason that such an exhibition is detrimental to public morals and particularly to children."

The Evening American of July 9 printed the following dispatch:

"Emil Seidel, Mayor of Milwaukee, issued a public letter declaring that the prohibition of the fight pictures was in the interest of our city in general and our youth in particular. HE WANTED THE THEATRE MANAGERS TO BE SURE THAT THEY WOULD HAVE NO CHANCE TO EXHIBIT AS LONG AS HE WAS MAYOR."

These are the only excerpts near to my hand at the present writing, but they will serve my purpose.

On July 7, Clarence Darrow, of this city, an attorney, author and orator of national reputation, wrote the following letter to Mayor Seidel:

"My dear Mr. Seidel:

"If the papers quote you correctly, I see that you have forbidden the exhibition of the pictures of the Jeffries-Johnson fight in Reno, Nevada.

"Of course, I am very much interested in your administration and shall be, even if you do things which do not commend themselves to my judgment, but I am greatly disappointed at this action on your part, if you are correctly reported. So far as I have studied socialism, the socialists stand for the broadest personal liberty and they believe that if economic conditions were any where near fair and right, people could be depended upon to look after their own morals, with perfect safety to the individual and the state. Even if the case were not as broad as this, I regret that you should have fallen in with a lot of near reformers in a matter that is no concern of government and can be nothing but meddlesome to the individual.

"It is idle to discuss the question of whether prize fights or picture representations of them tend to the highest morality or ethics. The world has always differed as to what tends to the best morality and probably it always will. You could doubtless find people who would believe that the reading of Carl Marx morning and evening ought to be a matter of legal enactment, as there are a great many who believe that the reading of the scriptures and daily prayers should be enforced by law. Some people like to see prize fights; others like to see exhibitions of football, which is certainly as brutal. Others like to shoot and kill harmless animals; others like to go to church; others like to spend a portion of their time in the saloons. As I view it, it is no part of the business of a legislative body—much less an executive official—to prescribe the sort of pastime that they believe tends to the welfare of other people. This is the individual's business, not the legislature's or mayor's. There are doubtless things that are so clearly in violation of the rights of other individuals that society will find it necessary to prohibit them by law for many years to come, yet I believe that practically all students agree that society is too meddlesome, rather than not meddlesome enough, and I can find no precedent anywhere that is worthy of serious consideration for forbidding people from looking at a boxing exhibition or attending one, no matter under what name it is called.

"If it be true, as is attributed to you in the interview, these are demoralizing to children, then it is the duty of the parent to look after the children. This is true where they have parents and where they have not, they are supplied with guardians or people who take the place of parents. There are any amount of very good people who would think that a parent who would not send his child to Sunday-school ought to have the child taken away, as was practically done with Shelly years ago. While we look for these little aberrations in those who are possessed of superstition and have little thought or regard for personal liberty, excepting their own, I am quite sure that a great many of your friends will feel shocked that a socialist mayor will fall into any such error.

"Of course, all of this is none of my business, except that I wanted to tell you what I thought of it; and, whether you prohibit it or do not, I certainly have the best wishes for your administration and great faith in you and the people who elected you.

"Very truly yours,

"CLARENCE DARROW."

On July 11, Mayor Seidel wrote his reply, which is here given:

"Dear Mr. Darrow:

"Your letter of July 1 is at hand. It is good to receive a plain spoken Darrow communication.

"YOU REFER TO THE JEFFRIES-JOHNSON FIGHT PICTURES BEING PROHIBITED IN MILWAUKEE. THUS FAR, THERE HAS BEEN NO SUCH ACTION. I HAVE WRITTEN A LETTER TO THE MOVING PICTURE HOUSE MANAGERS, INFORMING THEM THAT THE ADMINISTRATION IS NOT FAVORABLE TO THE EXHIBITION OF THE PICTURES, AND ASKING THEM TO CO-OPERATE WITH US.

"Should these pictures be presented in this city, shown to 100,000 people or more, and among these perhaps 25,000 boys, I am not so sure but that at some time in the future a book would be written with more of the bitterness of life, more of a revolt at the accepted things than is contained in your book, 'Farmington.'

"No attempt is being made to prescribe by force the sort of pastime the people should have. I am sure it will interest you to know that we are striving to make our school houses social centers, that we are to have moving pictures, dances and other recreations in our schools. Attendance on these will not be compulsory, but it is the hope that some of our boys and girls will be led in this way towards what Golden Rule Jones used to call "rational recreation." Our public parks with the concerts, wading pools, boating and athletic grounds are already causing the cheap park with costly amusements to blow the last tune. Some deplore this. Who?

"I wish to thank you and to assure you that we appreciate to the full the good wishes you send us. Yours sincerely,

"EMIL SEIDEL, Mayor."

Mayor Seidel's letter shows conclusively that the newspaper dispatches sent out from Milwaukee were "colored," so as to heighten the effect of the hysterical wave of protest made at the time. That portion of the "American's" item, in capitals, shows distinctly the animus of that paper, although I am responsible for the capitalizing, in order to direct particular attention to the sentence.

A "Transplanted American" Egotist.

Charles Urban, widely known through his connection with the Kinemacolor system, has seen fit recently to seek publicity at the expense of Mr. Thomas A. Edison. The attempt is made in a circular, which Mr. Urban mails, as a companion sheet, with other literature on Kinemacolor films. This circular has an introduction and two press excerpts, one from the London "Telegraph" and the other from the "Kinematograph and Lantern Weekly," of the same city. It is only with the introduction, evidently written by Mr. Urban himself, that this article is concerned. Here it is:

AMERICANS OF TWO SORTS.

America is justly proud of its Edison—its wizard; but his genius often suffers because of his inherent immobility. If he would personally utilize some of the marvelous means of travel about which he dreams, and with which he experiments, both he and the world would benefit.

It is singular, that while the American claims he can "lick creation," the transplanted American leaves the stay-at-home miles behind in the race. The American abroad possesses the useful quality of absorption. He gets at the kernel, while the stay-at-home looks at the shell; he extracts the essential oil while the indigenous one samples the essence; he goes to the root, while the dreamer at home swings in the branches. The pushful American abroad absorbs the science of older nations better equipped than his own, applies it and commercializes it; and this combination of push and ingestion accounts for his success over the other fellow.

Edison battles with the "seeming impossibility of photographing reds," while Urban romps home with his perfected system—which has been in action two years and is rousing fresh enthusiasm every day. Edison deplores the fact that machines for projection run more slowly than they ought; Urban could not work his color scheme with any other machine than one built to run at double speed.

It is self-evident, therefore, that Mr. Edison is unduly taxing his clever brain in attempting the solution of problems which have long been solved.

Every American of education and culture recognizes the great advantages that are to be gained by travel in foreign countries, and he is always ready to learn from the older nations when they have something better to offer than can be gained at home; but he can do all this without becoming a "transplanted American" of the Urban sort. Of the two sorts of Americans referred to by Mr. Urban, his must be an exceedingly lonely one—something of the-fox-without-a-tail type; the fellow who is always vainly trying to find another like himself, just to keep misery company.

But a truce to beating around the bush. The second paragraph of the introduction to the Urban circular, if printed so as to convey the exact meaning intended by him, would read as follows:

"It is singular, that while Edison claims that he can 'lick creation,' Charles Urban leaves him miles behind in the race. Urban abroad possesses the useful quality of absorption. He gets at the kernel, while Edison, the stay-at-home, looks at the shell; Urban extracts the essential oil while Edison, the indigenous one, samples the essence; Urban goes to the root, while Edison, the dreamer at home, swings in

(Continued on page 25.)

TWO EDISON SUBJECTS

A Comedy With a Problem.
Zola's Realism Transformed.

SUPPOSE you came home and found your wife struggling with a burglar and then you rushed in and got the "drop" on the fellow and were about to let him taste the contents of your "38" when your devoted wife tripped you with a footstool and the burglar got away? Wouldn't that jar you? Do you think that you would, under those circumstances, be inclined to clasp her to your breast?

Probably you would not if you fully realized what had happened, but in the case of "Prof. Blackburn," in the Edison picture story, "The Lady and the Burglar," who came home and found a burglar when he suspected his wife of receiving the attentions of a former lover, you would probably act toward her in the manner before explained which describes the climaxic scene in that picture soon to be released by the Edison Company.

Nevertheless, when you see the wife deliberately push the foot stool where her husband stumbles just as he seems about to shoot the burglar, you are likely to have some doubts as to her devotion.

At the same time, though, you will admit that she was under great obligation to the burglar gentleman for helping her out of an extremely awkward position—one that she would have had a hard time explaining to a jealous husband. If she had allowed the husband to shoot the burglar under the circumstances you would at once say that she was a hard-hearted selfish woman, wholly lacking in gratitude, which the burglar was not.

When you see the picture—and you should not fail to include it in a future program—you will have a better chance to study the problem and to decide whether or not the woman was justified in acting as she did.

EDISON SUBJECT, "THE LADY AND THE BURGLAR."—PROF. BLACKBURN AND HIS LOVING WIFE.

Briefly, the story is something like this: "Prof. Blackburn" is an old scholar who is more devoted to his books than to his handsome young wife who he frequently neglects or forgets when deeply immersed in his researches. Its a case where man cannot serve two mistresses; that is, successfully.

The old professor is fairly well satisfied with himself and his wife until he discovers her one day talking to a strange man, when he becomes suspicious.

Now, as a matter of fact, though very young and very beautiful, this wife is really devoted to her elderly husband. The man he saw talking to her is a former lover, long since discarded, and for whom she has a positive dislike. The wife's explanation does not allay the professor's fears and the green devils of jealousy begin to work on his mind.

Leaving the professor to his new found troubles the Edison players prepare the way to the climax by introducing us to the burglar, "John Dykes," by name. Dykes is down on his luck; his wife is dead leaving him the care of a little girl. He sends the child out to buy something to eat. As she is about to cross the street she is struck and severely injured by an automobile in which the professor's wife is riding. The woman hurries back and picks up the child, takes it to its home and provides a doctor and a nurse with instructions to spare no expense and to send her the bill. For this Dykes is truly grateful.

The next scene brings back the professor and his wife. She has just received a letter and is reading it as her husband enters the room,

EDISON SUBJECT, "THE LADY AND THE BURGLAR."—GAINING THE BURGLAR'S FRIENDSHIP.

when she quickly conceals it in a book. The book happens to be one the professor is looking for, but the wife refuses to let him see it, thereby arousing his suspicions still more, for he retires very much annoyed. The wife does not appear to be particularly well pleased with the letter which is from the unfortunate lover who insists in forcing his attentions upon her.

We are next told that the Professor is about to go away on a lecture tour and we see him packing his bag and bidding his wife an affectionate farewell. He is worried, though, and seems to have many misgivings as he leaves his home.

It is night, now, and Dykes, the burglar, is plying his trade. He enters the professor's house and is shown "lifting" the silver in the dining room. He enters the reception room and slips behind a screen just as the professor's wife enters followed by a servant who hands her a card. She has just time to glance at the card when the caller—the unwelcome lover,—comes in determined to see her.

The servant disappears and the two proceed to talk it out. The wife orders the man out, but he refuses to go. While they are talking the wife recognizes her husband's step in the hall and in consternation and fear implores her visitor to go, but he seems determined to compromise the woman.

At this point we are given a glimpse of the husband. He has forgotten an important book and returns for it. While hunting for it in the library, he hears voices in the reception room. Immediately he is all suspicion. Right

here is given a bit of character work—a study in jealousy,—that is a work of art.

Returning to the scene in the reception room we see the wife almost in collapse and the man coolly defiant. Then Dykes, the burglar, who has been watching developments from behind the screen, grasps the situation and, recognizing the woman who saved his child, gets busy. At the point of his revolver he compels the unwelcome visitor to get out, then quickly engages in a struggle with the wife as the husband enters the door.

Though somewhat taken aback upon finding matters so different from what he had suspected, the professor grasps the situation, also Dyke's pistol, placed where he can't fail to see it, and proceeds to protect his wife from the burglar. He seems about to shoot the marauder when the wife quickly places a stool behind him and almost pushes him backward over it. In the momentary confusion Dykes disappears and the professor recovers his equilibrium, clasps his wife to his breast, now quite satisfied that she is above suspicion, at which point the picture ends.

It is not possible to mention all the interesting features of this subject for it possesses several. The character delineation of the old professor, especially, is commended to lovers of good pictures. Attention is also called to the manner in which the "auto" accident is simulated. Note these when you see the picture.

"THE ATTACK ON THE MILL."

To transform the cold, hard realism of Zola into a pleasing romance may seem a difficult task to anyone but a picture man. Take, for example, Zola's tale, "The Attack on the Mill,"

EDISON SUBJECT—"THE ATTACK ON THE MILL"—DEFENSE OF MILL BY FRENCH.

EDISON SUBJECT—"THE ATTACK ON THE MILL"—FRENCH TROOPS BREAK UP FESTIVAL.

which is a story of an episode of the Franco-Prussian war.

A French officer has been ordered to occupy an old mill and to defend it against the advancing Prussians. He makes a brave fight but loses. With the capture of the mill are taken the miller, his daughter and her betrothed. The latter has violated the articles of war and is ordered to be shot for taking up arms against the invaders.

The girl assists him to escape after much She hunts up the lover and tells him what has happened which impels the noble young man to give himself up.

In the story both are shot just as the French officer retakes the mill from the Prussians and triumphantly cries "Victory."

But the poor girl goes mad for grief.

The Edison players vary this finale in a most happy manner by having the French captain and his soldiers arrive just before the execution and save the old man and the lover. This exercise of dramatic license might be condemned by some on the ground that it is not true to the text. On the other hand is it not as reasonable that the old man and the lover be saved than that they be executed?

We believe that the Edison version of the episode is fully as logical as that of Zola. Zola, you see, always made things as horrifying as possible, which is no reason why the picture should be so.

Two of the scenes are reproduced in this issue of The Film Index. They are a fair representation of a series of beautiful pictures which the Edison players have succeeded in incorporating in this dramatic subject.

ANOTHER PILAR-MORIN PICTURE.

The Edison Manufacturing Company announces another picture soon to be released in which Mlle. Pilar-Morin will appear. The title is "From Tyranny to Liberty," and the plot and scenes are laid in Russia about a Nihilist movement. Mlle. Morin is supported as she always is by a carefully selected cast upon whom, needless to say, her wondrous talent and personality exercise a potent and inspiring influence.

NEW AIRDOME AT KINGSTON.

There were about 500 paid admissions at the Air Dome Theatre, Kingston, N. C., July 4, at the opening, notwithstanding the threatening weather in the early part of the evening. Everything was new and there was some inconvenience because arrangements were not entirely completed. It was pleasant, though the top was down, and will be more so fair nights when the canvas is rolled up.

The films shown were good, but owing to the distance from the stage of the electric machine, the lense projected rather a smaller picture than is desired. Many compliments were paid the management for the large and airy theatre, which, it is said, is one of the best of its kind in Eastern Carolina.

ESSANAY'S WESTERN PRODUCER G. M. ANDERSON

By James S. McQuade.

FANNED by Old Mexico, California and Arizona suns and fresh from the invigorating air in the high altitudes of Colorado, G. M. Anderson, associated with Geo. K. Spoor in the Essanay Film Manufacturing Co., has returned to headquarters at the Essanay plant where he will remain for about eight weeks.

Mr. Anderson, as everybody knows, is the producer of the famous Western films of the Essanay. He left with his company about eleven months ago, expecting to be gone three or four months at most; but the lure of the pictures led him through a maze of wanderings, in which Colorado, Arizona, Old Mexico and California furnished the principal fields of operation. During his travels Mr. Anderson has used nearly 65,000 feet of negative film, and has produced fifty-two reels of Western drama and three reels of Western comedy, beside several scenic films and topical subjects, the last mentioned including the aviation pictures at Los Angeles.

The first objective point was Morrison, Col., where the environment and types were particularly ideal for the production of several strong Western dramas with compelling stories and well constructed plots. "The Bad Man's Last Deed," released July 2, was one of these, and its pronounced success and popularity have served to raise the Western product of Essanay to a still higher plane of merit and favor.

El Paso, Ariz., was made the next center of operations. There, stories of early days in the plains, were treasured up in negatives for the future entertainment of Essanay picture lovers. A fine specimen of this series will be furnished in "Broncho Billy's Redemption," a full reel that will be released July 30.

"On to the Land of the Aztec," was the watchword, when the possibilities of El Paso were exhausted, the party traveling direct to the City of Mexico. In this historic city that breathes the very air of romance, and where still remain visual signs of the departed greatness of the brave and cultured race that was subjugated by Cortez, Mr. Anderson and his force took negatives of several scenic films. All the historic spots in the beautiful city were greedily absorbed by the hungry Essanay cameras. The city mansion and the beautiful country home of President Diaz, a splendid panoramic view of Chepultepec, in the suburbs, showing Chepultepec park and the grim old castle on the heights, fine views of San Francisco and Chico de Mayo avenues, and picturesque glimpses of other spots favored by visitors and tourists will all be revealed in these scenic Essanay films.

But the Old Mexico visit would have been lacking in enterprise had the Essanay party failed during their stay to commit to film some record of Mexican life and types. This was done in the "Mexican Senorita," a Mexican drama of love and adventure, in which an American figures as the hero. None of these Mexican reels have yet been released, but Mr. Anderson is now engaged in putting them together.

The long trip to Santa Barbara, Calif., was then taken and in that pretty city a strong list of cowboy comedies was produced, among them "The Little Doctor of the Foothills," "The Rangers' Bride," and "A Ranchman's Wooing," all of which have already been released and their success well known. The "Aviation Flight at Los Angeles" was also taken by Mr. Anderson, and the prominence gained by it has made that film historic.

The Anderson Company then pointed their noses homeward, and the first lap of the journey landed them once more at Morrison, Col. Under the inspiration of the magnificent surroundings of that mountain resort, such subjects as "Under Western Skies," "Trails of the Hills," and "Away Out West" were produced. All of these have been released and the Essanay type of Western drama has gone up several notches. Indeed, these films have been declared the best results yet secured along this line by the Essanay Co.

MR. G. M. ANDERSON

More recently, at Morrison, "The Girl on Triple X," "The Deputy's Duty" and "The Indian Girl's Awakening" were produced. Mr. Anderson bringing the negatives along with him on his way home. The negatives have been developed and the prints will be made in the near future.

Mr. Anderson, in speaking of the year's progress made in Western drama by the Essanay Co., lays special stress on the greater strength of the stories, the greater care bestowed on detail—both of environment and types, and the closer apprehension and assimilation of Western atmosphere, all of which combined, in his estimation, enhances the artistic value of the pictures fully 50 per cent. The Western dramas produced within the last year by Essanay, Mr. Anderson stoutly claims, reveal types that appear with cameo clearness on a true Western background. "These characteristics are truly and distinctly Essanay's, and Essanay's only," says Mr. Anderson, with an emphasis that brooks no contention. "No Western type produced in the East can possibly compare with the Essanay Western; as, no matter how gifted the actor, he cannot get the true spirit, the life color, and the touches that make for vivid character delineation unless dwelling for some time among the types, immediately before he attempts to impersonate them," is about the way Mr. Anderson puts it. And then there is the Western setting to be taken into consideration, in addition.

Mr. Anderson is now producing several Eastern comedies out at the Essanay plant. Among them "The Count that Counted," and "Take Me Out to the Ball Game," which have been finished since his return. After finishing about 20 Eastern subjects, Mr. Anderson will again resume his Western duties. He will take his company up into the Northwest—in the wilds of Wyoming and the extreme northern confines of Montana—where he will attempt to get the roughest types

(Continued on page 22.)

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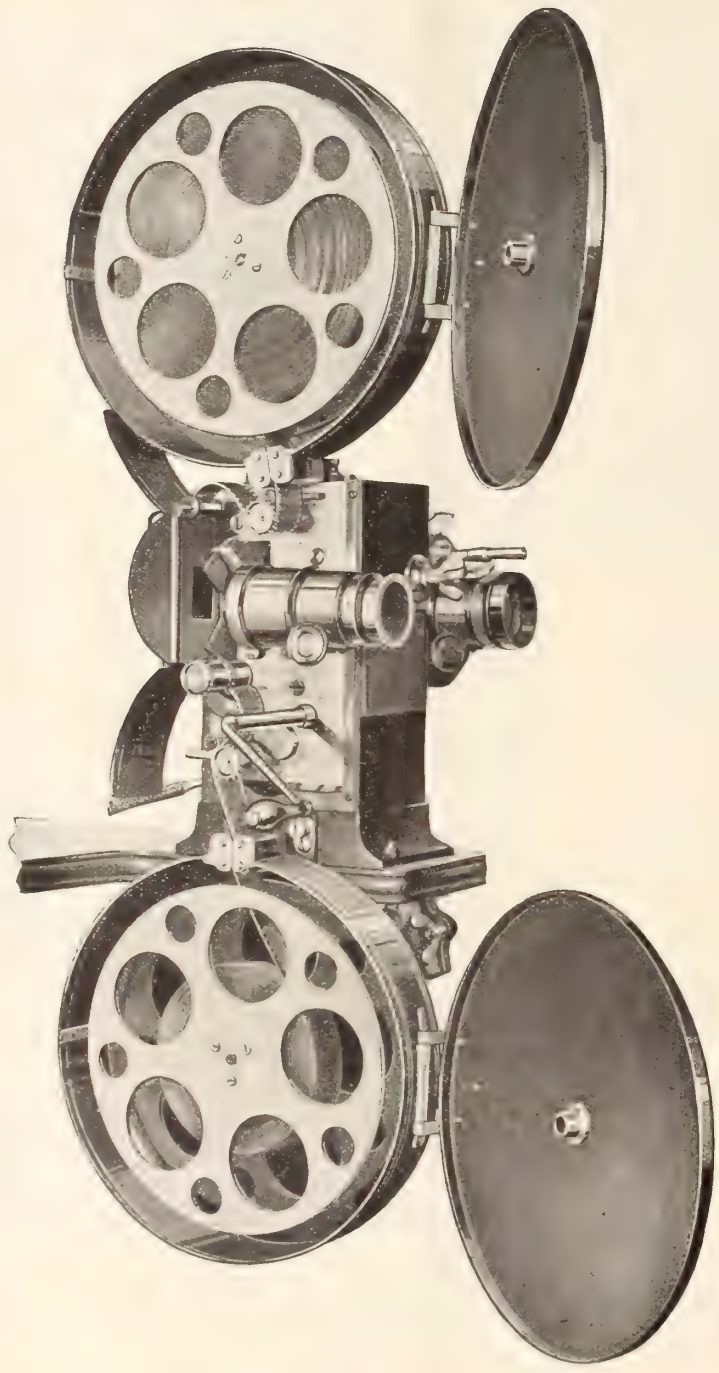

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MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JULY 25, 1910—4 REELS

BIOGRAPH.—The Call to Arms, Mediaeval drama, 994.
LUBIN—The Step-Daughter, drama, 900.
PATHE—Getting Even With the Lawyer, comedy, 676.
Breaking Up Ice in Finland, educational, 305.
SELIG—A Mad Dog Scare, comedy, 690.
A Sleep Walking Cure, comedy, 310.

TUESDAY, JULY 26, 1910—3 REELS

EDISON—Peg Woffington, dramatic, 990.
GAUMONT (Kleine)—The Beautiful Margaret, burlesque, 410.
An Angler's Dream, comedy, 315.
Making Wooden Shoes, industrial, 225.
VITAGRAPH—Uncle Tom's Cabin, Southern drama, Part 1, 935.

WEDNESDAY, JULY 27, 1910—4 REELS

ESSANAY—A Fair Exchange, comedy, 635.
A Personal Matter, comedy, 344.
KALEM—A Daughter of Dixie, drama, 900.
PATHE—Detective's Dream, comedy, 587.
On the Ethiopian Frontier, colored scenic, 387.
URBAN-ECLIPSE (Kleine)—Mexican Domain, travelogue, 325.
The Art Lover's Strategy, drama, 580.

THURSDAY, JULY 28, 1910—4 REELS

BIOGRAPH—Unexpected Help, drama, 968.
LUBIN—Wifie's Mamma, comedy, 870.
MELIES—The Woman in the Case, drama, 950.
SELIG—The Cowboy's Strategem, drama, 995.

FRIDAY, JULY 29, 1910—4 REELS

EDISON—An Unexpected Reward, drama, 750.
Bumptious As An Aviator, comedy, 250.
KALEM—Pure Gold, Western drama, 960.
PATHE—Tommy Gets His Sister Married, comedy, 850.
VITAGRAPH—Uncle Tom's Cabin, Part II., Southern drama, 1,000.

SATURDAY, JULY 30, 1910—4 REELS

ESSANAY—Broncho Billy's Redemption, Western drama, 950.
GAUMONT (Kleine)—The Sculptor's Ideal, drama, 530.
The Forbidden Novel, comedy, 440.
PATHE—Cagliostro, drama, 1,000.
VITAGRAPH—Uncle Tom's Cabin, Part III., Southern drama, 1,000.

GAUMONT.
(George Kleine.)

"AN ANGLER'S DREAM."—Presenting beautiful out-of-door scenery enlivened by the presence of a band of dainty dancing girls.

Reciting the grotesque dreams of a fisherman who was unfortunate enough to fall asleep while enjoying the gentle sport of angling.

He is captured by a school of fish and suffers at their hands (or fins is a more proper word), the very hardships they would have suffered at his in case he had been able to capture them.

After torturing him in their happy, childlike, fishy way they hold deep counsel and decide to fry him in their huge spider. This is enough to wake any man. He awakens to find he has hooked a fish of such mag-

nificent proportions that it makes away with his line.

An odd effect is presented when a group of dancers perform upon the surface of a woodland lake with no visible support whatever.

"THE FORBIDDEN NOVEL."—A happy and decidedly animated discussion of the peculiar progress of painfully puritan people in the process of proving perfectly the pure principles practiced by them.

A young footman enters the servants' quarters reading a novel, which, despite the cook's curiosity, he keeps reading to himself. So engrossed is he, that he fails to hear his mistress approach, and when she catches sight of the book, she tears it away from him, and angrily rebukes him. In the privacy of her own

room she looks at the novel, and she commences to read to be discovered by her husband, who repeats her performance. He in turn is caught by his mother, who is eventually discovered by the old father of the household, who is so engrossed that the family, who have been waiting at lunch for him, investigate matters in a body when they discover the old gentleman reading for all he is worth. Like a lamb he is led out of temptation, and finally the forbidden novel is captured by the cook, who triumphantly stuffs it in her blouse.

"THE BEAUTIFUL MARGARET."—A burlesque on Faust, the well known play by Goethe. A rare comedy built upon that famous drama is bound to be a thorough success among the theatres.

The events that transpire in the drama are too well known to require reiteration here. All showmen and most auditors are familiar with the story. This makes the burlesque possible for without a common knowledge of the original drama a portion of the comedy would be lost.

The various parts are played by puppets in the hands of clever and careful operators.

"MAKING WOODEN SHOES."—It is possible to make so ordinary an incident as the shoeing of an ox or the producing of a wooden shoe into an artistic film.

This series presents the various stages of development leading from the block of wood to the finished shoe.

It is truly astonishing to note the rapid progress made by the rustic manufacturer with his exceedingly primitive tools.

The method of shoeing oxen by swinging them entirely free from the ground is a novel sight to any American audience.

The many industrial and educational films we have presented in the past have been especially popular because of the high artistic values attached even to the most commercial subjects.

"THE SCULPTOR'S IDEAL."—Replete with artistic poses and tableaux augmented in beauty by the graceful Grecian draperies.

Arias, a famous sculptor, was in want of a model but was not able to find the particular type he desired. One day in a vision he saw the girl he wished and resolved to find her. He forthwith set out on his search. He wandered through the Gardens of Cyprus without success, but at last, coming to the slave market was presented with the model that he sought.

He bought her, and hurrying home immediately commenced work upon the wonderful statue he had in his mind. A friend of his, however, calling upon him, fell in love with the maiden, and later, when in the act of declaring his love, was detected by the sculptor. Arias, enraged, ordered him from the house, and returned the model to the slave market. Later, the lover finds her there and purchases her freedom.

URBAN-ECLIPSE.
(George Kleine.)

"MEXICAN DOMAIN."—With deeply interesting views of Mexican daily life and traffic are interspersed pictures illustrating the varied recreations of a pleasure-loving people.

1. The beach of Vera Cruz. Mixed bathing. High diving—close and distant views.
2. The streets of Mexico and their traffic.
3. Parade in force of the fire brigade—engines, escapes, ladders and men.
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7. Recreation at Luna Park. Dancing. Various performances. Holiday crowds. Picturesque uniforms.

"THE ART LOVERS STRATEGY."—A pathetic story told in a happy way. It praises kindness without seeming to sermonize.

The struggles of artists are proverbial. In this case our hero, a young painter, has met with so much ill-fortune that both he and his sweet wife are in dire danger of starvation.

Daily he has visited the various art stores of Paris in vain attempts to market the products of his brush.

On the particular morning that our story opens the young husband starts upon his trying trip from one store to another. Now his wife, feeling she is adding to the burden he has to carry, resolves upon ending her life. Meanwhile, the husband succeeds in selling his first picture and hastens home to give his good

wife the news. He arrives to find a note bidding him a fond farewell. During this time the purchaser of the painting has providentially saved the wife from suicide and takes her to his home. The wife recognizes the picture as one made by her husband.

Then the philanthropist and his daughter plan a pleasant surprise for the young artist, presumably for the purpose of having some portrait work made. The wife is not informed of his promised visit. The meeting justifies all the care in arrangement.

KALEM CO.

"A DAUGHTER OF DIXIE."—The Kalem players in their work in the South during the past two winters have come so closely in touch with Southern ideas and ideals that their portraits of life south of the Mason and Dixon line are notable for their spirit and truthfulness.

The "Daughter of Dixie's" leading part is played by Miss Gene Gauntier, the popular heroine of the Kalem "Girl Spy" series, and it is the same sweet-faced, old-fashioned girl in hoop skirts whom we see in the "Daughter of Dixie."

The opening scenes take place just as the war was being declared. Miss Betsy, the heroine, has two lovers, one of Southern tendencies, the other loyal to the North. The Northern young man has been previously favored by the girl, but when he has announced his choice he is cast aside and leaves to join the Northern army, with the idea that his sweetheart is lost to him forever. As the was is about to close, however, the action brings his regiment into the neighborhood of the girl's home, and while on special duty he is pursued by Confederates and is forced to take refuge in the girl's house. The girl, wavering between love and duty, yields to the former and the fugitive is hid in an old linen chest and his pursuers turned off the track. He is captured later on, however, and is condemned and is about to die as a spy when the news comes that the war is ended. Convinced by the girl's interference in his behalf that she still loves him, he returns to her home and claims her hand. He is not wrong in his surmise. She loves him as much as before, and he is again accepted, although not before he and his former rival, the Confederate captain, have shaken hands and have pledged to forget the past and renew the friendship of the Blue and the Gray.

The picture is particularly notable for its beautiful photography and for the accuracy of its costuming and settings.

"PURE GOLD, or HOW A BROKER FOUND HIS FORTUNE IN THE WEST."—This picture is particularly notable for the strong contrast which is drawn between the up-to-date life in the Wall street district of New York and the frenzied mining camps of the West.

In the opening scenes are shown the offices of two lifferent stock brokers on the day of a panic. As the tape reels out from the ticker one man sees his fortune vanish, while in the other office the same ticker tells the story of an honest fortune lost. The loser is the hero of the story.

In the opening scene he had proposed to a swagger New York girl and had been accepted. The girl thought him to be as wealthy and prosperous as he was young and handsome. When he goes to her after the panic, however, and tells her he is a poor man with nothing to offer her but himself, the girl is not quite so enthusiastic as before; in fact, ends the engagement then and there, and the young broker, thoroughly disheartened, decides to go West and seek a new fortune in the mining camps.

The second period of the story takes us in the gold country. A new strike has attracted to the district all kinds and conditions of men. One of the best claims has been entered by an old prospector and his daughter, a plucky, attractive young girl of the typical western type. The good fortune is no sooner known, however, than their claim is jumped by a party of "rustlers," and they would have been in a bad way had it not been for the timely arrival of the young stock broker and his outfit. Of course the young broker wins the confidence of the father and daughter and soon is established on paying claims of his own. A lucky strike follows his efforts as well, and he determines to go back East and lay his new found fortune at the feet of his former sweetheart. But when he gets back East and sees how quickly the New York girl is willing to take him up now that his fortune has been re-established, and when he recalls the true friendship of the little Western girl in the mining camp, he experiences a revulsion of feeling and back to the mining camps he goes, there to claim the hand and heart of the little Western girl, whose love he finds to be the purest gold of all.

G. MELIES.

"THE WOMAN IN THE CASE."—The West Texas Borax Company is practically insolvent. John Graham, the president, has been unable to find the white mineral in sufficient quantities to satisfy the eastern stock-holders, and a letter from his partner arrives which brings the disagreeable news that their backers are about to back out, unless, in the language of Missouri, they "are shown" something.

Graham is in a quandary and appeals to his stenographer for advice. That young woman has had so little to do in the office that she is overcome with surprise and confusion.

The postman enters and hands Graham a letter and a package. Listlessly the president opens them, but his manner changes and he leaps to his feet with a whoop of joy. There is a chance of saving the company for the sample of borax is excellent and the letter which accompanies it reads: "Boraxville, Tex., July 2, '10. President, West Texas Borax Co. Sir,

am sending you sample of borax just discovered on my ranch. Will sell property at once for fair offer. Willis Johnson."

He and the stenographer rush to a map on the wall and find that Boraxville is not so far away. Graham leaves the room to prepare for his journey and a rival in business, Francis Murray, enters. He sends his card to Graham and while the stenographer is gone he looks about the room. The sample of borax attracts his attention and he discovers the letter which Graham has carelessly left lying on the table. Hurriedly he reads this, makes up his mind to possess the property himself and, when the stenographer returns, he tells her that he has no time to wait for Graham and rushes out to secure his automobile and race to Boraxville.

The quick-witted stenographer divines the situation and tells Graham when he returns. Graham has his horse saddled and rides away. On the way he is overtaken by the auto, and has little hopes of beating it, when it stops for gasoline. This gives him a brief advantage and he arrives in the neighborhood of Boraxville ahead of the car.

While he is riding along he overtakes two "greasers" who have just robbed a pretty girl of her purse. Graham is quick to the rescue, and engages in a hand to hand encounter with the two men. He succeeds in holding his own, when the auto approaches. The girl rushes to Murray and asks his aid, but he, seeing that Graham is being delayed, orders his chauffeur to proceed. Graham is forced to best the two Mexicans single-handed, which he does, and restores the purse to the young horse-woman.

In the meantime Murray has arrived at the ranch and upon inquiring for Willis Johnson, has been directed down the road which he had so recently traversed.

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He drives back and comes upon Graham escorting the young woman home having given up hopes of seeing the unknown Willis Johnson ahead of his rival. He is surprised when Murray rushes up to the young woman and makes an offer for the borax property and more surprised when the young woman announces that she is Willis Johnson. When Graham tells her that he is also negotiating for the property, she informs him that she will sell to no other on account of his gallant conduct in rescuing her. She also denounces Murray for his cowardice and greed, and the discomfited rival sulkily enters his car and is driven away, while Graham progresses happily in his role of cavalier and magnate.

PATHE FRERES.

"BREAKING UP ICE IN FINLAND."—The port of Helsingfors is in the grip of ice and frost, and a wide expanse of frozen water meets the eye with vessels held fast in the ice. Great icebreaking vessels swing slowly out of the port, plough through the frozen field and masses of splintered ice fly on either side of the thin furrow of water left in the wake of their stern. The icebreakers' work is not yet finished, however, for ships caught in the ice have to be assisted and towed back to dock.

"GETTING EVEN WITH THE LAWYER,"—Herbert Brief is a successful and respectable lawyer. He has fallen in love with Norah, the daughter of parents, who look upon him as a model of all the virtues. Norah, however, against the wishes of her parents has a great liking for Fred Dauber, a penniless artist. Dauber has a lady friend, who, like himself, is a student of art. To her he confides his troubles and begs her to help him. She agrees, and a note is dispatched by her to the barrister. In it she professes

her admiration for his eloquence and makes an appointment to meet him after he comes from court. Herbert meets her and is persuaded into going to her studio, where he is lured into posing as a model in fancy dress. Other students come in, and when the fun is at its highest Norah and her parents enter. Bitter is the disillusion of the latter as they gaze upon their prospective son-in-law and his company, and Dauber seizing his opportunity obtains the consent of Norah's parents to his marriage to their daughter.

"ON THE ETHIOPIAN FRONTIER."—The first picture has been taken on a feast day, and a group of savages seated around a fire and hacking at the meat taken from the roast is clearly shown. Then follows a remarkable picture. A number of birds are devouring the remains of a hippopotamus, when a sportsman take aim at one of them. His shot reaches its mark, but before his attendant can reach the "game" a crocodile has seized the wounded bird as it lies on the bank and carried it off. Turning from this scene we come upon a more novel kind of sport, which is none other than the native method of spearing fish, extremely fruitful, and very interesting to watch.

"DETECTIVE'S DREAM."—Padlock Soames, famous detective, worried by his non-success in the capture of Slippery, the notorious thief, falls asleep and dreams that a defiant challenge by the criminal to catch him meets his eye in the columns of a newspaper. In his dream the detective believes himself to be possessed of a magic mirror on the surface of which is reflected every action of the thief; that he accepts the challenge with equanimity, and that by means of this valuable glass he is enabled to baffle Slippery in every ruse which he adopts.

Physically, however, Padlock finds he is not a match for the agile thief, and although he engages in several struggles with him, one of which takes place on the surface of a broad sheet of water, he is in every case

MELIES RELEASES

July 28, 1910

THE WOMAN IN THE CASE

How a Borax Company on its Last Legs was Saved by a Beautiful Woman's Discovery

August 4, 1910

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disgusted to find himself suddenly grasping nothing more material than air, or some portion of clothing left in his hands by the wily thief. Exasperated, he loses his calmness, allows an angry ejaculation to

break from his lips, and awakens with a start to find out the whole affair is a dream.

"TOMMY GETS HIS SISTER MARRIED."—Alas! poor Gwendolin, she cannot marry the man of her choice and she won't marry the man of her father's

picking, and things are in a bad way in the household of Laff. Needless to say that Gwendolin is meeting Archibald clandestinely near the pines, and one sweet day Tommy Laff intrudes his roguish self into their midst, as 'twere, and finding them saddened by the

news that John Bowlimbs, the father's choice for a son-in-law, is about to arrive, he announces a plan to rescue the languishing damsel and the love-lorn youth from their unhappy position.

In the next scene, John arrives. He has been well named. His legs give evidence of the fact that he was brought up on a barrel. John's reception is varied—by the parents' cordial, by the young lady decidedly frigid and by the youngster with vociferous delight. Speedily follows the greatest series of heart-breaking, side-splitting episodes that ever the mind of young America devised for the discomfort of others. The power of resistance in John, however, seems inexhaustible, and it is only when Tommy rushes to the street and calling

the nearest police officer tells him that there is a crazy man upstairs that the persistent spirit of John is overcome. Between John and the officer of the law ensues one of the prettiest rough-and-tumbles ever witnessed, in which the combatants roll all over the floor in the hall, on which Tommy has thoughtfully spread strip after strip of sticky fly-paper. Once John is out of the house quiet reigns again, and Archibald arriving at this opportune moment, presses his suit with better success, as the distracted father is now willing for anything for the sake of peace. Tommy is always welcome now at Archibald's.

"CAGLIOSTRO."—The picture opens with Cagliostro in the laboratory of the alchemist, Athlotas, his instructor in magic. The latter predicts to his pupil

that his fate is interwoven with that of a Gypsy girl, Lorenza. Cagliostro first meets her in a cafe, where he picks a quarrel with the Chevalier D'Oisement, who is conversing with her and wounds him in the duel that ensues. Lorenza tries to intervene between the duellists, but Cagliostro by mesmeric influence forces her to be still, and after carries her to his home, where seeing that she is an excellent hypnotic subject he compels her to act as a medium. Lorenza predicts the French revolution and the death of Marie Antoinette. Cagliostro aided by Lorenza gains celebrity and repute, and is commanded to give an exhibition of

his magic before the King, Louis XVI and his Queen, Marie Antoinette. The latter delighted with the strange wonderful things, requests to be allowed to read her own future in the crystal. Cagliostro refuses, but is compelled to obey the Queen's command, and raising the glass to her eyes she reads in it the story of her doom. The King, wild with anger, orders him to be seized, and at the same moment the chief

of the police appears to denounce him. The Chevalier D'Oisement had not forgotten Cagliostro, and after obtaining proof of his magical practices had finally accused him to the chief of the police as a sorcerer. In his cell Cagliostro is haunted by visions of the marriage of Lorenza to the Chevalier, and this remarkable man, who really loved the Gypsy girl passionately, seeks relief in death by means of a poison ring rather than wait for the judicial sentence of death, which in that prejudiced period he felt sure would be his fate. The character of Lorenza is portrayed admirably by Mlle. Napierkowska, the graceful dancer of the Paris Opera House, whose previous appearance in filmdom was as the messenger in Cleopatra.

SELIG POLYSCOPE CO.

"A MAD DOG SCARE."—Josiah Brown and a few of the small town lights are seated in front of the village grocery arguing the merits and demerits of the present Congress when their attention is called to an article in the "Weekly Bugle" just published, warning the populace to beware of mad dogs. Each of the four remembers seeing the dogs in question and begin to feel shaky. A city chap, a drummer from the East, who had arrived the night before, sees an opportunity to wake up Sleepy Hollow and at the expense of the

superstitions of the corner grocery clientele. Accordingly he enlists the services of the town pump comedian and they tie tin cans to the two most ferocious looking dogs in the village who at once start on a rampage, running over people and creating more excitement than a circus parade in Mudville. Josiah big and fat was a special mark for the frenzied dog and in the excitement loses a half yard from his trousers. He is more than sure that he was bitten. The whole town is in a turmoil. Going home, the family fly from the house, finally almost exhausted from excitement, he is roped by the populace and tied on a chair. The town constable set as a death watch to see that he does not chew the ropes off. The dog is killed and shipped for examination. Three days later a telegram is received that the dog had no hydrophobia, but only suffering from a case of fleas. Joshua is released amid general tumult and returns to the fond embraces of his family.

"A SLEEP WALKING CURE."—A spinster hits upon a plan to cure sleep walking. Accordingly places a tub full of water at the foot of the stairs. Everyone falls in but the right one. Finally it serves to catch a burglar and proves the efficiency of the old maid's idea.

"THE COWBOY'S STRATAGEM."—Bob loves Mab and his love is returned, but as usual, the course of true love fails to run smooth. Bob and two of his cowboy friends go on a fishing and hunting trip in the Platte River bottoms. On their way they stop at the Post Office. An eastern lady cut horseback riding stops to ask Bob for directions, Mab sees Bob apparently paying marked attention to the lady. Her jealously is aroused. Bob follows her home, explains, and the cloud blows over. Bob pops the question, Mab accepts and the ring is given.

The Eastern lady's horse runs away with her, Bob makes a heroic rescue and Mab for the second time in one day finding cause for jealously, returns Bob's ring and goes away in anger. Bob's companions come upon a bear, and as Steve's gun fails to work, the boys return to camp and find Bob in a good humor to vent his anger on a bear or anything else that will prove an outlet for his feelings.

After finding and shooting the bear, Bob hits on a happy scheme to square matters with Mab and it is this plan that gives our picture story its name, "A Cowboy's Stratagem." It's a "corker" and for genuine merit and scenic environment will be found a true Selig, consequently in a class by itself.

VITAGRAPH CO.

UNCLE TOM'S CABIN.—Part One.—The incidents of this story are some of those preceding and leading up to the civil war in 1861 and the Declaration of Emancipation.

The central figure in the drama is Uncle Tom, a slave in the possession of the Shelbys of Kentucky. Tom is a peculiarly extraordinary character possessing all the virtues and none of the bad qualities of his

race, a possession brought about by a gradual realization, absorption and practice of Christian principles through a close study of the Bible.

To the Shelbys he is an invaluable asset, because of his honesty and trustworthiness. Mr. Shelby, although owner of vast estates, has become greatly involved in debt, as is often the case with aristocracy. His notes have come into the hands of a slave trader named Haley, who presses Shelby for money long overdue. While visiting Shelby on one of his periodic "duns," he agrees to purchase "Uncle Tom" and Harry, a child of a quadroon, Eliza, Mrs. Shelby's maid.

It is a hard bargain, but necessity, which is apt to drive to extremes, succumbs and the deal is made. Eliza overhears the transaction, and, loving her child with all her heart, decides to flee with him to the Ohio side of the river. She escapes from the house during the night, goes to "Uncle Tom's" cabin and tells him and his wife, "Aunt Chloe," all about her trouble, and also Tom has been sold to the slave dealer, and advises him to get away while there is yet time. Tom, feeling it his bounden duty to live up to the tenets of his sale as well as his own conscience, refuses, but blesses Eliza and wishes her Godspeed.

When Haley discovers the flight of Eliza he is frantic, and, calling into service some of Shelby's slaves and the ever-ready bloodhounds, he starts in pursuit of his prey. Eliza has made her way with her dear little Harry clapsed to her bosom to the banks of the Ohio river in a driving snowstorm, with the piercing cold winds carrying the baying of the bloodhounds to her ears as they follow mercilessly in her tracks. The ferryboats are not running, and the boatment who usually ply their traffic across the river are afraid to encounter the fierce storm and the ice floes at the risk of their produce and their own lives.

Spurred on by mother love and courage born of liberty and protection of the helpless, Eliza unhesitatingly jumps down the river's bank onto a large cake of floating ice, which rafts her down the stream, then from one piece of ice to another she leaps like a deer until she reaches the Ohio side of the river, where she is assisted up the bank and seeks shelter for herself and child.

Haley and his negro aides are baffled in the capture of their quarry. Haley is furious; the negroes delighted, and while Haley goes to the tavern to appease his wrath the darkies show their pleasure in fits of laughter, and return to the Shelby place to report Eliza's escape. Haley, after a night of it in company with Marks, the lawyer, and Tom Rorer, a human bloodhound, goes back to take possession of "Uncle Tom," by the sale of whom he hopes to make up the loss of Harry.

Uncle Tom, after a last farewell to his wife and little pickinnies, and a hearty good-bye from young "Mars" George Shelby, who promises he will purchase "Tom" himself some day, gets into Haley's wagon, shackled hand and foot, with a sad heart but Christian resignation, bids farewell forever to his old Kentucky home.

"UNCLE TOM'S CABIN."—Part Two—Haley, with Uncle Tom and his other slaves, boards the steamboat and starts down the Mississippi for Louisiana. On the boat going home from a visit to Vermont is Mr.

Augustine St. Clare with his little daughter Eva, a beautiful child of delicate temperament, and a maiden aunt named "Miss Ophelia." On the way down the river poor Tom makes himself helpful and cheerfully obliging to everybody, lending a hand with the freight and saying a kind and courteous word whenever spoken to.

Whenever he can find time he reads in his laboring way his Bible which is a source of great comfort to him. Eva is especially attracted to Tom. He has his pocket stored with odd toys of his own manufacture which furnishes her great amusement during the long and tedious progress of the boat. One day Eva falls overboard. Uncle Tom with unhesitating courage jumps into the river and brings her safely back to the boat.

This cements her attachment for Tom. She begs her father to buy him for her own. The father, always ready to satisfy her every wish, makes a deal with Haley, and Tom is purchased for Eva who makes him her companion and attendant. "Miss Ophelia," although a Northerner, is shocked at the readiness with which Eva associates and confides in Tom, but as she learns afterward it is not misplaced and well deserved.

The St. Clares arrive at their home in New Orleans. Tom is initiated as a member of the household and while officially the coachman he is personally the body guard of Eva and he is her constant "fides achates." We can see the sensitive nature and constitution of the child gradually succumbs to the climatic changes and the rackings of the severe cough and cold which has settled upon her lungs. Her father decides to move the family and household to his country home, where he hopes Eva will improve and get well.

It is here we are introduced to "Topsy," a coal black little negress whom St. Clare buys for "Miss Ophelia" to call her own and bring up in the way she would have her go. From this time on to the close of the film "Topsy" is a noticeable and amusing person.

For two years Uncle Tom's life with the St. Clare is an uninterrupted dream, excepting the thoughts of his separation from his dear old wife and his children. After two years Eva's illness becomes so bad she appears to be undergoing a process of translation and looks more like a vision of immortality in the midst of mortal things. Often she talks with Uncle Tom about Heaven with an understanding that makes Tom think, and everybody else for that matter, that she is not long for this world. These suppositions are well founded, for it is not long before Eva is seen on her bed surrounded by her parents, Aunt Ophelia, Uncle Tom and the servants of the family. She bids each one good-bye, giving each some little keepsake, then peacefully passes away to join the other angels in Heaven.

"UNCLE TOM'S CABIN." — Part Three. — The sorrow following the death of little Eva has scarcely passed when the house of St. Clare is again thrown into mourning by the death of Mr. St. Clare, who was stabbed while trying to stop a quarrel between two men. Mr. St. Clare had promised Uncle Tom his freedom, in anticipation of which he is inspired with new hope and great ambition to work for the liberation of his wife and children, but all this is doomed by his master's untimely end, and all the servants of the St. Clare place are sold to speculators and other masters.

Tom is sold to Legree, who is brutal in the extreme, and treats poor Tom with little less consideration than a dog. Legree has established as his mistress Cassie, a quadroon slave, whom he treats as badly as he dares, for she has a strong influence over him and despises him with a heartiness that she cannot hide. One day, working in the cotton field, Cassie

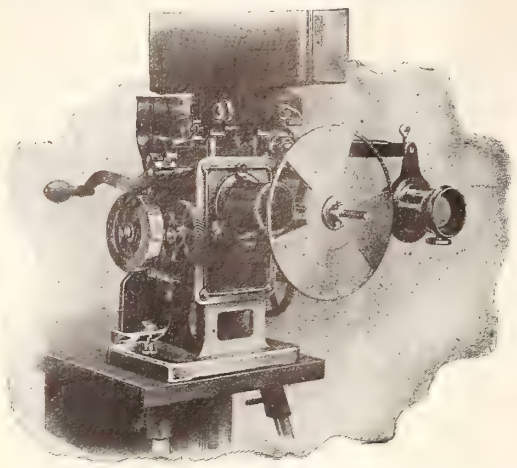
meets Uncle Tom, and is impressed by his generosity and gentleness of spirit and his all-abiding faith in God.

At the same time Legree bought Tom he bid in a young mulatto girl named Emmeline, whom he also introduced into his household to displace Cassie, whom he tries to relegate again to the cotton picking rank of slaves. Emmeline likes Cassie, abhors Legree, and keeps as far from him as possible. Tom is subjected to every sort of indignation and uncomplainingly does his duty. It is not until he is asked to flog a poor slave girl that he refuses to obey his master, and is himself unmercifully whipped by Legree and two of his slaves.

Cassie finds life with Legree unbearable, and hates him with an indescribable intensity. She plans to accomplish escape for herself and Emmeline, and asks Uncle Tom to go with them, but he refuses to leave while others suffer for no more reason than himself. Cassie plays upon Legree's superstition and fear, in reality, he is an arrant coward, and she makes him believe there are ghosts in the garret of his house, and when she and Emmeline take flight and he pursues them with bloodhounds and slaves, the women retrace their steps, after passing through the swamps to throw the dogs off the trail, and return to the garret, where they remain for three days and make good their escape when favorable opportunity presents itself after Legree has given them up as gone.

Legree, filled with rage, for want of better excuse accuses Uncle Tom of knowing something about Cassie's escape and being party to it. Tom denies that he had any hand in it, and refuses to reveal his knowledge of it. Legree vents his spite and cussedness by administering a severe beating to Tom and felling him with a severe blow.

Young Shelby, who promised Tom at the time his father sold him to Haley that he would repurchase him as soon as he could, now comes to Legree's place to buy him back. Too late! Poor Tom has gone to his eternal freedom to dwell with his Master, Who makes no distinction in color, creed or class and prepareth a place for all those who love Him and keep His Commandments, and of Whom Tom was a faithful disciple.



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BIOGRAPH CO.

"THE CALL TO ARMS."—No period of the world's history is so attractive as the Mediaeval. It was so fraught with picturesque romance that the mere mention conjures up thoughts of brave warriors, noble women, love and sacrifice. But as in every other time the good had always to battle with the evil. The moral of this Biograph production is the powerful influence of covetousness. When cupidity is aroused there is seldom any counteracting element in the human make-up strong enough to dispel it. Hence it was that when the Feudal Lord and his bride were visited by their cousin at a time when this Lord was presenting to his bride the family heirloom—the Great Ruby of Irskaat, the cousin coveted it, and was determined to secure it. The lord receives a call to arms, and in this the cousin sees a way to achieve his design. The lord, however, appreciating the danger of leaving this valuable jewel unguarded, buries it in a secluded part of the grounds. His soldiers now assembled, he departs, leaving his wife to the care of his trusted servants. No sooner has he left than the cousin returns with the subterfuge that he will stay at the palace guarding the wife until the lord's return. This the wife at first appreciates, believing his tender well meant. Surreptitiously he rids the palace of the servants, placing his own in their stead. The poor woman is now in the absolute power of this despicable villain. By entreaties and threats he tries to make her divulge the whereabouts of the ruby, but he finds her adamant. Not wishing to use violence, he will pursue another course—flattery and wine. While he gets the wine, the wife writes a note and dispatches her page, whom she discovers in the garden beneath her window, to her husband with it. Off the page goes on a mad dash, only to become exhausted before the end of the journey. Meeting a band of gypsies they give the boy refreshments. The drink induces sleep and when the boy awakes he finds several hours have elapsed. Arriving at the lord's tent, he delivers the missive and the lord leaps into the saddle and dashes towards the palace. In her endeavor to keep the traitorous cousin at bay the wife has accidentally fallen headlong from one of the parapets of the palace to the walk below. Out rushes the cousin, only to find that the fall resulted fatally. He carries her inanimate form in, and now he fully realizes the enormity of his deed and falls cowering at the foot of the altar in the little chapel. At this moment the lord dashes up. Entering, he finds his wife cold in death. Stunned for a moment, he rushes into the next room, where the cousin grovels, with one object in mind—vengeance.

"UNEXPECTED HELP."—We should not place too much confidence in our will power, by going too close to the edge of propriety, feeling sure of our power of resistance. While the spirit is willing, the flesh is weak, but our will may most time whip the flesh to be submissive to the spirit, still conditions may occur to make us helpless tools of our inclinations. Hence, absolute avoidance is safer than power of resistance. John Bradley is a trusted clerk with an oil company. Enjoying a fair salary, he is comfortably fixed in a modest little village home with his wife and two small children. Starting from home in the morning he is accompanied by the two little ones, who always looked forward to each morning's scamper in the hills with pleasurable anticipation. He is met at the office door by the manager and handed a large sum of money, with instructions to carry it to the bank. This is witnessed by a well known gambler of the town, who, being in hard luck, resolves to get that money by hook or crook. Making a short cut across the little town, he manages to intercept John on his way to the bank, and in the course of their conversation invites him to have a drink, as it is half an hour before the bank opens. The invitation is accepted and while in the saloon the gambler tries to inveigle John into a game, but here his will serves him and he resists the fascination. However, he drinks at the serving of the gambler and is the next moment sitting helpless in a chair. The drink was "fixed." When he awakes they all pretend he lost the money at the card table. The influence of the gambler makes this story believed even by the United States marshal, to whom he appeals. The poor wife is beside herself with grief when John tells of his misfortune, so she goes about the town imploring her friends' aid in her husband's behalf. They, of course, have heard such stories before, and give her little heed until she meets the parish priest and his assistant. They listen to her tale of woe, and having on them pistols, which they carry for protection while passing over the hills, feel sure of getting at the truth of the situation with these terrifying implements. Making their way to the saloon, they take the gambler unawares. Under the menace of these two big six-shooters, his hands go up, and while his assistant and the wife hold the guns the old priest searches the gambler, regaining the purse of money intact. This the wife joyously carries to her husband, who takes it off to bank. The old priest, however, admonishes John, warning him to avoid such chances in the future. It is needless to say that John has been taught a lesson.

EDISON MFG. CO.

"PEG WOFFINGTON."—The stage has given us throughout the centuries certain characters whose names are household words. Peg Woffington lived and delighted the public over one hundred and fifty years ago, yet the charm of her personality has kept her memory bright up to the present generation. Peg was beloved by many men, yet Cupid's darts had failed to pierce her heart. Many offers were made to her and all were rejected until the incident of the present story.

Two men, Sir Charles Pomander and Ernest Vane, both fall in love with Peg at the same time. Pomander's offer, on account of the manner in which it is made, Peg resents as an insult. Vane's, on the other hand, is agreeable to her, for she falls desperately in love with this handsome young country gentleman.

All goes well, and Peg thinks Vane's love is honorable and that he intends to make her his wife. Great then is her surprise when, at a banquet given in her honor at Vane's home, Mrs. Vane unexpectedly arrives. Peg, not knowing who she is, and seeing the strange woman rush into the arms of her suitor, asks: "Who is this woman?" "This is my wife" is the reply which transfixes Peg as if she were struck by a thunderbolt. Mrs. Vane asks her husband to introduce her to the company and he tries to give some excuse. Peg, concealing her feelings beneath a brave air, steps into the breach and introduces the entire assemblage, saving the day for Vane and permitting the company to withdraw gracefully. Vane tries to explain matters to Peg and suggests that they elope, but she spurns him and his offer. Pomander, seeing the breach between Vane and his pretty, charming wife, attempts to make love to the latter and receives from her the same treatment that Vane did from Peg.

In his anger Pomander tells Mrs. Vane of the attentions which her husband has paid to the famous actress, Peg Woffington. He then withdraws. As Mrs. Vane is about to leave the room Peg and Vane enter. They do not see her as she is in the doorway. Vane is pleading with Peg to go away with him. The scene is interrupted by Mrs. Vane coming toward her husband and, after upbraiding him, fainting in the midst of her angry outburst. Peg views the scene before her with mingled emotion. She still loves Vane, though she has rejected him, and sneers somewhat at the sentiment of the wife.

We next see Peg in the green room of a theatre trying to study the lines of her part. Mrs. Vane is ushered in and pleads with Peg to give up her husband. Peg at first is inclined to be cold, and the other woman sobs in her despair. Peg is moved to pity and, taking Mrs. Vane in her arms, she promises that she will help her. The question now is how a reconciliation can be effected between Vane and his wife. A brilliant idea suggests itself to the mind of Peg. She writes a letter to Pomander under Mrs. Vane's signature, in which she asks him to meet her (Mrs. Vane) at the rooms of Triplet, the playwright, at two o'clock the following day. Mrs. Vane objects to the sending of this note until Peg explains the nature of the trick. Peg writes another letter to Vane, telling him that if he wishes to save scandal to his name he will be at the rooms of Triplet the following day at two o'clock. This letter is signed, "A Friend."

Mrs. Vane now becomes a willing confederate of Peg's. Triplet, by the way, is a poor playwright with whom Peg has made an appointment to read one of his tragedies. His home is in a garret, and Peg comes there the next day before two o'clock for a reading of the play. We see the generosity and bounty of Peg in the way in which she relieves the distress of Triplet, his wife and children, and makes the poor man happy, for the moment at least. When Triplet finishes reading his tragedy Peg expresses her delight with it, and indicates to him that it is a work of art. At this point Mrs. Vane arrives, and Peg explains to Triplet that she wishes to receive some friends in the room. Triplet withdraws. Peg disguises herself in Mrs. Vane's cloak and sends Mrs. Vane out of the room.

Having received their separate letters the men concerned arrive in proper order. Pomander thinks he is making love to the wife of his friend and is becoming very ardent in his declarations when the indignant husband dashes into the room. The two men are about to fight with swords, when Peg casts off her disguise and brings each man to a full realization of the error of his ways. Vane, who has learned to value the affeciton of his true wife, is happy when she comes to his arms, and Pomander, the foppish villain of the story, is politely shown the door. Happiness comes to all save Peg, whose heart has received a wound which only her great ability as an actress enables her to conceal.

This story is a splendid vehicle for comedy, pathos and dramatic climax. None of these elements have been neglected, and every detail of the picture is splendidly depicted both from a photographic and dramatic standpoint.

"AN UNEXPECTED REWARD"—In this picture little Dan Cupid plies his trade beneath Southern skies and waving palms, and in such a dainty and fascinating manner that one almost feels the soft balm of the tropical breezes; while the faint scent of roses and violets might almost be felt creeping from out of the canvas of this charming love story, "The Unexpected Reward," which happened one day in spring when a fair pink and white miss had reached the alluring age of sweet eighteen. Upon her birthday her father presents her with a beautifully carved bracelet. Scarcely have the blushes of pride died away when a dapper young suitor for her hand arrives with an invitation for an auto ride to the seaside. Soon the gay party arrives at the beach. An hour has scarcely passed before the young miss and her girl friend are disporting themselves in the water.

Suddenly the father hears a cry of alarm! Yonder, far out at sea, his daughter is waving signals of distress and is being swept farther and farther seaward by a heavy undertow. At once the fond parents turn for help to the girl's suitor, but he fails to be equal to the occasion. Fearing for his own safety he refuses to go. A stranger hears the appeal for aid and seeing the dangerous position of the girl, in a moment strips of hat and coat and dives head first into the water from the pier. The long, steady strokes of the swimmer soon prove to the frantic mother and father that he will reach the girl in time. The surf is stronger than they reckoned, however, and before the swimmer can reach her side she gives up from sheer exhaustion and sinks beneath the waves. A moment of despair and then the watchers on the shore see the rescuer dive under the water and bring forth the limp body

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POSTERS Four colored. Carefully drawn. Your Exchange has them.

to the surface. After a hard swim back to shore willing hands drag them both to safety.

An hour later the girl has revived and the party is returning home when the daughter discovers that she has lost her bracelet. This fact comes to the ears of her brave rescuer, and he decides to recover the lost article if possible. He succeeds in doing so, too, after numerous dives around the spot where she sank and where the bracelet had fallen from her wrist in her struggle for life. Needless to say the bracelet is returned to the fair owner, greatly to the chagrin and anger of her cowardly suitor, who quickly sees that the hero of the seaside is fast holding full sway in the thoughts and mind of this fair miss of eighteen.

The cowardly gallant decides to humiliate his proud rival before the eyes of the girl at the earliest opportunity, which chances to be the following day. While out driving with the young lady they chance to meet the finder of the bracelet and, driving up to the curb, the dainty miss insists on again thanking her rescuer. The jealous suitor succeeds in humiliating his rival so that hot words are exchanged, and in a fit of rage at the fond admiration for the manly young fellow which the girl so plainly shows the coward raises his whip to strike. The next moment it is wrenched from him by fair hands, and sweet young lips, hot with anger, politely inform him that he may drive on alone, which he does in a towering rage. Her hands are placed in that of her hero—a quick glance of love, and he knows that all is well for him.

A few days later little Dan Cupid inveigles the two into a visit to a shady nook in the garden by the fountain; and what the fishes saw they never told, but the bees among the flowers heard the faintest sound of a kiss and only buzzed the louder to drown the sound of others that they knew would follow.

This picture is a dainty, simple love story of beauty and charm, and brings back to us all the memory of the days when we were sweet eighteen and brave twenty-one and life had a kiss waiting for us somewhere at the close of the long summer day.

"BUMPTIOUS AS AN AVIATOR."—Our amusing little friend Bumptious again makes his appearance, and shows his versatility by entering the field of aeronautics. Needless to say he starts in with his usual unlimited confidence, and in the course of the picture again illustrates humorously the adage that "Fools rush in where angels fear to tread." This time it is not a matter of expense which starts him on the road to a conquest of the air, but the seeing of the successful flight of one of the world's famous aviators. The expression of wonder and amusement from his wife and other of the town folk naturally jar upon his sensitive nature, and he assures them that the whole thing is very simple and that he could probably do better if he tried.

He does try, and succeeds in building a most simple and artistic looking aeroplane of his own, which after a private view by his particular friends is taken to a roof top and poised for flight. Of course a large crowd gathers, and after a brief dissertation on the beauties of his own machine little Bumptious takes his seat and starts the machinery. To his delight the aeroplane flies over the edge of the house and sails off into the ambient atmosphere. What he does not know is that far above him in the blue sky floats a big balloon, from which dangles a rope with an anchor is caught at the end of it, and that this anchor is caught in the top of his aeroplane and had gently but firmly assisted in its launching. His friends take in the situation and it causes them great joy. We see successive views of the areoplane dangling from the balloon and the perturbation of the two balloonists above, and finally of little Bumptious dangling from the front of the aeroplane in midair in a vain attempt to reach the ground, hundreds of feet below him. His motor spins the propeller around aimlessly in the air above him, and the next thing we see is a sudden descent. He lands in a heap in a grassy place, fragments of the ruined aeroplane strewing themselves over him in wild disorder, and this is followed by the alighting of the two ballonists close by, who no sooner strike terra firma than they proceed to wreak revenge upon the cause of their trouble, who is struggling to free himself from the debris. Their anger is so great that while they are engaged in pummeling our somewhat stout friend Bumptious they fail to note that their balloon has sailed away and left them; but they take it out of him finally and with such a thoroughness as to give him ample cause for the discouragement which is apparent when we see him limping home through the sunset, down and along a stretch of country road.

If Bumptious previous predicaments have been laugh provcking, the present picture must surely be counted in vaudeville parlance "a riot"; and were any evidence needed to prove that the Edison Company is producing the brightest and most original comedies of the day this picture should offer it and settle the question.

ESSANAY FILM MFG. CO.

"A FAIR EXCHANGE."—Here is a scream comedy film, typical of all the Essanay's hilarious laughgetters.

The story starts with an accident in the kitchen of Dr. Nokure's home, when a water pipe bursts. Bridget discovers the leak and hurries off to tell her mistress about it. After further examination on the part of this latter and the cook Mrs. Nokure does the next best thing in telephoning to the plumber, advising him to rush somebody up to fix the pipe immediately.

Mr. Plummer calls out his force of able men and tells them to hurry up to the doctor's house. "Just take your time about it boys—we need the money." With significant nods the little army of six plumbers hurry out to the scene of action.

When they arrive they investigate the leak, merely a small crack above the hydrant, and go into consultation as to how it can best be fixed. During this important prelude to the actual work "Shorty" is rushed out to a nearby saloon for beer. Finally all agree it will be necessary to begin somewhere in the parlor and there they go and begin rummaging lazily about the

room, tearing up the carpets and otherwise destroying order in the house. Mrs. Nokure finally finds them loafing on the job and sends them back to the kitchen. Then she calls up her husband and informs him about what the plumbers are not doing.

In the kitchen Mr. Plummer's force contrives to do everything but mend the leak in the pipe, but when Dr. Nokure comes on the scene every plumber's son of them is working with all his stored up energy. The doctor, however, is finally soused with a spray from the leak and beats a hurried retreat. However, there is an end to everything and after four or five hours of pottering around and killing time, the leak is mended and the robbers make their departure to report to their chief.

The next day Doctor Nokure is enraged when he scans the figures of the plumber's bill. The whole amounts to some $411.44. The doctor takes his

troubles to the plumber but this individual argues that the figures are correct.

A week later Mr. Plummer limps into his office and drops weakly into a chair. He is suffering with all sorts of pains and when his wife enters a few minutes later she immediately advises him to go see a doctor. "Ah." thinks he, "here's a chance to get some money on that bill, or at least get my money's worth!"

He is helped into the doctor's office by his wife and a clerk and the doctor hurriedly makes an examination. During the course of the examination the doctor is planning a brilliant stroke for revenge and, calling his assistant aside, he tells him to hurry out and bring in a force of some six or seven medical students.

Then Mr. Plummer is forced into the operating chair bound and gagged and strapped securely, while the doctor and his assistants get busy. Before the job is through Mr. Plummer has received all sorts of treatment, good and bad, from the pulling of a tooth to a shoe shine. He leaves the place swathed in bandages and is advised not to become excited at anything on the penalty of death.

A week later Dr. Nokure delivers his bill for the sum of $411.44 with a carefully itemized list, which is exceedingly humorous in itself. He is about to storm out of the office, but remembers he must not get excited so he goes peaceably and enters the doctor's office to make inquiry about the bill.

The two men argue, then exchange bills. The accounts balance. Seeing the humor of the situation both burst into hearty laughter.

"A PERSONAL MATTER."—Here is an uproarious little comedy farce which should tickle the risibilities of the most particular and critical people. It is released with "A Fair Exchange" and completes a reel of excellent comedy film.

Our hero Henry has been into mischief again as we are informed when he does a few capers over a certain personal advertisement which he has clipped from the newspaper. This item reads:

"Will gentlemen in light checked suit, white derby hat, Main street car, Tuesday afternoon, meet lady

in pink at the fountain in the park, Wednesday at 4 o'clock?"

Now, Henry was the chap who had met the lady on the Main street car at the time specified in the note and he recalls now with joyous recollection that happy meeting. However, further than this we are not told what occurred but the case is clear; Henry is wanted to be seen again by this fair lady.

Mrs. Henry comes into the room as Henry is clipping the item from the paper and notes with suspicion his happy smile. She demands an explanation and he gives it to her in the statement that he has just discovered a bargain in his choice havana cigars. This satisfies his wife for a time and Henry hies himself off to the bedroom to make ready for the meeting in the afternoon.

Dragging out his checked suit and derby hat, he hurries to the kitchen, puts an iron on the stove and proceeds to make creases in the trousers. His wife, however, is unable to contain her suspicion and goes out to purchase a newspaper which contains the personal.

During her absence Henry busies himself fixing up his clothes, but as he is in the midst of this process the telephone bell rings and he hurries out to answer it. While he is gone a tramp steals into the kitchen, purloins the suit, the derby hat and other of Henry's attire and makes away with them.

Henry returns and finds the suit gone and realizing that he cannot now keep the appointment he dons his business suit and goes to his office.

The tramp in the meantime has found the personal in the coat of the light checked suit and resolves to keep the appointment with the lady himself. But at the appointed time Mrs. Henry comes on the scene and what follows is sad to relate for the tramp. Henry has come on the scene and rescues his frustrated wife from police, after she has discovered that the gentleman in the checked suit is not her inconstant Henry. The tramp thief, however, does not get away so easy and after restoring the clothes to Henry he is taken away by various offiicers of the law.

"BRONCHO BILLY'S REDEMPTION."—This is an exceptionally strong story of life on the Western plains in the days of early settlement, when might was right, and when it took considerable nerve to be a bad man in the West.

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Broncho Billy, our hero in this instance, is a bad man of the first water, cattle rustler, black knight of the road, and his depredations number countless midnight

raids on stray cattle bunches, stage hold-ups in lonesome mountain passes, and a few "shooting-up" affairs. However, Billy's record is getting too strong for even the sheriff of the county and a posse is organized to take the bad man in his lair. Yet Billy does not lack friends as is evidenced by the following note from an unknown friend:

Friend Broncho: The Vigilantes Committee suspect you of cattle rustling. The sheriff is on your trail. You will stretch a hemp if you are caught. A Friend.

Words go a long way in the West and Billy, who has received the note at his shack saddles his pony and rides away.

An hour later he draws rein at a prairie schooner outfit, pulled up under the trees of a little grove, the horses cropping the grass round about and a sweet faced young girl cooking coffee over a campfire. In the wagon an old man is lying and he is informed by the girl that her "daddy" is sick. She offers Broncho a cup of coffee which he accepts with thanks, then mounts into his saddle and hurries on his way.

We return again to Millie Merrill, the girl of the prairie schooner, who has broken camp, hooked up the horses and is driving away. As evening comes on, Millie halts at the door of a shack, untenanted, investigates and finds it will prove habitable and more comfortable for her sick father. This latter has grown constantly worse and his exertion in getting out of the wagon has used up all his little strength. He drops in a heap on the shanty floor and the girl, apprehensive and worried, goes to the door and looks out. Just then Broncho Billy rides into view, she

EDISON FILMS

August 2d, 1910

With Bridges Burned

A novel subject, with an exceptionally strong plot, and as well worked out as any film that was ever released.

A young American business man, in the face of fearful odds, accomplishes almost the impossible in securing a big English contract, insuring his own future success and the happiness of his brave little wife.

Approximate Length, 1000 Feet.

August 5th, 1910

U. S. Submarine "Salmon"

Evolutions off Provincetown, Mass., June, 1910

A wonderfully interesting film. This is the largest submarine ever built and she is shown at sea in a series of thrilling maneuvers. Instructive as well as intensely entertaining.

The Moths and the Flame

The three charming daughters of an artist along in years fall desperately in love with a young German musician, whose room is across the alleyway. How they worshiped, how they met the object of their adoration, and how their hopes were shattered, you must see to appreciate. A most artistic comedy played with great finish. On one reel. Approximate Length, 1000 Feet.

HAVE YOUR EXCHANGE BOOK **"THE LADY AND THE BURGLAR"** RELEASED AUGUST 9th

Write about LOBBY DISPLAY FRAMES **Send for the "KINETOGRAM"**

EDISON MANUFACTURING CO. 73 LAKESIDE AVENUE, ORANGE, N. J.
90 WABASH AVENUE, CHICAGO, ILL.

signals him and turning his horse he hurries up to her. She explains, when they enter the shack that her father is in a very grave condition, that they are without medicine, and begs him to ride to town and fill her prescription. Broncho Billy realizes that to return to

town will mean his capture and death and he tells her so. However, he takes the prescription and says that if he cannot find another messenger he will go himself.

Billy rides off and comes across a Mexican. He explains to the latter and asks him to go to town for the medicine. The Mexican's eyes twinkle when he sees the silver and he nods his head, but as Broncho Billy rides away he tears the prescription into bits, pockets the money and goes away exultantly.

Some time later Billy passes a herd of cattle and the old desire to rustle takes the better of him. But as he is stealing off with the bunch he again comes across the prairie schooner and believing something to be wrong crosses over to it. It is empty and the horses with the lines under their feet are cropping the grass. Broncho turns the cattle loose, dismounts from his nag and mounts the seat of the wagon. Then he drives back to the shack, pounds on the door and receiving no answer to his knocking bursts down the door and finds the man and his daughter stretched out on the rougn board floor, apparently unconscious. Under the intense strain of caring for her father and assuming command of the caravan she, too, has fallen ill.

Broncho Billy curses the thieving Mexican who had stolen the money, carries the two into the wagon and mounting the seat, whips the horses into a gallop. Some time later he draws up in town, jumps from the wagon and throws up his hands as the guns of the sheriff and his posse are leveled at his head. He indicates and wagon and the two sick persons are taken out and carried into the doctor's office. Then he turned to the sheriff and holds out his hands but this officer of the peace hesitates about putting the handcuffs on his captive and finally ends by telling Billy he is free to go if he will promise to mend his ways. The bad man, redeemed, shakes the sheriff's hand and gives his promise.

LUBIN MFG. CO.

"THE STEP-DAUGHTER."—A strongly dramatic story which moves interestingly toward a satisfactory and unexpected ending. A mechanical engineer, Gor-

don Harvey, has married for a second time, the new wife having a daughter of about the same age as his own daughter, Mary. So long as Harvey lives there is merely the secret enmity that women know so well how to conceal, but when a telegram is received announcing the death of the engineer, all pretense is discarded and Mary becomes the household drudge, while her stepmother and Gladys enjoy the income of the comfortable fortune that Harvey left. In time the situation becomes so intolerable that Mary leaves her home and supports herself as the bookkeeper in a restaurant. Word is received from Frank Underhill that he has returned to America from Brazil and is now possessed of great wealth. He announces his intension of calling upon his childish sweetheart. Mrs. Harvey conceives the plan of substituting her own daughter for Mary, since the letter makes it plain that Underhill has not seen the girl since she was a child, and the deception proves mildly successful until they chance to visit the restaurant. The women do not see her until it is too late to retreat, but they would have escaped detection even then had not the little locket that Mary has worn constantly become detached from its slender chain. Frank restores the locket and is surprised to find it the one he gave his little playmate. Explanations follow and the wrong is righted to the satisfaction of all except Mrs. Harvey and her scheming daughter.

"WIFIE'S MAMMA."—"Another of those tiresome mother-in-law stories?" Well—it's a mother-in-law story, but it's not tiresome to the extent of one three-quarters of an inch of film. The announcement that mother is coming to make a visit is hailed with delight by wifie, but that's as far as it goes, though hubby dutifully trots down to the train and makes mamma believe that she is most welcome. Mamma soon starts something with the cook and Bridget makes it plain to the mistress that she will not stay if mother does. Hubby quietly advises cook to throw mamma out of the kitchen and after throwing her out

of the culinary domain cook follows up her advantage by throwing mamma out of the second story window as well. Mamma isn't hurt, and hubby is distressed. Bridget is a good cook, and good cooks are not as

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QUALITY FILMS SYSTEMATIC SERVICE
Special agents for Motiograph, Powers and Edison Equipments
Promptest attention given to orders for Supplies and Sundries
Write us for latest film list and catalog

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Established 1872
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
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THE KINEMATOGRAPH The original and leading journa of the moving picture busines
Has a larger circulation and is recognized by the whole trade as THE ORGAN OF THE MOTION PICTURE BUSINESS.
$2.68 per year, mailed free. Specimen free
HERON & CO., Tottenham Street, London, W., England

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"Miror Vitae Products," Projectors, Cameras, Film-Making Machinery, Films, Slides, Stereopticons, Specialties, Lens Grinding, etc. Special condensers, carbons and lugs.
109 East 12th Street New York

plentiful as mother-in-laws, so he decides upon desperate deeds. He takes mamma out in the auto and fixes things so that she will fall out. He takes her horseback riding and makes mamma's horse run away. He takes her out on the lake and scuttles the boat, and there are other lively happenings. Mamma patiently submits to these various entertainments and saves hubby from a watery grave to boot, but at last she tears herself away and hubby is tickled to death at the results of his strategy. He is pluming himself upon being one of our best little planners when a letter comes from mamma. It seems that she wanted to go home the day the cook started something, but hubby was trying so hard to make things pleasant for her that she felt she had to stay on, even though hubby was not succeeding very well. Wouldn't that upset you? It upset hubby for fair.

MORE PICTURE ON OCEAN GROVE BOARDWALK.

Half of the skating rink on the South End pavilion (formerly Lillagore's), Ocean Grove, has been rented to A. M. Haddad of New York, who will shortly open it as a moving picture theatre. He will give hourly exhibitions of motion views and illustrated songs from 2 to 10 p. m., every weekday.

The inner half of the rink constitutes the picture establishment. The room is 25x85 feet and is now being fitted up and arranged for its new purpose. A partition separates the picture place from the other half or ocean side of the rink.

WATKINS WILL HAVE AIRDOME.

James P. Drake and Charles Harrington, two enterprising young managers of Watkins, Pa., have leased part of the Glen City property and are constructing an airdome, 50 x 100 feet.

It is expected the work will be completed within the next two weeks, the formal opening being dated for July 23. Only the best motion pictures will be used in connection with the vaudeville program. Both these young men are well known in their section of the state, and it is expected their new enterprise will be welcomed by all the people in Watkins.

AIRDOME FOR WALLINGFORD.

Wallingford, Conn., is soon to have an open air place of amusement. The land 250 feet square on Hall avenue west of Colony street has been leased by the Unique Amusement company. This plot of ground will be enclosed with an 8-foot fence of wire and cloth. In addition to chairs there will also be seats arranged in horseshoe form.

The stage will be at the north side. Entrance will be through the store, No. 9 Hall avenue, now occupied by the Rhymers' club. It will have for its name "Open Airdome" and it is expected to be in readiness for operation on Monday, July 11.

The program of amusement to be given will include motion pictures and illustrated songs.

ESSANAY'S WESTERN PRODUCER

(Continued from page 11.)

of Western life. There is no saying when he and the Company will return; for, as was the case in the last trip, if the lead shows good, it will be followed until the last glimmer of precious metal has been extracted.

Mr. Anderson made his first pose before a moving picture camera years ago, when with the Edison Company. That was when 60 and 80 feet reels were the fashion. He "participated" in "The Great Train Robbery," an act for which he was never held accountable by the police authorities. His next experience was with the Vitagraph Company, when, in conjunction with J. Stuart Blackton and Albert E. Smith, "Raffles," "The Servant Girl Problem," "Sherlock Holmes," "Black and White," and various other subjects were produced.

Mr. Anderson next went to Pittsburg to establish a plant for Harry Davis, the theatrical manager, who owned, or controlled, a circuit of legitimate theatres at the time. That was about 1902. After making negatives of "The Grafter," "The Up-to-Date Messenger Boy" and "One Hundred Dollars Reward," (and prints of the last two mentioned), Mr. Davis got cold feet. He could see no future for moving pictures and discharged his working force and dismantled the factory. Afterwards, about 1903, when Mr. Anderson joined the Selig forces, "The Grafters" was re-posed and proved a big success with Selig patrons, being one of the best comedy sellers of its time.

It was while with the Selig forces, that Mr. Anderson made his first Western trip in the picture business. During that tour he produced "The Girl from Montana" (the first subject produced by him amid Western surroundings), "The Bandit King" and "Western Justice," all three proving popular.

Desiring to become interested in a film manufacturing enterprise, Mr. Anderson became associated with Geo. K. Spoor, when the Essanay Company was about to incorporate. The first year's work was confined exclusively to comedies, including "The Baseball Fan," "Mr. Inquisitive," "The Hoosier Fighter," "All's Fair in Love and War," etc., etc

Since first starting in the business, Mr. Anderson has produced 485 subjects and has written, on his own admission, a large percentage of the scenarios used by him. When asked what he considers the best work done by him, Mr. Anderson named "The Baseball Fan," as his best comedy and "Away Out West" and "The Bad Man's Last Deed" as his best Western dramas.

Mr. Anderson is now 29 years of age. He was born at Little Rock, Ark., and was reared in Pine Bluff, in the same state. His first occupation was that of cotton buyer, purchasing the product when it was hauled into the market place of the city on the bluffs from adjoining farms.

POSTERS THAT HOLD YOU UP

Blotches of Lurid Color That Shriek at the Passer-by—Nothing Like Them in the Picture.

If the day of the old fashioned melodrama has departed into oblivion—surely like Hamlet, its ghost still lives in the shape of the billposter. To prove this fact, all one has to do is to stroll along Fourteenth street, between Broadway and Fifth avenue, New York city, and there in front of such amusement places as the Chrystal Hall and the Comedy Motion Picture Theatre, your eyes will behold such luring pieces of advertising art, as never adorned the covers of a "Jesse James" or "Nick Carter" dime novel. In fact the poet Longfellow might put it "The deeds of great men are before us."

Some might call such lurid paintings as modern advertisements. To be sure they attract the crowds—they can't help it. They are anything but an uplift to the morals of a great city like New York. Such posters might have done well in Nero's time—not ours, even then they would out-Nero, Nero.

For instance, if you should stop in front of the so-called Chrystal Hall, your eyes couldn't help but be attracted by such posters as the "Indian Sun Dance" or a scene taken from a motion picture entitled: "The Right of Labor," or "The Great Mill Strike," which was exhibited in front of the Comedy Theatre next door. Both these posters are thrillers and there is no mistake about it. They fairly hold you up.

"The Indian Sun Dance," is certainly a great piece of posteronic art, it has any painting of Frederick Remington beaten to a frazzle. The description could hardly be painted in words Here we see an Indian brave with ropes tied to his flesh ready to be led to the "test." One end of the rope is thrown over the limb of a tree—and at the signal—a number of braves and squaws are ready to pull his quivering body from the ground. In the distance we see more braves dancing the death dance in honor of the great Sun God.

It is enough to put Spartacus to shame and cause either Jeffries or Johnson to shiver like an Arctic explorer in the ice pack.

"The Right of Labor" or "The Great Mill Strike," at the Comedy theatre, is equally as lurid. Strikes come and go, but none like "The Great Mill Strike." John Mitchell or Samuel Gompers could never settle such an affair as shown by the posters.

Here we see the foreman of the mill in jail, bound and gagged; the strikers are just ready to put a dozen or more bullets in his back when the sheriff rushes in with his posse and, saves his life. Oh! its a dandy poster, and all must admit it will draw a crowd. To add to these alluring sights there are a few stabbing scenes that have the Paris Apaches beaten a mile.

KALEM FILMS

A COLONIAL BELLE

AN EPISODE OF THE REVOLUTIONARY WAR

AN INCIDENT OF THE STIRRING DAYS OF '76

Issued Wednesday, August 3rd. Length, 955 feet

A revolutionary war picture that will attract and entertain the best class of patrons of the motion picture theatre.

Superb action, beautiful photography and accurate scenic surroundings.

THE LEGEND OF SCAR-FACE

AN INDIAN MYTHOLOGICAL STORY

Issued Friday, August 5th. Length, 875 feet

This highly interesting Indian picture is a correct reproduction of an historic Indian legend. Through the power of the Great Spirit in whom the Indians have unbounded faith Scar Face is transformed and aided in his wonderful feats of daring, whereby he eventually reaches the coveted goal and wins his bride.

ROMANTIC AND THRILLING

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

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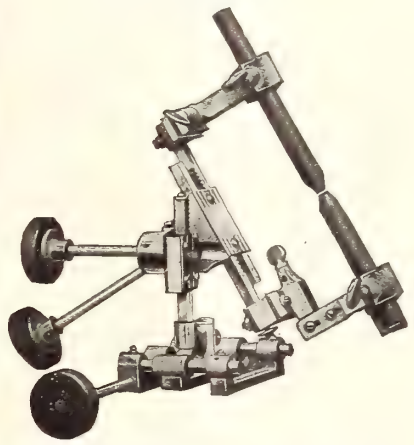

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GENERAL FILM CO., 564 Washington Street, Boston, Mass.
GENERAL FILM CO., 4th & Green Streets, Philadelphia, Pa.
LAKE SHORE FILM & SUPPLY CO., 314 Superior Ave. N. E., Cleveland, O.
KLEINE OPTICAL CO., 52 State Street, Chicago, Ill.
YALE FILM EXCHANGE CO., 622 Main Street, Kansas City, Mo.
GEO. BRECK, 70 Turk Street, San Francisco, Cal.

4 Howls

4 Howls

HOWL No. 1 — **To be Released July 29**

Tommy Gets His Sister Married

A rattling good American comedy introducing many new reasons for a hearty laugh.

HOWL No. 2 — **To be Released August 1**

Betty As An Errand Girl

The best of the Betty series. Full of go, with plenty of novel situations.

HOWL No. 3 — **To be Released August 6**

The Latest Fashion in Skirts

The Story of a Hobble Skirt

An American-made comedy, right up to date, that will pack any house. Here is a film that you will have to repeat on.

Don't miss this crackerjack comedy. It is immense.

HOWL No. 4 — **To be Released August 6**

HER PHOTOGRAPH

He was married, and when the leading comedienne gave him her photo it led to complications of a most varied and humorous kind. An American production.

NEW YORK
41 West 25th St.

PATHÉ FRÈRES

CHICAGO
35 Randolph St.

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FOR EXCLUSIVE STATE RIGHTS FOR THE

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Held at Reno, Nev., July 4th, 1910

Greatest Boxing Exhibition Ever Held. Greatest Motion Pictures Ever Taken, Showing 15 Complete Rounds with Knockout. All bids must be accompanied by certified check for 10 per cent. of amount bid.

Address **J. & J. CO., 10 Fifth Avenue, Cor. 8th St., New York City**

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But Come Right Along. For If You Don't Come NOW, You Will LATER on—CAN'T HELP IT

AMERICAN FILM SERVICE, BEST IN AMERICA

Excela Soundograph on Exhibition

THE HOUSE OF SPECIALS 79 South Clark St., CHICAGO

CHICAGO LETTER

(Continued from page 8.)

the branches. The pushful Urban abroad absorbs the science of older nations, better equipped than his own, applies it and commercializes it; and this combination of push and ingestion accounts for Urban's success over Edison, the other fellow."

Talk of Urban absorption! Why its capacity is sufficient to relieve the Old and New World of the last vestige of their combined egotism, and then leave ample room for more

Yes; Urban romps. And, inflated with his absorbed, or inherent, egotism, like an escaped balloon, he rushes profanely into high places.

Some years ago, in New York, I called on the world's then greatest physicist, Lord Kelvin, who at the time was visiting in this country. My mission was to get his views on a certain scientific question for the magazine that I represented. I felt pretty small before that master mind; but he was urbanity and courtesy idealized. I shall never forget the tactful, gentle manner in which he explained that the interview must be brief, as he had an appointment to meet Mr. Edison in New Jersey; and I can still recall the look of pleasure on his face as he dwelt on the importance of that engagement and comtemplated the delight of the meeting.

It takes big brains to appreciate big brains, and genius to measure genius. And the truly great man need never waste his wind by blowing his own horn. The world does the blowing for him.

Kinemacolor is merely one of the toys that Mr. Edison turns to in his spare moments for relaxation. Where there are so many worlds to conquer, the Great Wizard cannot afford to waste his real working time on playthings.

Pastor Praises Licensed Films.

The Magnetic Film Service Co., of Cincinnati, O., writes me that the firm has furnished the Rev. F. J. Finn, Pastor of the largest Roman Catholic Church in that city, with selected films for entertainments given to the Orphans' and various other Homes, for two years past. The following letter, received from Father Finn last week, by the Magnetic Film Service Co., is convincing evidence of the refined and elevated character of licensed film subjects:

Gentlemen: I wish to thank you sincerely for the many favors you have shown me during the past year, and especially for your kindness in furnishing pictures for the Fourth of July celebration at Cummonsville for the benefit of the little orphans.

The pictures—five in number—were all high class. One was an optical poem; another an optical sermon, and the other three were good, clean comedies. About four thousand people, men, women and children, viewed these pictures, and all spoke of them in the highest terms.

These five films, chosen out of your stock with the greatest taste by yourselves, not only show the elevating work that has been done by the moving pictures, but also furnish good hope of still more wondrous possibilities.

Again thanking you for your favors, I am,

Yours sincerely,

(Signed) F. J. FINN, S. J.

A Kleine Release Puts Orchestra in Spasms.

The Seattle "Times" of July 7 had the following humorous article on a Gaumont film ("A Little German Band") which was recently exhibited in the Majestic theatre, that city:

This is the story of the psychological moving pictur and the Dutch Salome—of the moving picture that made Herr Lombard wiggle so that he could play no longer in the middle of the fiddle, and started Manager John Cooke, of the Majestic, to singing "You've Got Me Going, Kid," right there in the congregation while the show was going on.

It isn't every moving picture that attains to the dignity or importance of the theatrical criticism, but this one is different. Like the advertisement for the bum coffee, "There's a reason." Any time a simple little film can break up an orchestra, make John Cooke sing and cause Tom Considine to do what is nothing more or less than a plain mariuche, all right out in the presence of the company, it has a criticism coming to it.

The man up in the "conning tower" at the Majestic pulled the film for the first time yesterday. And it didn't look like much of a film, either—at the start; it was the finish that disgraced Lombard, Cooke et al. One wouldn't believe, at first glance, that the moving picture of a little German band could do such a thing.

The band starts off with the conventional German brass stuff—that is, the picture makes all the motions and Herr Lombard and his orchestra were due to make all the music. After a moment or so of simple preliminaries the band begins to sway, in unison, in rhythm and in perfect time to the music.

Another moment and Herr Lombard begins to sway, so does his fiddle, so does the cornet, the clarinet and the rest of the orchestra. The picture of the band moves faster and so do Lombard and the rest of them, and then the audience gets it. By the time the film is half gone everyone in the house is doing a modified and decently clothed copy of the Salome thing, and John Cooke, aforementioned, has burst forth into song. The finish is merely a riot of notes; Lombard is too busy dancing to care much for key, time or anything else; the film has him hypnotized and the audience going, and there is no telling what would happen were there another hundred feet of film.

Essanay's New London Offices.

H. A. Spoor, General European agent of the Essanay Company, in a recent letter to Geo. K. Spoor, president of that concern, writes: "I expect to move into the new offices July 21 or 23 at the latest. The new address will be 5 Wardour Street, London, W., and if any American friends (or enemies) of the firm come to London, be sure and have them call on me, to show off, because we have offices that will do the firm proud."

President Geo. K. Spoor tells me that his company is doing exceptionally large business in London. The orders have been increasing heavily right along and what puzzles him is: where all the film is going.

I have seen several printed programs, used in leading picture houses in England, and forwarded here by Mr. H. A. Spoor, and each shows the Essanay films specially featured, with the Indian head trademark appearing on each side of the title. This is convincing evidence of the popularity of the Essanay Western product in the "tight little isle."

It is gratifying to find that one of the greatest, if not the greatest, dailies in the United States has come out clearly in an editorial announcing that it is not protesting against the exhibition of the Reno pictures, but only printing the news regarding the protest. In its is-

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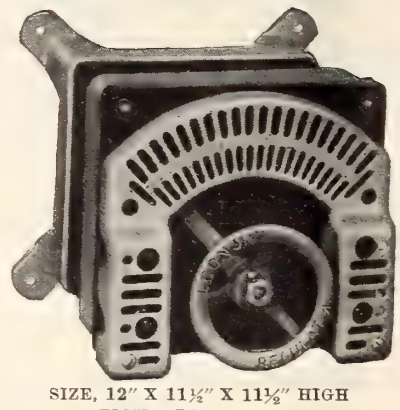

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No Filing of Carbon Points

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SAN FRANCISCO

ELECTRIC APPLIANCE COMPANY

DALLAS
NEW ORLEANS

sue of Monday, July 18, the Chicago Tribune had the following editorial under the heading as given:

Consistency is a Jewel.

"The Tribune has received and printed a number of communications calling attention to the ludicrous inconsistency of the newspaper protest against the display of the Johnson-Jeffries fight pictures. The correspondents say that they do not approve of the pictures, but that they are appalled by the journalistic hypocrisy which can devote a year to giving publicity to the preparations for the fight, surrender pages to a detailed account of it, supplement this by printing photographs of its most agonizing moments, and then complacently demand the suppression of the moving pictures.

"The Tribune comments on this merely to say that it is in full accord with its correspondents and to call their attention to the fact that IT HAS NOT LIFTED ITS VOICE AGAINST THE FILMS. It borrows a phrase from numerous letters on the subject, and says that it does not approve of the pictures, but it values consistency a bit too highly to put itself in the attitude of the Pecksniffian protestant.

"The Tribune gave its readers everything about the prize fight that it could get worth printing, and possibly something that was not worth printing. It did so because the public was more interested in that fight than it has been in any other event of the year. So the circulation manager informs the editor. It suspects that the public was more interested in it than in the Lorimer exposure. It gave merely a page to the report of the Legislative Voters' League, but because it thought its readers ought to be interested rather than because it was certain they would be.

"All the hypocrisy is not journalistic. A plentiful supply of it can be found in estimable homes. That, however, is not the point. THE THING THE TRIBUNE WISHES TO EMPHASIZE IS THAT FOR THE REASONS WHICH HAVE COME SO READILY TO ITS READERS IT IS NOT PROTESTING AGAINST THE FIGHT PICTURES. IT IS PRINTING THE NEWS REGARDING THE PROTEST. THAT IS ALL.

"The hands—journalistic and otherwise—raised in protest must be clean hands, and we fear that they will be sadly in the minority."

McMillan Fakes Reno Contest.

A. W. McMillan, of this city, well known as an "independent" manufacturer of fake film, made fake pictures of the Reno contest at Forest Park, an amusement resort outside of the city limits, on Wednesday, July 13. "Kid" Cutler, now a wrestler and at one time the sparring partner of John L. Sullivan, personated Jeffries, and a colored "pug," called Hawkins, appeared as Johnson.

McMillan makes no effort to conceal the fact that the pictures are spurious; on the contrary, he announces that they are a reproduction of the Jeffries-Johnson mill. He expects to reap a rich harvest from "independent" exhibitors who are ready to extract nickels from the pockets of their patrons at any hazard. McMillan at one time owned the Exclusive Exchange, an "independent" concern which he sold to the owners of the Precision Exchange, of Pittsburg several months ago. It takes brazen hardihood to advertise wrong-doing; but nothing in that line is impossible to an "independent."

Jones & Spoor Secure Permits.

Aaron J. Jones and Geo. K. Spoor have secured permits thus far in the following houses, for the exhibition of the Jeffries-Johnson pictures: The Haymarket, on West Madison Street, seating 2,000 people; the Folly, State and Congress Streets, seating 1,600, and the National, at 53d and Halsted Streets, with a capacity of 1,400. In addition, a permit has been secured for the presentation of the pictures, on Saturdays and Sundays, at the new White Sox baseball park, on the South Side. The park will seat 20,000 people, all of whom can have a good view of the screen and the pictures.

The first road company was sent out by Messrs. Spoor & Jones, Tuesday, July 19, for a tour of the Jeffries-Johnson pictures, opening at Decatur, Ill., for two nights; thence to East St. Louis for a run of eight days, and thence to Peoria, Ill., for one week. The mayors of these cities granted the permits without delay. The ruling prices of admission during the tour will be 25, 50 and 75 cents.

Chicago Film Brevities.

Henry G. W. Dinkelspiel, attorney-at-law, San Francisco, passed through the city on his way to New York, Friday, July 15. Mr. Dinkelspiel is the legal adviser for the licensed manufacturers in the Jeffries-Johnson picture matters.

H. T. Loper, owner and manager of the Lyric theatre, Peoria, Ill., was a caller at the Chicago office of The Film Index last week.

H. H. Colburn, of the Orpheum theatre, Burlington, Wis., is one of the few who has a good word to say about business these sweltering days. Manager Colburn tells me that he is running his house on Saturdays and Sundays only during the hot weather. Standing room has been at a premium for the last two weeks.

Louis A. Klene, manager of The Arc theatre, La Fayette, Ind., was a visitor in the city recently. Manager Klene has his house so well ventilated that he is running through the Summer. He reports fair business, considering the heat.

Walter S. Altland, manager of the Fairyland theatre, 4442 State Street, Chicago, and F. J. Flaherty, manager of the Lyceum theatre, 3002 W. Madison Street, called at The Film Index office last week. They state that the hot weather has reduced their business considerably, but that they are still able to make a little over expenses.

H. A. Emig, general manager of the Colonial Theatre Company, of Joliet, Ill., visited F. C. Aiken, general manager of the General Film Co., Monday, July 18. Mr. Emig tells me that his company has just opened a new house in Quincy, Ill., its capacity being 400. The Quincy house makes the eleventh theatre now on the Colonial circuit. Mr. Emig states that all the houses have been doing fair business during the hot spell, and that it is now picking up in a gratifying manner.

HAS NO FEAR OF RIOTS.

Evidently the fear of race rioting in the South, over the exhibition of the Johnson-Jeffries contest, is beginning to grow less. The first city executive of the Sunny South, to come forth and let it be known that he will not stop the pictures is Mayor Wikle, of Anniston, Ala.

Mayor Wikle seems to have no fear of race riots, and says before he gives any orders to stop the pictures he would wait and see what effect they have in other cities, so its more than likely the pictures will be shown.

Among the Exhibitors

Alger Brown will erect a new motion picture theatre at 114 North Washington street, Lansing, Mich. When completed, the house will be one of the best equipped in the state.

Mr. and Mrs. Walter Wilson, of Shelbyville, Ind., have purchased the North Side Nickelo, and will run the best films during the summer. The house has been improved to the extent of $400 since they purchased it.

Picture houses at such small summer resorts as Point Pleasant and Bay Head, N. J., are doing a big business these hot summer days. The managers have found a unique way of building theatres along the beach; they build the house in such a manner as to have the front face the ocean, thus letting the sea breeze blow through at all times.

Lyman H. Howe is giving the Kansas City people a good run of pictures at the Shubert theatre. Last week his best pictures were those showing scenes in and about Paris.

The Orpheum theatre, Franklin, Pa., is running extra reels of motion pictures during the summer. The management is using only the latest films and the patrons are more than pleased with the mid-summer entertainment.

The Star Motion Picture Co. have leased Memorial Hall, Springfield, Mass., where it will run first class motion pictures.

Two well known Vitagraph subjects, "The Wings of Love" and "The Little Mother at the Baby Show," were the principal attractions at the Kane theatre, Kane, Pa., during the week of July 4.

The popular Family theatre, Port Jervis, N. Y., reopened with pictures July 1. Will J. Foster, a baritone soloist, has been engaged to sing the illustrated songs.

The opera house, Chicago, Ill., is now closed. The last motion picture entertainment took place July 4.

The Empire theatre, Butte, Mont., is certainly giving its patrons the best there is in the motion picture line. Last week the house gave several films taken from cowboys scenes. Also, at the performances there were many cowboys present to witness the riding of several of their friends in the pictures.

Jackson & Stevens have sold their interest in the Imperial theatre to S. E. Sherman, of Hartford, Conn., who will run motion pictures in the future. The house will open for the fall season Sept. 1.

The new theatorium, Morrisville, Vt., will open for the first time August 1. The house will seat 200 persons.

The close of the summer will see one of the most modern motion picture theatres in Charleston, West Va. The manager of the Elk theatre will construct a new building on Tennessee avenue.

The Majestic Motion Picture Place, of Pottsville, Pa., which is conceded to be one of the most modern in the country, opened July 9. Besides having the best pictures obtainable, the management has installed an $850 Matchless Cunningham Player.

Daniel L. Fisher, of Newton, N. J., is remodeling the front of his pool room and billiard parlor for an up-to-date picture theatre. When completed the house will seat 300 persons.

Fort Wayne, Ind., will probably be one of the first small cities to see pictures of the Johnson-Jeffries fight. The pictures will be shown at the Gaiety theatre. Fort Wayne has no fear of there being any one hurt as the result of Johnson winning from his white opponent.

Palmer Fox, who has been running a first class motion picture house at St. Johnsville, N. Y., is soon to move to new quarters. His new theatre will be in the Fox Building, which will be completed within the next few weeks. The house will seat 200 persons. Mr. Fox will give his patrons the best pictures obtainable, and there will be at least two changes every week.

Motion picture managers along the Jersey shore have no complaint as to the business they are doing this summer. From Atlantic Highlands to Cape May all the first class houses are crowded every night with summer visitors.

William E. Morrison, of Salamanca, N. Y., has purchased a motion picture theatre in Rochester, and will open in a few days.

"A Wireless Romance," one of Edison's famous films, has been drawing big crowds at the Globe theatre, Boston, Mass.

The Concord Park theatre, Natchez, Miss., has opened with motion pictures and vaudeville for the summer.

Lawson & Paoli have opened a motion picture theatre in the Walsh Building, South Range, Mich.

Joseph Archer, of North Howard street, Baltimore, Md., is having his motion picture theatre enlarged.

ARCADE THEATRE, PORTLAND, ORE.
People's Amusement Co., proprietors. Seats 300. Admission 10 cents. Photo by Wm. Wright.

Harry Marsey has been granted a license to operate a motion picture theatre at Niagara Falls. The license cost $100.

Division Passenger Agent Pascault and City Ticket Agent De Vaughn, of Buffalo, Rochester & Pittsburg R. R., are running a motion picture theatre at Du Bois, Pa.

The front of the Star motion picture theatre, at 3d and Hamilton streets, Allentown, Pa., is being remodeled.

PREMIUM THEATRE, SAN FRANCISCO, CAL.
Dane Ross, proprietor. Seats 400. Admission 5 cents. Photo by Wm. Wright.

Fred A. Stone, the "Scarecrow" comedian, is hunting mountain lions with a motion picture camera. At present Mr. Stone is in the wilds of Colorado.

Robert E. Green, formerly of Portland, Me., has been made manager of Acker's Family theatre, Bangor, Me.

The new theatre on Ashuntunck street, Thompsonville, Mass., is nearly completed. The house, which will be used for motion pictures and vaudeville, will be under the management of Nathan Sisitsky.

The Lyric theatre of Fort Wayne, Ind., has been leased by Edward Klein, Harry Brian and L. A. Crowley, who are operating it as a picture theatre.

The National theatre, Patton, O., is being used as a picture house during the summer months.

Lyman H. Howe is showing scenes from the Paris Flood at the Shubert theatre, Kansas City, Mo.

Cooney & Woolison, managers of the World in Motion, at Pittsfield, Mass., have purchased a new Powers picture machine. This is the first machine of its kind used in Pittsfield.

Plans for the opening of the Colonial theatre, Fort Wayne, Ind., have now been completed, and that house will be ready Sept. 1. The house will seat about 1,000 persons. Motion pictures will be the chief attraction.

The Milford motion picture theatre, of Milford, N. H., has closed for the summer, on account of repairs that are being made. The house will open some time during the latter part of August.

Motion pictures at the Scenic Temple, East Providence, R. I., are attracting big crowds every night. The pictures consist mostly of travel views.

Richard Hipple, of Middletown, Pa., has sold his shares in the motion picture theatre, on South Union street, to Messrs. Leber & Durborow.

The Nickelette, on Main street, Vanderbilt, Pa., which is being repaired, will open in about three weeks. The house is being enlarged and repainted.

Biograph pictures at the Colonial, Vincennes, Ind., are making a big hit among patrons of that well known house.

F. J. Carroll, a well known Brooklyn baritone, has been engaged by the management of the Nickelet motion picture theatre, of Stroudsburg, Pa.

Manager A. Speros, of the Columbia theatre, Pottsville, Pa., is running a double picture bill during the summer months.

E. O. Huber & Son, of Camden, N. J., have erected a motion picture theatre at Holly Beach, N. J.

Manager J. W. Larned, of the Columbia theatre, Bloomsburg, Pa., has closed his house for repairs. A new fireproof booth will be put in.

The motion houses of Defiance, O., opened for the first Sunday night performance July 17.

David Young, who has been conducting a motion picture show at the corner of King and Middlesex streets, Camden, N. J., has sold his interest to a well known Western syndicate.

The Brocton Board of Trade, Brocton, Mass., will soon begin to boom that city by showing motion pictures of the shoe industry.

"The Sheriff" and "A Hunting Story," two of Selig's late films, were the big picture hits at the Lincoln Square theatre, New York City, last week.

The Johnson-Jeffries fight pictures at the Colonial theatre, New York, are drawing good crowds. The pictures are exceedingly clear and please the local sports in every way.

Charles Bear, a well known motion picture magnet, of Virginia, has purchased a piece of property on Center street, Roanoke, on which he will erect a modern picture theatre.

Marcus Garnone has filed plans for the building of a motion picture theatre at No. 76 Catherine street, New York City. The house will cost about $7,500.

Johnson-Jeffries fight pictures at the Alhambra, 125th street, New York, are keeping the Harlemites busy during the week.

SALES CO. OFFICERS RE-ELECTED.

All the former officers of the Sales Company, Lemmel's "little trust," have been re-elected: Carl Laemmle, president; P. A. Powers and Edwin Thanhauser, vice-presidents; Charles Bauman, treasurer; Herbert Miles, secretary and general manager. Thanhauser was provided for by enlarging the board of officers, making two vice-presidents.

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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

SCOTT AND VAN ALTENA

"WHEN YOU DREAM OF THE GIRL YOU LOVE."—A pretty love ballad with words by Louis Klein; music by Leo Edwards; published by Victor Kremer Co. The story is of a young man desperately in love who sees beautiful visions of his darling at night. These visions are beautifully portrayed in the illustrations with handsome models, good posing and livid coloring. In true Scott & Van Altena style.

"HIDE FROM THE LIGHT OF THE MOON."—Words by Dave Clark; music by Sally Ginsberg; published by Ted Snyder Co. A song with a pretty tune and dealing with a pair of lovers, the Park and the romantic moon. The illustrations show beautiful moonlight views, with models full of life and expression. Novel effects abound, and the set, on the whole, is an attractive one.

"SOME DAY WE'LL BE HAPPY."—Words by John Lyle; music by George E. Lyle; published by Consolidated Music Supply Co., Chicago. A sentimental ballad, with illustrations representing beautiful rural scenes. In the first half of the song the couple are school children, while in the second part they meet again after a number of years. The views in this set are exceptionally fine, with artistic coloring, beautiful floral and novel effects, and should appeal to those who admire the rustic in nature.

"HONEY, I WILL LONG FOR YOU."—Words by Arthur Longbrake; music by Ed. Edwards; published by Joseph Morris Co. An exceptionally good song, with a Southern atmosphere, and beautifully illustrated in true Scott & Van Altena style. A pleasing variety of scenes delight the eye, and charming coloring make the set a very attractive one. "Quality," the keynote of this firm, is ever present in all their work.

"MY MORNING ROSE."—Words by Arthur Longbrake; music by Ed. Edwards; published by the Joseph Morris Co., New York. An Indian song of great merit, for which Scott & Van Altena have made illustrations posed for in rich native Indian costume. The costumes, camp fires, etc., give an excellent opportunity for fine coloring that has not been lost to the manufacturers. The woods, where Indians lived, play a large part in this set, as do also many novelties—clever ideas by Scott & Van Altena.

"YIDDLE ON YOUR FIDDLE, PLAY SOME RAGTIME."—There is hardly a person who has not heard this great ragtime song hit of Irving Berlin's; published by Ted Snyder Co., New York. Its popularity, like a gale of wind, has traveled from one end of the continent to the other, casting its currents in every direction. Its contagious rythm affects everyone, creating a hilarious feeling. This feeling is portrayed humorously in a set of illustrations which contain what we are all glad to see when appropriate—a little "rough house."

"SOMEBODY ELSE; IT'S ALWAYS SOMEBODY ELSE."—A pathetic little love ballad set to excellent music by Geo. W. Meyer; words by Jack Drislane; published by F. B. Haviland, New York. A set of slides have been produced for this song that not only contain a more than usual number of the Scott & Van Altena novelties, but are posed for by unusually handsome models in picturesque places, and are colored with good taste by some one with a thorough knowledge of the subject. It is a pleasure to look at this set.

"HELLO, MISS LIBERTY."—March song, with music by Fred. Fischer; published by the Fred. Fischer Music Publishing Co., New York. Words by Thomas J. Gray tell of how Americans, after they have traveled over the various countries abroad, are glad to see their own land again. The slides include many scenes of European countries that are both interesting and instructive.

"BLAZE OF GLORY."—A fine march song by Abe Holzman; published by Leo. Feist. The illustrations are striking scenes; portraying the glories of the good old U. S. A.; deeds which we have done and of which we are justly proud. Striking novel effects, with fine photographic quality and coloring, make this a set which all will surely admire.

DE WITT C. WHEELER.

"LOVE SICK."—Words by Louis Weslyn; music by Herbert Spencer; published by M. Witmark & Sons. One of the mushy love ballads which, if good, are all to the good. This one fills the bill both in lyrics and melody. The slides do more than fill the bill. They fill the mind with wonder that it is possible to obtain such beautiful effects in a song slide. Perhaps never has Wheeler combined such grand scenery, such good looking models and such artistic coloring in one set. It is his best set. The novelties, of which there are many, are surprisingly clever and very taking.

"COME ALONG, MY MANDY."—American version by Nora Bayes and Jack Norworth, and sung by them all last winter at the Broadway Theatre in the "Jolly Bachelors." Published by I. B. Harms, New York. For slides with beautiful models this set can't be beat. The girl is pretty, the man handsome, and they pose in an excellently easy and graceful maner, so as to become at once favorites with audiences who view the slides.

"IN MY GARDEN."—Song by Clare Kummer; published by J. H. Remick & Co. Miss Kummer, the composer of "Dearie," can always be depended upon to produce a hit, and "In My Garden" is no exception. The slides are an excellent example of an artist's work, for only an artist could discover scenes such as reproduced so beautifully in this set. Not only are the scenes beautiful in themselves, but are colored so strikingly as to make them twice as impressive. A good song, with a splendid set of slides.

"SOMETIME IN AFTER YEARS."—Words by Francis Glen Brown; music by Walter Eben Miles; published by J. H. Remick & Co. A sentimental love song on the reminiscent order and of a higher class than the average ballad. A song really worth hearing. The slides are of the usual high order produced by the Wheeler house, and aptly illustrate the lyrics, with enticing models in beautiful surrounding scenes, which Wheeler scours the country to obtain.

"OH, YOU SPEARMINT KIDDO WITH THE WRIGLEY EYES."—Guess that's going some. It takes William Jerome to write the clever lyrics. When it comes to "Tutti Frutti beauty" and "peptonized kisses," he's right there with the sticky stuff. Jean Schwartz is there with the right music dope, too. Published by Jerome H. Remick. You all know what Wheeler does when he gets hold of a funny song like the "Spearmint Kiddo." He does it up right and makes a set of slides that make a hit. This one will.

"TO-NIGHT, SWEETHEART, TO-NIGHT."—Lyric and music by Evelyn Bloom; published by Jerome H. Remick, New York. A sentimental love ballad, set to waltz music. Illustrations by Wheeler show that the improvement in song slides still continues. Each slide contains, besides good posing, a picked background of remarkable distinction. This gives the slide a scenic value, as well as illustrative. The set is a good one from every standpoint.

"DREAMING OF YOU."—Poem by Tell Taylor; music by J. M. Wilcockson; published by Wilcockson Music Co., Hammond, Ind. One of the "dreamy" songs which, when of a high order, always please, as this one is sure to do. The waltz melody of the chorus is in a beautiful theme and captivating in the extreme. The slides are really remarkable for their beauty. They illustrate not only the song, but illustrate what a beautiful country this is and what picturesque spots there are in it, if one only has the artistic eye to find them.

ALFRED L. SIMPSON.

"YOU LOOK JUST LIKE A GIRL I USED TO KNOW."—Another beautiful love ballad written and composed by the celebrated author, Don Ramsay, author of "Some Day When Dreams Come True." Published by Walter Jacobs, of Boston. This is a great song and is making a great hit. Slides for same are very beautiful and in the usual loving style.

"NOW YOU CAN HAVE YOUR O. U. KID, BUT IT IS A LOVIN' WIFE FOR MINE."—Words and music by Herbert Ingraham; published by Shapiro. This is a very novel and comic song and shows how the devotion of a good husband will overcome any desire for the pleasures of the wine table, etc. Slides for this song are very funny.

"IN BAMBOO LAND."—Lyric by Earle C. Jones; music by May Aufderheide; published by J. H. Aufderheide, Indianapolis, Ind. This is one of the greatest sets of slides Simpson has ever made. Just at this time when every one is appreciative of lore and pictures it is bound to make a great hit. Slides are humorous as well as artistic. The coloring is above all criticism. Some of the tropical effects are something wonderful.

"SADIE BRADY."—Everyone has seen Nora Bayes and Jack Norworth in the "Jolly Bachelors." This is their song and is published by the Norworth Publishing Co., New York City. The slides are really remarkable for their beauty. The slides for this song are Simpson's best and carry out in perfect detail the story.

"DEAR OLD COMRADE."—Words by Bartley Costello; music by J. B. Mullen. Mr. Mullen is the composer of "Two Little Girls Loved One Little Boy," "The Man Behind," and many other well-known hits. The slides are made by Simpson, and the subjects are well chosen, and the posing extremely artistic. The coloring is exquisite.

"WHEN."—Words by Ida L. Simpson; music by Alfred L. Simpson, who is also the composer of Billy Scanlon's world-famous lullaby, "Peek-a-Boo." As Mr. Simpson is the composer of the above song, he has let himself out on the slides, sparing neither time nor expense to make them perfect, as far as coloring and good photography can do. The song is making a big hit already.

"STAR OF MY DREAMS, SHINE ON."—Lyric by Arthur J. Lamb; music by John T. Hall. These two well-known composers need no introduction to music lovers, as they are known wherever songs are sung. This new ballad is even better than their average. Simpson has made a great set of slides, which must be seen to be appreciated. Each slide is a gem of art, and the coloring is true to nature. Charles K. Harris is the publisher of this charming ballad.

"WHEN THE IVY'S CLINGING, DEARIE, ROUND AN OLD OAK TREE."—Words by Robert Roden; music by J. Fred Helf. Another masterpiece by the authors of "When You Know You're Not Forgotten by the Girl You Can't Forget," "Colleen Bawn," "Meet Me, Sweet Kathleen, in Honeysuckle Time," etc. Simpson has made a very beautiful set of slides in true Southern setings, that do what some slides do not—really illustrate the song and convey the sentimental spirit intended by the author. J. Fred Helf is the publisher of this coming hit ballad.

LEVI COMPANY.

"IN DEAR OLD TENNESSEE."—By Olive L. Frields; music by Harry L. Newman; published by M. Shapiro. This is the big song hit for which Shapiro paid $5,000 to the Sunlight Pub. Co., Chicago, and naturally this song is a big winner. The slides are excellent and fit the song perfectly. Novelties are absolutely original and will make as big a hit as the song itself. No one appreciating a good song and an excellent set of slides should be without this number. The best set of slides ever put out by the Levi Company.

"I WONDER IF YOU LOVE ME."—By Mabel Hite and Tom Kelly; published by M. Shapiro. Shapiro does not get out very many ballads, but when he does, it usually is a big hit. We predict for this new ballad a wonderful success. This song is Mabel Hite's big hit in her act, and that is sufficient in itself to show the value of the song. The slides are most remarkable for their beauty and artistic coloring. An excellent number.

"JUST FOR A GIRL,"—Published by M. Witmark & Sons. This song is the biggest number that the Witmark concern has put out in some time and is an absolute hit. Slides are first class in every particular and are beautiful. The demand will be heavy owing to the extreme popularity of the song, and you should place your order immediately.

"IF THE MOON TOLD ALL HE KNEW."—Published by M. Witmark & Sons; words and music by Fleta Jan Brown. Novelty song, and the slides contain twelve novelties, each and everyone of which are absolutely original. If you haven't a set of these on hand, it is to your interest to order them.

"IN THE VALLEY OF OLD ST. JOE."—Words and music by Dennis Mackin; published by M. Witmark & Sons. This is one of those sentimental ballads for which M. Witmark & Sons are noted. Posing is excellent, slides are artistically colored.

"DOWN WHERE THE BANANAS GROW."—Words by Louis Weslyn; music by Ted S. Barron; published

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by M. Witmark & Sons. Special arrangements were made for the posing of this song and the results are wonderful. A glance over this set will show that the scenes reproduced are more than beautiful and only obtainable in Havana. A good song with a splendid set of slides.

"ANY LITTLE GIRL, THAT'S A NICE LITTLE GIRL, IS THE RIGHT LITTLE GIRL FOR ME."—Words by Thomas J. Gray; music by Fred Fischer; published by M. Shapiro. This is the biggest hit published by M. Shapiro within the last three years and the melody is being whistled by almost every street urchin. The slides are good.

"BUT NOT ON SUNDAY,"—Words and music by L. Yosco; published by M. Shapiro. This is a great novelty song and the slides contain some original novelties.

"IN MOONLAND FAIR,"—Words and music by Mary Speed Mercer; published by Chas. K. Harris. This song is a beautiful ballad and in the hands of Chas. K. Harris will undoubtedly prove a pronounced success, as the melody is more than exceptionally sweet. The slides contain original novelties and are very beautiful.

"I USED TO SING, 'I WISH I HAD A GIRL,' BUT NOW 'IT'S DON'T TAKE ME HOME.' "—Words by Roger Lewis; music by Frank Blazek; published by McKinley Music Pub. Co., Chicago. The McKinley Music Co. confine themselves mostly to high class songs, and when they do put out a popular number it is way above the ordinary. The slides tell the story in a charming manner, and are first class in every particular. It is an exceptionally good song and a first class set of slides.

NOVELTY PUZZLETTES.

Exclusive original puzzle pictures by the famous puzzle man, Sam Loyd:

CHANGING LETTER SERIES.—This is a particularly clever set, done in Loyd's best style. The puzzles seem hard, yet how easy to solve when you know how.

HIDDEN GEOGRAPHICAL NAMES.—A very interesting lot of puzzles, that will make theatre patrons think hard, and at the same time amuse them immensely.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the states of the United States. Second set of series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

DAYTON'S NATIONAL THEATRE OPENS.

The National Theatre, that ever popular amusement palace, of Dayton, O., threw open its door to the motion picture public July 4. The opening performance called for a crowded house, which has been kept up ever since. The first run of pictures was furnished by the George K. Spoor Company of Chicago. The pictures will be changed three times a week.

In order that the popular songs be sung in a manner that will be appreciated, the management has engaged Miss Veo Thompson, one of the most accomplished pianists in the city to play these songs. It has also engaged Jesse Trimmer, a well known baritone, to sing.

A SUCCESSFUL EXHIBITOR.

Mr. A. M. Gollos, one of Chicago's leading exhibitors, was in New York during the last ten days, for the purpose of studying the situation previous to planning his new theatre. He was disappointed in the shows put on by the average New York exhibitor, and was very strong in affirming that Chicago is far ahead in the matter of shows. Mr. Gollos is proprietor of three very successful theatres: the Royal theatre, 1369 Milwaukee Avenue, with a seating capacity of 350; the Kedzie theatre, at 3204 West 12th Street, seating 400, and the New Royal theatre, at 6723 S. Halsted Street, seating 300. At neither of these houses is vaudeville given, although in each house there is a large stage and five sets of scenery.

Mr. Gollos has tried vaudeville in his time and now states he would not use it if it were given him free with a bonus of $200 a house. He knows he can make more out of a straight picture show, and, notwithstanding the abnormally hot month they have had in Chicago, he said the people were waiting in line each night to enter his theatres and each house netted him a very nice profit. In each case the price of admission is five cents and each house has a six-piece orchestra to play with the pictures, a pipe organ, and runs three reels of film; one first run, one seven days old, and one thirty days old, together with an illustrated song. Mr. Gollos is well satisfied with this service for which he pays $115 per house and obtains it from the General Film Co.'s branch, presided over by the genial Fred. Aiken. Mr. Gollos attributes a great deal of his success to the fact that he always endeavors to see each film previous to release at the manufacturers and thus is enabled to book a more suitable program.

AERODOME OPENS AT MUNICE.

The new aerodome at Muncie, Ind., is now completed and is doing a profitable business for its owner, Charles H. Roemer. The house is running the best of pictures and vaudeville which is changed twice every week, thus giving its patrons a chance to see something new all the time.

The aerodome seats 1,500 persons; all the seats being arranged in such a position that those in the back of the place can see with perfect ease. Illustrated songs are also features at this house, there having been a well known singer engaged to sing all the latest popular songs.

ALLIANCE SQUARE DOME OPENS.

The new Square Dome theatre, Alliance, O., opened Thursday, July 14, by F. E. Hartzell. This playhouse has been erected between the First National Bank building and the Taylor building. The Woods orchestra furnished music for the opening and a selection of pictures different from those used elsewhere were shown.

The building is so arranged that those in attendance get the full benefit of the evening breeze. A new feature at this playhouse was the serving of refreshments.

The lot is graded carefully and the seats placed so they will give the guests a comfortable place to rest and see the show. The building end is an improvement for the square over the bill boards that formerly adorned the front of the lot.

NEW CORPORATIONS.

Electric Picture Company, of New York City; capital, $5,000. Incorporators: Edward Mathews and others.

Kehr Theatre Company, Buffalo, N. Y., motion pictures; capital, $5,000. Incorporators: Frank M. Doran, 34 Brinckman street; Louise M. Kehr, 30 Davey street; Philip H. Duttweller, 57 North Central street, all of New York City.

Peoples Film Exchange, Manhattan, rent, manufacture and deal in motion picture films, etc.; capital, $50,000. Incorporators: H. Harris, C. G. Ludvigh and H. G. Wiley, New York City.

International Film Traders, New York City, manufacturing business; capital, $10,000. Incorporators: Julius H. Dreher, Tinton avenue; Herbert Spiegelthal, 11th street; Otto Wisternitz, Third avenue; all of New York.

The Joslyn Co., New York City; to deal in motion pictures and to import and export machinery and motion picture supplies; capital, $5,000. Directors: Roy C. Joslyn, Newark; Anna Gardner and Allan A. Deutsch, of Brooklyn, N. Y.

Washington Paramount Film Company, New York City; to conduct motion picture and other amusement exhibitions; capital, $1,500. Directors: I. Bernstein, I. Goetz and E. S. Manheimer, of New York City.

Eransael Amusement Company, of New York City; purchase and lease theatres, deal in dramatic and musical compositions, conduct motion picture shows; capital, $50,000. Directors: W. Otten, Newark, N. J.; C. H. Meyer and Samuel Levin, New York City.

Albany Film Exchange, of Albany, N. Y.; capital, $10,000. Directors: B. F. Conaghan, Karl Dietz and G. E. Terwilliger, all of New York City.

The Chatelet, Buffalo, N. Y.; theatrical and motion picture business; capital, $20,000. Directors: F. A. Harrison, Peter J. Matthews and William J. Gannan, all of Buffalo, N. Y.

People's Film Exchange, New York City; rent, manufacture and deal in motion picture films, etc.; capital, $50,000. Incorporators: Harry Harris, Clifford G. Ludvigh and Henry Gurley, all of New York City.

Gordon Theatre Company, New York; own and manage vaudeville and motion picture theatres; capital, $8,000. Incorporators: Michael Tenzer, Rose Tenzer and Joseph Friedland, of New York City.

Franklin Amusement Company, St. Louis, Mo.; conduct motion picture and vaudeville shows; capital, $10,200. Incorporators: William Scherrer, Harry Kaplar and A. Cohen, all of St. Louis.

H. A. Kauffman Amusement Company, New York City; conduct motion picture shows and other amusements; capital, $2,000. Directors: G. Boochever, M. P. Doyle and Martha N. Cohenno, of New York.

VITAGRAPH

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The Most Magnificent, Sumptuous and Realistic Production Ever Attempted of

UNCLE TOM'S CABIN

OH! YOU VITAGRAPH

Issued in THREE PARTS, Each Part Consisting of One Reel

PART I

To be Released Tuesday, July 26

telling of the escape of Eliza and the removal of Uncle Tom from his old Kentucky home. Approximate length, 935 feet.

PART II

To be Released Friday, July 29

The affection of little Eva for Uncle Tom, the purchase of the old negro by St. Clair, the appearance of Topsy in the story and the death of little Eva. Approximate length, 1000 feet.

PART III

To be Released Saturday, July 30

The sale of Uncle Tom to Legree, the escape of Cassie, and the punishment and death of Uncle Tom.

If you did not get our last Bulletin, from July 15 to July 31, **send in your name and address at once.** In making revisions a number of names have been dropped by mistake.

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HUGO REISINGER

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Last 4 Weeks' Productions of Licensed Film Makers—July 30

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 4	The Purgation	Dramatic	988
July 7	A Midnight Cupid	Comedy	997
July 11	What the Daisy Said	Comedy	987
July 14	A Child's Faith	Drama	986
July 18	A Flash of Light	Dramatic	998
July 21	As the Bells Rang Out	Dramatic	457
July 21	Serious Sixteen	Comedy	535
July 25	The Call to Arms	Mediaeval Drama	994
July 28	Unexpected Help	Drama	968

EDISON CO.

July 5	The Tail of Two Coats	Comedy	425
July 5	Equal to the Emergency	Comedy	575
July 8	A Wireless Romance	Dramatic	995
July 12	Out of the Night	Drama	950
July 15	A Vacation in Havana	Scenic Comedy	680
July 15	How Bumptious Papered the Parlor	Comedy	320
July 19	Old Love and the New	Dramatic	1,000
July 22	A Frontier Hero	Dramatic	450
July 22	Lazy Farmer Brown	Comedy	550
July 26	Peg Woffington	Drama	990
July 29	An Unexpected Reward	Drama	750
July 29	Bumptious as an Aviator	Comedy	250

ESSANAY CO.

July 6	A Darling Confusion	Comedy	484
July 6	The Other Johnson	Comedy	538
July 9	The Unknown Claim	Comedy	1,000
July 16	Trailed to the Hills	Western Drama	983
July 20	The Thief	Drama	992
July 23	The Desperado	Western Comedy	1,000
July 27	A Fair Exchange	Comedy	635
July 27	A Personal Matter	Comedy	344
July 30	Broncho Billy's Redemption	Drama	950

GAUMONT

July 5	The Clink of Gold	Farce	520
July 5	Life in Senegal, Africa	Travelogue	425
July 9	The Invincible Sword	A Mystic Drama	880
July 9	Ruins of Mediaeval Fortifications in France	Historical	125
July 12	A Hidden Serpent	East India Drama	537
July 12	In the Realm of the Czar	Tour	438
July 16	The Jolly Whirl	Trick Comedy	312
July 16	Jupiter Smitten	Legendary Farce	648
July 19	The Failure of Success or the Doctor's Downfall	Drama	975
July 23	The Princess and the Fishbone,	Grotesque Comedy	580
July 23	The Foxy Lawyer	Comedy	430
July 26	The Beautiful Margaret	Burlesque	410
July 26	An Angler's Dream	Mystic Comedy	315
July 26	Making Wooden Shoes	Industrial	225
July 30	The Sculptor's Ideal	Drama	530
July 30	The Forbidden Novel	Comedy	440

KALEM CO.

July 6	The Hero Engineer	Dramatic	915
July 8	Attack by Arapahoes	Dramatic	880
July 13	Grandmother	Dramatic	985
July 15	Corporal Truman's War Story	Dramatic	910
July 20	Haunted by Conscience	Military Drama	995
July 22	Brave Hearts	Indian Drama	900
July 27	A Daughter of Dixie	Drama	900
July 29	Pure Gold	Western Drama	960

LUBIN MFG. CO.

July 11	The Highbinders	Drama	635
July 11	The Almighty Dollar	Comedy	350
July 14	The Adopted Daughter	Drama	980
July 18	Rosemary for Remembrance	Drama	960
July 21	John Graham's Gold	Drama	925
July 25	The Step-Daughter	Drama	900
July 28	Wifie's Mamma	Comedy	870

MELIES.

June 23	White-Doe's Lovers	Drama	670
June 23	The Stranded Actor	Comedy	280
June 30	The Ruling Passion	Dramatic	950
July 7	The Little Preacher	Cowboy Comedy	950
July 14	The Golden Secret	Drama	950
July 21	A Postal Substitute	Drama	950
July 28	The Woman in the Case	Drama	950

PATHE FRERES.

June 2	Max Foils the Police	Comedy	571
July 2	Riding Feats by Cossacks	Educational	338
July 4	The Runaway Dog	Comedy	384
July 4	The Rhine from Cologne to Bingen,	Colored Scenic	525
July 6	Love Ye One Another	Colored Drama	502
July 6	Jinks Has the Shooting Mania	Comedy	466
July 8	Bighearted Mary	Dramatic	777
July 8	Col. Roosevelt Reviewing French Troops,	Topical	180
July 9	The Champion of the Race	Comedy	950
July 11	Just for Good Luck	Comedy	554
July 11	The Faithless Lover	Colored Drama	337
July 13	The Overland Coach Robbery	Sensational	692
July 13	Verona	Scenic	256
July 15	A Political Discussion	Comedy	613
July 15	Please Take One	Comedy	348
July 16	A Good Loser	Dramatic Comedy	699
July 16	Algerian Stud	Colored Educational	279
July 18	Mistaken Identity	Drama	495
July 18	Awful Symphony	Colored Trick	426
July 20	Manon	Drama	758
July 20	Catching Lobsters	Educational	216
July 22	The Cowboy's Sweetheart and the Bandit	Drama	909
July 23	More of Betty's Pranks	Comedy	426
July 23	Pete Has a Good Time	Farce	476
July 25	Getting Even with the Lawyer	Comedy	676
July 25	Breaking Up Ice in Finland	Educational	305
July 27	Detective's Dream	Trick Comedy	587
July 27	On the Ethiopian Frontier	Colored Scenic	387
July 29	Tommy Gets His Sister Married	Comedy	850
July 30	Cagliostro	Drama	1,000

SELIG POLYSCOPE CO.

July 4	Go West, Young Woman, Go West	Comedy	990
July 7	The Way of the Red Man	Indian Drama	1,000
July 11	The Hall-Room Boys	Comedy	1,000
July 14	The Sheriff	Drama	730
July 14	A Hunting Story	Comedy	270
July 18	The Phoenix	Drama	1,000
July 21	Mazeppa	Drama	1,000
July 25	A Mad Dog Scare	Comedy	690
July 25	A Sleep Walking Cure	Comedy	310
July 28	The Cowboy's Stratagem	Drama	995

URBAN ECLIPSE.

July 13	The Wicked Baron and the Page	Dramatic	570
July 13	The Moonlight Flitting	Comedy	415
July 20	Through the Enemy's Line	Military Drama	550
July 20	Pekin, the Walled City	Celestial Tour	440
July 27	Mexican Domain	Travelogue	325
July 27	The Art-Lover's Strategy	Drama	580

VITAGRAPH CO.

July 2	Old Glory	Historical	945
July 5	A Boarding School Romance	Comedy	998
July 8	Between Love and Honor	Dramatic	917
July 9	Becket	Tragedy	998
July 12	Nellie's Farm	Comedy Drama	995
July 15	The Uncle's Will	Comedy Drama	995
July 16	A Broken Symphony	Dramatic	993
July 19	Twa Hieland Lads	Comedy	988
July 22	Davy Jones and Captain Bragg	Comedy	935
July 23	Hako's Sacrifice	Japanese Drama	995
July 26	Uncle Tom's Cabin, Part I.	Drama	935
July 29	Uncle Tom's Cabin, Part II.	Drama	1,000
July 30	Uncle Tom's Cabin, Part III.	Drama	1,000

LUBIN FILMS

Released Thursday, July 28th—Length, about 870 Feet

WIFIE'S MAMMA

THE LAUGH LIMIT

We're not going to try to tell you just how funny this film is because the newest story always is "the best ever" in the advertisements, but if we have put out a funnier story lately—and we've made more than one bull's eye—we've lost our judgment, that's all. The laugh starts in the second scene—the first is short—and you don't stop laughing until the next day and it's good for chuckles for weeks after. Insist on having it or there's something in life you're losing.

THE SCREAM of the SEASON

GET THE A B C POSTERS—TRUE TO FILM—FOR THESE RELEASES

Released Monday, August 1st—Length, about 960 Feet

THREE HEARTS

AN UNUSUAL PROBLEM

Should a man engaged to a girl against her will and horribly disfigured in a railroad wreck insist that she keep the promise made her dying father and marry him, or should he give up his last hope of happiness that his rival may rejoice? What would you do? What Jasper Creighton did is most interestingly told in this gripping story.

SHOULD HE GIVE HER UP?

See Description Inside

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H F HOFFMAN

The Film Index

Scene from the Edison Subject, "How the Squire Was Captured"

Vol. VI. No. 6. NEW YORK, AUGUST 6, 1910 Whole No. 224

The FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

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AUGUST 6, 1910

CASUAL COMMENT

FROM the story of the Detroit convention of the F. S. A. told by the representative of The Film Index, Mr. James S. McQuade, the casual observer will conclude that it was a funeral—the obsequies of an obsolete organization, at which there were few mourners.

While there have been no real functions for such an organization to perform for the past eighteen months or more and consequently no real reason for its continuation, it is still a matter of regret that such an organization could not have been continued for social purposes. There is nothing like getting together now and then.

However, the rapid evolution of the motion picture trade has relegated the exchange to its logical position in the trade and with the decreasing importance of that factor it was quite natural that an organization composed of exchange men should cease for lack of reason to exist.

Hence these tears, and we say this with sincerity, because there were a lot of good fellows in the F. S. A. and some jolly times have been recorded at their meetings. The final act of turning over to the National Red Cross Society some $400 remaining in its treasury was a fitting legacy to a worthy charity.

AS a trade factor the demise of the F. S. A. is not to be seriously regretted. In the nature of things it was destined to failure from the beginning. Modern trade methods do not give a lasting place to the middleman. It is the manufacturer in every line who is the natural dictator of trade terms and conditions. This was pointed out by The Film Index nearly two years ago when certain exchange men were uttering ultimatums and damning the Patents Company for a grinding monopoly.

Since then those same exchange men have become "independent" film makers and are industriously trying to accomplish the very ends which they roundly denounced.

While we think of it there is another exchange organization, the "alliance," which will sing its swan song within the year. And that brings us to another story.

HOW long will the present state of peace exist between the so-called "independents." The terms of peace are by no means binding and can last only so long as the various persons to the agreement keep faith with each other.

Already it is rumored that the domestic makers of pictures are framing things to shut out the foreign makers allied with them. As against the Laemmle-Kessel-Steiner-Miles combination, what chance have Lux, Great Northern and such to increase their trade?

Absolutely none; and if we are not misinformed, those foreign makers are already beginning to feel the pinch of discrimination which has surely been framed up against them by the "sales company." The prospect for an early revolt against that combination is good.

ON another page of this issue of The Film Index is printed a long and interesting letter from J. D. Williams, now of Australia, commenting upon the picture business in that far away land. Mr. Williams was formerly in the picture business in the United States and is an enthusiastic booster for American, and particularly, licensed pictures. He relates his view of conditions at length and combats the opinion of Mr. C. Spencer, an Australian picture man, expressed in a previous issue of The Index, in several particulars.

While we like much that Mr. Williams says about American methods, we hesitate to endorse his scheme to extend those methods in their entirety in Australia. We believe that the cheap "nickelodeon" is a detriment rather than a benefit to the picture trade and do not believe that particular American method should be permitted to find lodgement elsewhere. We hope that Mr. Williams will strive to maintain the high plane which pictures seem now to occupy in Australia.

In all other respects we say Amen to his efforts.

ATTENTION of exchanges is directed to the new rules of the National Board of Underwriters regarding the storage of inflammable film, published elsewhere in this issue. Complete instructions are given for the construction of storage vaults for that class of film. This will not affect those who handle only licensed N-I film which is of proved noncombustible properties.

WHEELING FILLED WITH PICTURES.

"Just now Wheeling, W. Va., is in the grasp of the motion picture craze," writes our Wheeling correspondent, "and at present there are twelve houses using motion pictures to entertain their audiences and 47 reels of pictures are shown in the city every evening. It is not a low estimate to state that each of the show houses will average a thousand people each evening. The smaller houses do not get that many people, but the larger ones do, and frequently run over it, one house having a record considerable over 2,000 for an afternoon and evening. With two exceptions all the houses use license pictures. The trust puts out 23 different pictures on the market each day so it can be seen that a large majority of the pictures have to be repeated at the different houses. Two houses use independent pictures. Of late there has been a marked improvement in the grade and character of the pictures and the patrons are quick to appreciate it."

THE MILK PICTURE.

Edison Company Co-operate With New York Milk Committee in an Educational Subject.

A recent issue of the New York Times contained an interesting yarn about a "health drama in pictures" which read like this:

A moving picture play to illustrate the dangers of impure milk is the latest addition of the reformers to the motion picture repertoire. For the last few days the camera men have been out on the New Jersey dairy farms, snapping scenery and collecting local color. The plot for the dairy play would hardly be called subtle, but is deemed sufficient to point the moral.

In scene one, the son of an old-fashioned germ-scoffing farmer has returned to the old farm with his wife and little boy. The cow barns are depicted realistically, with the open pails of milk standing around ready to receive dust and flies. The son, educated more scientifically, protests vigorously at the old order, and offers advice. Thrice does he protest, and thrice are his warnings rejected with scorn, graphically depicted.

The son's assistance thus rejected, the young couple pack their trunks to depart, leaving the old farmer to drop a few regretful tears over the empty baby carriage of the small grandson.

The next scenes are in New York whither the son has taken his family. The baby has become ill; every one is distressed. The doctor shakes his head, and, pointing to the milk bottle, indicates that the milk has caused the trouble. In grief the son sits down and writes to the old farmer, telling him that the little boy is dangerously ill (the letter to be flashed upon the screen). The anguished grandparents arrive, and the old farmer discovers that the bad milk came from his farm. Emotional climax.

Just at this point authorities differ. The motion picture specialists want a "happy ending," with the old farmer's barns being repainted, the cows washed, and dairymen in white suits presiding over the ceremonies, while the little boy, miraculously restored to health, watches the proceedings, held by his repentent grandparent. The reformers, however, suggest that to drive the lesson home the small grandson must be let die, so that the last scenes are not yet completed.

And then The Globe, which is always harping about the iniquities of the motion picture, condescended to say this editorially:

"MILK"—THE VILLAIN.

When the dirty milk from your own father's farm threatens your baby's life, sanitation becomes a science with considerable dramatic possibilities. The moving picture folks, having conceived this novel idea, are preparing, it is said, to realize on it. They have been touring the Jersey dairies with their machines, taking pictures of the cows and cow sheds, the milkers, and, particularly, the dirt.

These are to be combined with the necessary principals—a farmer, his city dwelling son, wife and baby, a milk inspector or two, a doctor, and perhaps a few million vicious milk germs of various breeds—and staged in the 5 and 10-cent show houses of the country. It is really much to be hoped that this ingenious piece of news is made of whole cloth. For, silly as the plan sounds, if it were carried out in an effective way, an educational work of very great value would certainly result.

The chief difficulty in the way of sanitary reform is the ignorance and indifference of the great mass of the people. If they don't laugh at the warnings and cautions of experts and health boards, they pay little attention to them. Hygiene in the abstract makes little appeal to the layman. Of course, infecting your own son's baby with tuberculosis by ignorant and careless dairy farming is no worse, morally, than infecting anybody else's baby, but it seems very much worse.

A graphic representation of such a tragedy would have a far greater effect upon the average mind than a bushel of health board leaflets and newspaper warnings.

So we wish the best of luck to the moving picture folks in this new field.

Our curiosity aroused an inquiry developed the fact that the Edison Mfg. Co. made the picture. It is a good picture and deserves to rank with the now famous "fly-pest" picture which is doing so much to aid the fight on flies.

As it is not to be released until September an extended review at this time would be a little premature, but the story is not far from the description given in The Times article reprinted above.

CUTS PICTURE SHOWS.

The City Council of Cape Gerardeau, Mo., at its last meeting, July 1, passed an ordinance whereby all motion picture theatres and like resorts are prohibited to give Sunday performances. The Council in no way eliminates the playing of Sunday baseball,

"THE CHEYENNE BRAVE"

A Pathe American Subject
That's a Thriller

AMONG the several Indian subjects of recent release Pathe's coming subject, "The Cheyenne Brave," is entitled to a place of prominence. The story is not unlike some other Indian pictures that have been issued, but there is a difference in treatment and sufficient variation of the theme to entitle the plot to some claim for originality.

A Cheyenne brave is in love with a young Indian maiden and is beloved by her. The chief of the tribe turns down the brave's suit and gives the girl to the son of a Sioux chief who comes and takes her to his wigwam.

SCENE FROM PATHE'S, "THE CHEYENNE BRAVE."

Swearing vengeance to the great Manitou the Cheyenne brave sets out one night and takes the young squaw from her husband's tepee. The act is discovered and pursuit is started. The brave and the squaw take to canoes followed by the outraged husband and the members of his band, also in canoes. The chase is a long one and ends in the capture of the fugitives. The husband proposes to fight his rival and a hand to hand contest with knives ensues in which the husband is defeated. Thereupon he relinquishes the squaw to the Cheyenne Brave, whom he characterizes as a brave man.

The merit of the picture lies in its spirited action from start to finish. There is no moment when there is not something doing to hold and entertain an audience. Some very pretty scenic effects are also introduced which add to the interest of the picture.

NEW PATHE STUDIO.

American Company Will Have Fine Modern Building at Jersey City Heights.

Contracts have been let for the erection of the American Studios of Pathe Freres, to be built on a plot of ground recently purchased by that concern at Jersey City Heights, a section of Jersey City, N. J., peculiarly well suited for the purpose. The cost of the studios including the site, will amount to $80,000.

The ground upon which the building will be erected lies along the eastern side of the elevation known as Jersey City Heights and is about 200 feet square, fronting on Ogden avenue and Congress street on the north and west sides. On the east there is an abrupt bluff to Palisades avenue below which protects the studio from obstruction by possible building operations on that side which might obstruct the light.

SCENE FROM PATHE'S, "THE CHEYENNE BRAVE."

In dimensions the building will be about 80 feet by 60 feet on the ground with an elevation of 54 feet, divided into three floors and a basement.

In the construction of the studio some novel features will be introduced, not hitherto employed in motion picture studios in either Europe or America. In the basement will be located a lunch room, kitchen, heating plant and other machinery, needed in operation.

On the first floor will be the dressing rooms, lavatories and offices. The second floor will accommodate the scenic studio with paint frames and space for floor painting. The American artist in scenic effects uses a frame and bridge to work on, while European scenic artists paint with their canvas spread on the floor. Both will be accommodated. On the same floor will be the property and costume rooms; a carpenter's shop and laboratories for the operators.

The studio proper will occupy the top floor and will be entirely enclosed in glass. It will contain a water-tank 23 feet square, and about five feet deep, and a series of traps, and other devices used in staging every sort of picture.

Throughout the building will be installed a complete heating and ventilating system and each dressing room will be heated and supplied with running hot and cold water.

Iron and brick will be used in the construction of the building which will be of ornamental design.

In speaking of the enterprise Mr. J. A. Berst, vice-president and American representative of Pathe Freres, explained that it was not the company's intention to build the greatest studio in the world, but that it would be a good one and equipped to meet all requirements.

It is expected that the new studio building will be completed by Nov. 1st of this year.

DRUMMER WANTS PICTURES.

So disgusted have many of the commercial travelers become over the action of those who have attempted to stop the exhibiting of the Johnson-Jeffries fight pictures that a traveling man, by the name of Thomas F. Ryan, has written Governor Eberhart, of Minnesota, asking that the pictures be exhibited for those who enjoy the sport.

Mr. Ryan thinks it a grave injustice to stop the pictures, and in his communication to the Governor states the following:

"Myself and hundreds like me want to see those fight pictures. Are we to be denied this right to please a few who have no red blood in their veins?"

ANOTHER KALEM "PIONEER"

Novel Plot Involving Indian Raid and Escape of Children In a Well

A FRONTIER picture that will attract attention by the motion picture audiences is soon to be released by the Kalem Company under the title "True to His Trust." The scenes and incidents are typical of pioneer days. The log cabin, the pioneer, his wife and children form a picturesque group in the opening scenes.

According to the story the pioneer goes to his work of tilling the soil. A little later his wife carries to him a jug of water which he forgot when he started out. She leaves the baby with an older brother and while the parents are away a band of Indians make an attack on the cabin.

The little chap hears them coming and quickly drops his baby brother in the well-bucket and drops him down into the well letting himself down after. Here the children remain while the Indians ransack and fire the cabin.

In a distant field the father and mother see the smoke of their burning cabin and hear the yells of the Indians. Horror stricken at the probable fate of their children, yet realizing how hopeless an attempt at rescue would be, they set off on horseback for help.

A hard ride brings them to an army post and the soldiers set out to catch the Indians. The settler and his wife follow and reach the cabin which is still in flames, but find no trace of the "kiddies." Evidently their voices are recognized by the boy in the well for their attention is attracted to cries in that direction. Then the bucket is quickly pulled up bringing the children to the arms of the rejoicing parents.

SCENE FROM THE KALEM SUBJECT, "TRUE TO HIS TRUST."

This picture is another of the series of woodland scenic effects which the Kalem producers manage to blend so pleasingly with their stories. It also brings again into the picture that coming celebrity, the Kalem Baby Actor. The "tiny lad" has appeared several times and seems to enjoy the work. Watch him grow.

BUYS PRINCESS THEATRE.

Leroy Tudor Now Proprietor—Names it "Starette" and Makes Improvements.

By a deal closed July 14 Leroy Tudor, who has made such a success in his management of the Star theatre, Marion, Ind., purchased the Princess theatre on West Fourth street of A. J. Isenbarger, taking possession at once. He has changed the name of the theatre from the Princess to the Starette.

With the opening of the Starette under the new ownership motion pictures of the best quality will be introduced and a splendid program of special numbers will be given. The Misses Marguerite and Lucile Ervin, violinists of splendid ability, and Miss Beatrice Kemmer, pianist, will play. These young ladies are prominently socially and have hosts of friends in Marion who will be pleased to greet them. Eddie Allen, formerly of the "Winning Miss" company will sing at the Starette and altogether a most excellent program will be given.

Mr. Tudor has established a high standard for quality in his management of the Star theatre and he will pursue the same policy at the Starette, making it fully as popular as the Star. He has been very successful in his management of theatres and will make his new purchase go. The Princess has been open about six months. It is a modern little play house and is well equipped for its purpose. Mr. Isenbarger sells the theatre that he may take up enterprises in which he is interested in the west.

The Star theatre on East Fourth street will continue to be operated with high class entertainments. Miss Lottridge, one of Marion's sweetest singers, has been engaged for an appearance and the patrons of the place will be highly entertained, there being a change of program with everything new.

Mr. Tudor is the pioneer motion picture show man in Marion and his success has attracted the attention of people in this business all over the country. He gets the best pictures in the market and always gives his patrons the best to be had regardless of expense.

UNDERWRITERS' NEW RULES.

National Board Will Require Special Vaults for Inflammable Film.

The National Board of Fire Underwriters has formulated the following rules and requirements, as recommended by its committee of consulting engineers, for the storage and handling of nitrocellulose films in connection with motion picture film exchanges:

1. Film Storage.—(a) Each reel of film to be kept in a separate metal box with tight fitting cover, except when being examined or repaired.

Note.—A reel ordinarily contains 1,000 feet of film 1 11-32 inches wide, and weighs about five pounds; diameter of reel is approximately 10 inches.

(b) Films should be stored in a separate building, or vault, not exposing other property; if permitted in a building with other occupancy, to be in standard fireproof vaults or safes.

Vaults.—In buildings of non-fireproof construction to have self-supporting brick walls, not less than 12 inches thick, laid in cement, and extending from the ground. Top and bottom of vault to be waterproof and made of brick or concrete arches of the same thickness as walls (arches may be sprung between steel beams if the latter have standard protecting coverings), no wood top flooring to be used. Size of vault not to exceed 750 cu. ft. Opening into vault to be protected on outer side of wall with standard vault iron doors at least 3-16 inch thick, and made smoke proof by closing against a rabbet at top, bottom and one side, hinge side of door to close into a groove; door and wall frames to be of equivalent construction to the standard iron fire door, vault pattern; and on the inner side of the wall by an iron door of at least No. 14 U. S. gauge. Fixtures inside vaults to be of incombustible material. No lights other than stationary vapor-proof incandescent electric lamps, properly guarded, to be installed inside,—switch to be outside and provided with pilot light or other indicator. No heat to be permitted in vault. In fireproof buildings having standard protection on the steel frame-work, vaults may be carried on the structure from floor to floor. Walls to be of brick, not less than 8 inches thick, or of hollow tile not less than 12 inches thick, laid in cement. Size of vault not to exceed 750 cu. ft. Top and bottom of vault to be waterproof and made of brick, tile or concrete at least 8 inches thick. In all other respects to comply with specifications for vaults in buildings of non-fireproof construction.

Safes.—Size not to exceed 150 cu. ft. To have an angle iron frame continuous at all edges; angle iron to be at least ¼x2 inches, and for large sizes increased proportionately. On safes larger than 40 inches high, 30 inches wide and 30 inches deep, an additional stiffening of heavy steel at least ¼ inch thick, and of width proportioned to size, but never less than 2 inches, to be used at top, bottom and sides. Sheet steel plates to be not less than No. 12 U. S. gauge for the outer shell and not less than No.

(Continued on page 27.)

TWO EDISON COMEDIES

"How the Squire was Captured" and another "Bumptious"

A CLEVER comedy, "How the Squire Was Captured," is scheduled for early release. It has the merit of being truly a comedy. There are no overdrawn situations, no attempt to burlesque, as happens so often in so-called picture comedies.

The story is simple and direct: The old Squire is enamored of a young girl who is visiting her maiden aunt. The giddy old fellow makes eyes in church, which the aunt takes to be for herself. The girl has a lover and the young folks conspire to help matters along, especially as the aunt is not particularly friendly to their own love making.

EDISON SUBJECT, "HOW THE SQUIRE WAS CAPTURED."

All the squire's presents to the girl are turned over to the aunt; letters are fixed to appear to be sent to her and she falls unsuspectingly and willingly into the trap.

Finally the squire sends a beautiful mantilla to his fair one with the request that she wear it that evening if she loves him. This is turned over to the aunt with the request.

Delighted with the prospect of an offer of marriage the lady dons the mantilla in such a manner as to conceal her features and coyly seats herself in the arbor to await the squire.

Eager to see how the affair progresses the young people hid themselves in a nearby tree. The squire comes overjoyed to find that his affections are not spurned and proceeds to make his advances to one whom he supposes to be the girl. Up in the tree the young folks are hugging each other over the success of their planning.

Finally, as the squire, on his knees, declares his intentions, the lady of the mantilla discloses her identity to his utter consternation. What the Squire might have done had there been no witnesses, must be left to the imagination, for the young folks make their presence known at the critical moment. Straightening a sour face the old squire accepts defeat and the aunt and joins her in bestowing a blessing upon the love affair of the young folks who have tricked him so nicely.

ANOTHER "BUMPTIOUS."

Having failed dismally as an aviator, exercises no deterrent influence upon our self-sufficient friend Bumptious, in his search for experience. His latest effort is also in the line of locomotion, this time with an automobile.

A highly colored poster on a billboard gives him the fever and he acquires a knowledge of driving a machine from a book.

Thus equipped Bumptious visits the automobile man and buys a car. The air with which he spurns the suggestion of the man who delivers it, that the position of chauffeur would be acceptable, should convince one not acquainted with Bumptious that he really knows more about an "auto" than the man who made it, and you feel a hope that he may, after so strong a bluff, make good.

When Bumptious attempts to apply his knowledge you are forced to admit that he is still "bumptious," unskilled and unafraid; also, his "jonah," the girl who chews gum, is there, and even Bumptious, as he discovers her presence hesitates for a moment. But he has invited his friends to go "joy riding" and he gets busy.

Taking his seat Bumptious trys several levers, but fails to get a response. Taking a peek at his book of instructions he starts to "crank up." His "compression" is there all right and considerable exertion is necessary to get the crank over. Just as he seems about to succeed he gets a "back fire" that hurls him head long into the gutter.

By this time the friends become skeptical and alight from the machine, unwilling to risk their lives with Bumptious at the wheel. Nothing daunted he again takes his seat and manages to start something and the machine begins to move backward.

Up to now the comedy of the subject is delightful; but at this point the temptation to do "stunts" with the camera overcame the picture man and Bumptious is made to gyrate backwards over the highway with lightning rapidity, finally to be flattened against the trunk of a big tree with which the motor collides—altogether an impossible proceeding, and a burlesque on the subject.

At the end, getting back to earth, Bumptious trades his machine to a passing farmer for a jackass, and rides home astride his patient and long suffering brother to be greeted by the jeers of his friends.

The bit of trick photography might have been dispensed with in a subject so fertile to the great improvement of the picture.

EDISON SUBJECT, "BUMPTIOUS TAKES UP AUTOMOBILING."

A DRAMA BY ROY NORTON.

"Sans Familie" which is French for without a family, is the title of a picture interpretation of

WHEELER OUT SCOUTING

Big Song Slide Man Makes Flying Trip to Chicago, Detroit and Buffalo

One of our largest song slide manufacturers, De Witt C. Wheeler, took a flying trip west last week to size up the condition of picture affairs in that part of the country. Things have been changing so rapidly in and about Chicago of late that the big slide producer did not know just where he stood. He decided to find out and made short work of it, too. Mr. Wheeler arrived in Chicago by the Twentieth Century Limited on Monday morning; had a talk with Mr. Selig and other manufacturers, exchange men, and James W. McQuade, western representative of The Film Index; visited many of the downtown motion picture shows, and was on his way to Detroit that same evening. From Detroit he went to Buffalo and arrived home Wednesday morning.

Mr. Wheeler believes that the outlook for song slide men is very bright. He found in Chicago that cheap vaudeville had been abandoned by most houses and replaced with two or three illustrated songs. The exhibitors' only complaint to Mr. Wheeler was that they could not get as many good sets of slides, such as he and one or two other concerns turn out, as they would like to use; that they were sometimes forced to show the cheaper, poorer sets of slides in order to have a daily change of songs. This state of affairs Mr. Wheeler hopes to improve very shortly. He hints at a big project on foot that will make it possible for exhibitors to obtain ten or twelve new sets of the highest class slides each week. If the project is successful, it will rest with the exchanges to give standing orders for more sets of the good, standard-price slides in order that exhibitors may be assured of the best. Slide

DE WITT C. WHEELER.

producers must have standing orders for every set of slides they turn out.

The trouble heretofore has been with the exchanges. Many of these organizations have loaned slides free of charge, along with service, of course, and have not been very particular about the slides they buy, figuring on the least amount of money as a basis of expenditure. But Mr. Wheeler's trip has convinced him that picture theatre goers are beginning to know slides by the names of their makers, as films are now known. He believes that with the recent improvement of most all exchanges, there will be a greater tendency on the part of these exchanges to buy only the best of the output in slides.

SUCCESS WITHOUT VAUDEVILLE.

Ben Morris of Bellaire, Ohio, Tells How His Company Dropped Cheap Variety.

The Film Index, New York, N. Y.

Gentlemen:—As a motion picture exhibitor and reader of your paper I have taken a great deal of interest in the vaudeville question relative to pictures and would like to quote you three instances that have lately come under my personal observation.

Our Olympic theatre seats six hundred people and was built as a vaudeville house, and like most such places it ran pictures that helped chase people from the house, and finally made a flat failure. Our company took the house and put on a six reel motion picture show, running new licensed pictures, using two Motiograph machines fixing up the house to the comfort of the patrons, and with temperature close to the top notch we have been having a business averaging nearly a thousand a night. We would not put vaudeville on if we got it free.

Early this summer our company went into Wheeling, taking the elaborate Court theatre, in which the Nixon-Nirdgling summer vaudeville circuit had just made a failure. There were twelve other picture shows in Wheeling and we were told that unless there was illustrated songs or some special acts it would not be made a success. We advertised "the right kind of pictures for the best class of people" and again the pictures have scored, and the Court is averaging twelve hundred a night, drawing on the merits of the pictures.

The North Star theatre at Martins Ferry ran pictures and vaudeville with indifferent success. Another theatre started running two vaudeville acts and three reels of old junk pictures. The North Star man, acting on our advice, put on a straight, all evening picture show and in three weeks has more than his business back, with no cheap vaudeville stars (?) to eat up his profits. Yours truly, BEN L. MORRIS.

IT'S UP TO KOHL.

Editor, Film Index.

Dear Sir:—Some time ago I read and was quite interested in an account of Mr. Wright's, of the Kalem Company, recent trip published in your paper, especially his sojourn in Cleveland. I have often rode with that Prince of Good Fellows, Mr. Kohl, and have also come to the conclusion something was wrong with his auto, but it never struck me as being the "Pip." It almost puts me in mind of the horse that insisted on stopping at the wrong place when his fellow had his wife or best girl out for a drive, in fact, when Mr. Kohl's auto stops it's a safe bet that there is not only a watering trough, but a dispenser of other wet goods not far away, and who ever heard of an auto getting thirsty? Yours truly, OLD BATTLE SHIP, Cleveland, Ohio.

The above anonymous communication from Cleveland regarding Kohl's automobile seems to require an immediate disclaimer from that gentleman. There seems to be a strong suspicion that his "timer" or "magneto" or "jump spark" is so arranged as to stop working when in the proximity of dampness. How about it?

(Edison Comedies, Continued.)

one of Roy Norton's stories. It is a pathetic tale, and though a bit involved in its pictured version, is none the less interesting.

The little hero follows his father from France to a mining camp in Montana. His mother is dead, and he arrives at his destination only to find that his father has been killed in a mine accident, thus leaving him without a family.

An old miner takes him in, and the little fellow in turn feels called upon to care for the two motherless children of another miner. This father does not like the little "frencher" and attempts to drive him away. On one occasion the surly fellow aims a savage blow at the boy, but loses his footing and is killed by falling down an embankment.

This fatality gives the little hero his opportunity. He takes charge of the tiny orphans and installs them in his home giving them his own bed, after which he writes a note to his benefactor, the old miner, to the effect that he is no longer "sans familie," and falls asleep across the table.

There are several amusing incidents worked into the picture, one of which is the trouble the little fellow has correcting the table manners of the rough old miner.

EDISON SUBJECT: "HIS NEW FAMILY."

CHICAGO LETTER

By James S. McQuade

IN my last letter there appeared an article, written Wednesday, July 20, stating that permits had been received for the exhibition of the Reno pictures in certain Chicago theatres. Mr. Aaron J. Jones, the chief owner of the Reno contest privileges in Chicago and Illinois, was so certain, on the date given, of receiving the permits for Chicago—the prospects and assurances being so bright—that it was taken for granted that the issuing of the permits would be only a matter of form when Chief of Police Steward returned.

Chief Steward returned Monday morning, July 25; and late in the afternoon, issued the following order to Herman F. Schuettler, Asst. Supt. of Police:

"PERMIT THE EXHIBITION OF NO PICTURES OR REPRESENTATIONS IN ANY FORM OF ACTS ILLEGAL IN THE STATE OF ILLINOIS."

The terms of the order, which is intended chiefly for the prohibition of the Jeffries-Johnson pictures, are so uncompromising in their nature and so broad in their import that the chief was fairly bombarded with questions as to the effect on other films, art, the drama and publications of all sorts.

"The order speaks for itself," was the only reply he would make.

"How is it to be interpreted?"

"Literally," he answered. "Literally, as it reads."

His audience gasped. It was pointed out that "acts illegal in the state of Illinois" are "represented" by the hundreds in classic and modern plays, in many of the world's greatest paintings and sculptures, and in books, magazines, and papers beyond number.

"The order speaks for itself," the chief maintained.

Examples of Contrary Acts.

Acts contrary to the laws of Illinois have been found in the following, given as a few examples of the point raised with the chief:

PLAYS—Hamlet (murder), The Witching Hour (gambling), The Nigger (lynching), Strife (riot), Baby Mine (kidnapping).

PAINTINGS AT ART INSTITUTE—Death of Caesar, Gerome; Challenge, Munkacsy; Bathers, Bouguereau.

SCULPTURE—Dancing Girl, Boxer, Slaughter of Niobe's Children, Farnese Bull.

Dozens of other suggestions were made of plays, paintings, and sculptures portraying scenes that would excite the police of Chicago were they to behold them on the streets, but the entire field of the "illegal acts" was not covered by them.

Offenses Enter Into Many Plots.

In addition, there are the following offenses against the state statutes which frequently enter into plots of plays for the moving picture shows and other theatres: abduction, arson, assault and battery, bigamy, bribery, burglary, conspiracy, criminal carelessness, cruelty, carrying deadly weapons, counterfeiting, drunkenness, dueling, embezzlement, extortion by threats, false imprisonment, forgery, fraudulent sales, bucket shops, bookmaking, larceny, libel, lotteries, malicious mischief, resisting officers, racing, speeding automobiles, trespass, vagrancy.

It has been the rule of the police department to bar all pictures endangering the morality of youth, but among the films shown, as well as in the melodramas of the legitimate theatres, there are few that may escape showing "acts illegal in the state of Illinois."

After this sort of discussion had spread through the city hall like wildfire, it became known that so far as showing pictures of prize fighting, whether of the Reno battle or some other fight, and whether of the moving picture of the stereopticon variety, is concerned, the police will not issue a permit of any sort and all exhibitions of such pictures will be stopped.

This point was made clear and then one theory was accepted generally. That was, that Chief Steward, in order to place himself on legal standing, in anticipation of charges of discrimination, issued his order covering all "acts illegal in the state of Illinois."

When this conclusion was reached it was declared that there was little cause for worry on the part of the Art Institute, the legitimate theatres, or the nickel theatres, so far as exhibitions, which thus far have passed police censorship, are concerned.

Mayor Busse Refuses Reno Permit.

As I write this article (Wednesday noon, July 27), Aaron J. Jones is in the office of Mayor Busse seeking a permit for the Reno pictures in Chicago. Mr. Jones and Mr. Spoor, accompanied by Attorney Eli B. Felsenthal, made a request for a permit in writing yesterday, according to ordinance, and before them Chief Steward wrote across the face of it, "Not granted."

By a provision of the moving picture ordinance of 1907, not contained in any other permit ordinance, a request for authority to exhibit may be taken up with the mayor, after the chief of police has refused to grant it. Chief Steward formally refused the order, and Messrs. Jones and Spoor went immediately to the mayor, and he announced that his decision would be made known this morning (Wednesday).

Before reaching his decision, it is likely that Mayor Busse will consult with Corporation Counsel Brundage, who has already expressed informally a belief that the courts will uphold the barring of any pictures "dangerous to the morals of youth," even where the exhibition does not come within the ordinance classification of "immoral or obscene." This opinion he based upon a recent Supreme Court decision, declaring that the city officials have wide discretionary powers in such matters.

The first effect of Chief Steward's order of Monday was the withdrawal of permits for moving pictures of all prize fights and of training bouts.

In closing this article, at 12:45 p. m., I have just learned that the mayor has refused to grant the permit. The only course now open is to mandamus the city, and proceeding toward that end will be begun as soon as possible.

"Rotten" Films Demanded by Sales Co.

In its issue of July 23, on page 16, the "Moving Picture News," of New York, has an advertisement of the Atlas Film Co., an "independent" concern, that affords a striking illustration of freak advertising. This abnormal effusion, in which the firm mentioned seeks to gain a reputation for candor, at the expense of business integrity and everything that stands for sound business morals, in part reads as follows:

"ROTTEN" is the term for at least two of our first releases, but the Sales Co., needing the films, insisted upon our releasing thirty days before our plant was ready."

Who suffered by this unprincipled and shameless policy? Not the Atlas concern, because it evidently received full price for its "rotten" films; nor yet the Sales Co., for it collects its weekly assessment from the manufacturers of "rotten" product. Nor did the burden fall on the shoulders of the "independent" exhibitor, who is always ready to deceive the public by a pyrotechnical announcement of the good things which he has never got.

Who then is the victim? There is only one answer: The moving picture theatregoer who serves as the fly for the "independent" spider.

The Sales Co. needed the films, indeed! Of course, it did, and its policy is: "Fool and skin the public by giving them any old kind of film, 'ROTTEN,' if necessary, but get the money."—Selah!

Waterproof Films To Be the Rule.

W. A. Daniels, president of the National Waterproof Film Co., of this city, during a recent visit to New York, arranged with J. J. Kennedy, president of the General Film Co., to waterproof all films released by the Chicago branch of the latter company, at 85 Dearborn street. A sufficient number of washing machines will be installed in the offices here to wash all waterproof films, at least once a week.

It is understood that the Edison Manufacturing Co. has secured the interests of F. K. Babson in the National Waterproof Co. For the past year the Edison Co. has been issuing waterproof film and has tested thoroughly the benefits resulting from the waterproof process.

Ability, Ambition and Youth.

H. Odenthal, formerly manager of the Colonial theatre at Springfield, Ills., one of the houses on the Colonial Theatres Co., circuit of Joliet, Ills., has been added to the staff of the General Film Co.'s offices, at 85 Dearborn street, by Manager F. C. Aiken. Mr. Odenthal's duties will be confined chiefly to the booking and program departments.

The film rental business so closely parallels the banking business in various details and in system, especially in the department of records and tabulations, that Mr. Odenthal finds himself at once amid congenial and familiar surroundings. For six years he was connected with the First National Bank of Joliet, working his way up to the position of teller through all the subordinate positions.

Mr. Odenthal already finds that the habit of exactness in the transfer of figures, or of items, is of much greater moment in the film rental business than in the routine of banking; as, in the former business, an error, once made, is beyond correction, for the reason that the damage immediately follows the error, while in the banking business sufficient time elapses before the damage can take effect, thus affording an opportunity to trace the mistake and remedy it.

As manager of the Colonial, Mr. Odenthal was thoroughly proved and found worthy, his business training in banking affairs having taught him system and a careful reverence for hindsight and foresight. Full of youthful ambition and a glutton for work of the strenuous kind, Mr. Odenthal has a splendid field before him for advancement. Under Manager Aiken's watchful and critical eye he can rest assured that merit and ability will not go unrewarded.

Editor Goble Fans the Muse.

Mr. Goble, editor of George Kleine's "Film Progress," in the issue of August 1, has in-

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A PROTEST FROM AUSTRALIA

J. D. Williams, an American, Disputes Common Report Regarding American Product

THE Film Index is in receipt of a very interesting communication from Mr. J. D. Williams, an American motion picture theatre man who recently established himself in Australia, with headquarters at Sydney, N. S. W. Mr. Williams' purpose in writing The Index was to correct a number of erroneous impressions regarding the motion picture business in Australia which have gained currency recently. Any further explanation is not necessary as Mr. Williams' letter deals with facts and does not mince matters in the least. It follows in full:

As I have been a regular reader of your valuable paper ever since its inauguration I will thank you very much if you will give this article notice in your valuable columns.

From time to time in the American and English Moving Picture Journals I have noticed some articles regarding the situation of the moving picture business in Australia which have been written from a selfish standpoint and do not relate the true conditions of affairs.

I read the article in your paper of May 14th regarding an interview with Mr. C. Spencer of Sydney, and as a matter of fair dealing and justice to the manufacturers of moving picture machines, I would like to correct this statement in order to convince your many readers of the tice of this article.

Mr. Spencer states that picture machines in use in America will not do for Australia. You can no doubt readily see after my explanation in this matter that this article is written by Mr. Spencer for mere selfishness or ignorance, although his object is not plain to people who are not acquainted with the conditions. Mr. Spencer had the sole agency for the Edison machines and films at one time in Sydney, and for some reason unbeknown to the writer he lost this agency.

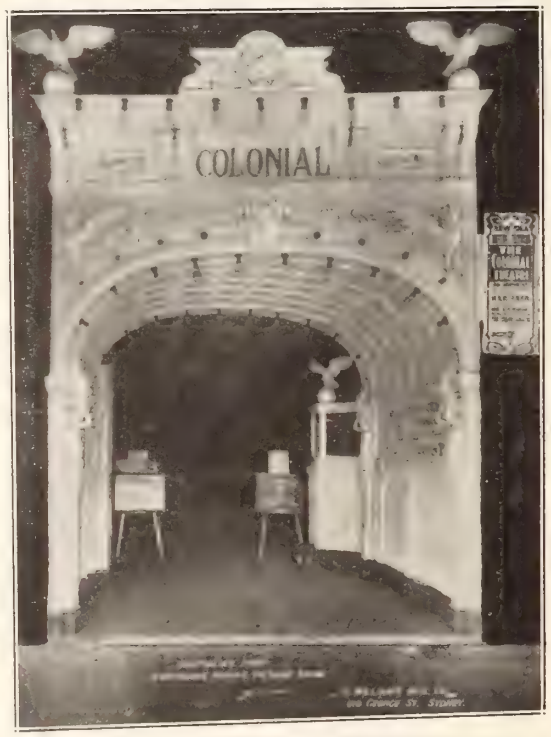
Regarding the American machines will say that I have used an Edison and Powers machine ever since they have been in existence and naturally may feel a little inclined to favor these machines. I have been running the Colonial Theatre for nine months in Sydney and have two of the latest Edison machines which I have used in this theatre ever since it opened, and can honestly say that there is no better picture produced in Sydney than the one we get at the Colonial theatre. We are using 80 amperes and have a throw of 120 feet getting a 25 ft. picture. All that was necessary to do to our machine was to get an arc-lamp that would carry 100 amps; and we have had no trouble whatever with our machines; they stand up well and give perfect satisfaction.

The machine mostly used here is what is called the Pathe English model; they are the same kind of machine that Pathe sells in America. This is the machine Mr. Spencer uses at the Lyceum, although he advertises extensively a machine made in England for sale in his exchange department.

I have tried on several occasions to get the Kinedrome machines from Mr. George K. Spoor, which I consider a much better machine than any made in England or Germany. I have about closed a deal with Messrs. Powers & Co. for the agency for their machines in Australia, as I have had so many favorable reports regarding the Powers No. 6 that I am sure that it is a much better machine than any in use here, in fact, I know the Powers No. 5 is as good or better than any of the foreign made machines I have seen here. In our Exchange in Sydney we will not rent pictures to a theatre using a machine having what we call a beater on it. These machines destroy film, and I would much rather have a film after it is run through a Powers or an Edison machine one hundred times than to have it after it is run through a machine with a beater on it ten times.

One other thing I would like to call attention to in this article is regarding pictures. Mr. Spencer speaks of the fine pictures produced by the American companies, and I might add that there would be no occasion for these enterprising American manufacturers to spend vast sums of money to produce fine pictures if every exhibitor assumed the attitude that Mr. Spencer does. For instance up-to-date he never has shown a title on a film and the public have no opportunity of telling who manufactures these films unless they are personally acquainted with their trade marks. Mr. Spencer also thinks that some two or three picture shows is quite enough for a city of 600.000 population. There was only 14,000 feet to 20,000 ft. of new pictures being released in Sydney before we arrived here and now there are at least 30,000 ft. which is about one-third of what will be released in one year.

Mr. Spencer will not rent pictures to a continuous show, and is doing all he can to prevent them from opening. Of course it is a well-known fact that continuous shows wear out fully eight



WILLIAMS' COLONIAL THEATRE, SYDNEY, N. S. W., AUSTRALIA.

times as much film as a show which only gives one performance a day. Then again as they change their programme often you can easily see the reason why these shows are better for the manufacturers of film. The picture people in Australia all try to conduct their pictures in their own names, such as Spencer's pictures, which naturally gives the public the impression that they manufacture them themselves.

I must say that I admire the way shows are conducted in this country, however from a standpoint of a film exchange and the manufacturers there is not much opportunity for them to make money. I think that a happy medium between the way that shows are conducted in America and Australia is the right way in every particular to conduct a moving picture show. For instance, we must charge popular prices before this amusement will ever become popular with the people and remain so forever. Then again we must have a continuous show in order to give the entire public an opportunity of visiting shows often. The picture business is just starting in Australia, and there is still thousands of people in Australia who have never seen a moving picture show; this may seem strange, but is nevertheless true.

I opened the Colonial Theatre last October with the idea of conducting a show the same as they do in America. We had at that time seating capacity for 600 people and charged 6d. admission equal to 12 cents in American money to every one; we showed 3,000 ft. of film, and we immediately found that the idea would not go, as the public were not educated to the short shows. We were not discouraged as we have had ten long years of experience in the west and not being "tenderfoot" we decided to change our mode of operation. We showed 5,000 and 6,000 feet of film at one performance and charged 3d. admission, children 1d. for afternoon shows only, and from that time on the house has always been crowded, as it was the low price of admission that made the people go to our theatre, and enabled us to show to thousands of people who had never been in a picture show before. We had remodelled the place extensively before opening, but after running a couple of months we decided to double the seating capacity; this we did by extending the balcony, or dress circle as it is called in Australia, and tearing out the stage and extending the house 40 ft. back. We then installed 1,200 upholstered opera chairs and furnished the place throughout in the most up-to-date way. We now charge 3d. or 6 cents in American money for the entire lower floor and 6d. or 12 cents for any seat in the dress circle, 1/- for box seats. We are now showing to an average of 4,000 people daily and our success has been phenomenal. The public are well satisfied and would much rather see a performance which does not last more than one hour.

We show 4,000 feet of first run film at each performance, and give about eight performances daily. We are directly connected with seven more theatres and have a number under construction. We have the very best location in Sydney, in fact the only theatre in Sydney located where the heavy traffic passes the door. Our location in Sydney is similar to that of the corner of State and Van Buren streets in Chicago.

Mr. Spencer speaks of the conditions being different here regarding theatres, and will say that the law here is practically the same as it is in U. S. It would be an easy matter to open a theatre here seating 200 to 300 people as very few exits are required for so few, however it would be a hard proposition to get a location and a person would have to build his own place as the stores here are too small. Then again I don't at the present moment think it would be a paying proposition as the expenses are so high here and of course the large crowds come mostly in the evening.

Several of my American friends have asked me regarding the conditions here in Australia in the moving picture business. I have advised them all that it would take at least $25,000 to erect any kind of a show here in Australia, and if they have to buy their programme, as we do, it would take a great deal more. However, there is room here for a number of enterprising Yankess as everyone from U. S. is called over here, but they must have money in order to get in the picture business here. We have just recently opened up a large film exchange which supplies the very best service for our theatres, and will be glad to work in conjunction with anyone from U. S. by furnishing them good service should they desire to open in this field.

We have just recently organized the Colonial Theatre into a Limited company of $50,000 capital and it is now paying more than 100 per cent. dividends. We have under way a larger company with capital stock of $200,000 and we intend to work the picture business in Australia in the future as it is worked in America combining the American idea of continuous shows and low fees of admission together with the luxuriously furnished theatre, and full orchestra, which always prevails in places where higher prices of admission are charged.

We heartily agree with the Patents Co. in their methods of doing business in the moving picture field, and we must undoubtedly give them credit for the high standard to which they have elevated the moving picture business. We might add that so far we have never run anything but Patents Company's film. We have now placed standing orders for all the film turned out by Pathe, Gaumont and Biograph Companies, and will select our other subjects from the other different American manufacturers.

The American films are very popular in Australia, the Selig war pictures are decidedly so. The Selig, Essanay and Kalem films were practically unknown in Australia before we came here, and to-day beyond the question of all doubt Selig war pictures and Essanay western dramas are the most popular pictures in Aus-

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"THE GAME"—A DRAMA

Vitagraph Subject Dealing With Elemental Passions

TRAPPER JOE, the guide, is a simple child of the forest. His home, if a woodsman may be said to have one, is in the borderland of Northern civilization, traversed only by the feet of the trapper. It is in this sitting that the Vitagraph players have laid the scenes of a strong dramatic subject "The Game," for this week's release in which Trapper Joe plays the important role.

Joe knows nothing of "The Game" as it is played in more civilized society, so when Norton, the millionaire, decides to take his beautiful daughter, Margaret to the great wilderness of the North for a vacation, Joe is destined to acquire knowledge of the ways of a world other than his.

Margaret, is a coquette skilled in the art of dissembling. Upon the unsophisticated trapper she brings to bear her many artful designs. Like a vision she breaks upon Joe's perceptions and soon he is hopelessly entangled in the skein of love.

The awakening comes when he discovers his enchantress in the arms of her lover and intended husband who has come to visit her at the camp. Here the savagery of the primitive man asserts itself. Outraged at the deception that has been practiced upon him by the girl, Joe seizes the unsuspecting fiance and hurls him to the ground like a helpless child, then embracing the idol of his heart he flings her from him and departs into the denseness of the forest to become an aimless exile trying to escape the spell of the sorceress, until he finally falls a victim to exposure in a blizzard.

At the time of "Joe's" death, the woman who trifled with his trusting nature as she would a bauble, is being married to the man of her choice in a distant city surrounded by the grandeur and pomp of her class.

The blizzard effects in "The Game," are real novelties in motion pictures. The fury of the wind, the blinding driving snow and the bending forest are simulated with startling realism, heightening the dramatic effect of the picture.

VITAGRAPH SUBJECT: "THE GAME."

GANE TO OPEN NEW HOUSE.

On the night of August 22, William J. Gane, who runs the Manhattan motion picture theatre at the corner of Broadway and Thirty-first street, New York City, will open the new Neumeyer theatre, Easton, Pa. The house, when completed, will be one of the most up-to-date in Pennsylvania; it will cost in the neighborhood of $150,000 and will seat 1,200 persons.

The naming of the house, was done in a most unique manner. In order to give it the name of some prominent man in the city, the citizens (through the newspapers) were allowed to send in the name of the person they thought the most prominent. When the time came for the drawing of names John H. Neumeyer, a well-known banker was called winner.

The house will run the best of motion pictures and vaudeville. The standard of Mr. Gane's performances are known to be the best that can be given the public and Easton will be able of competing with any town its size when it comes to clean first class entertainment.

MONTGOMERY IN JACKSONVILLE.

Memphis Picture Theatre Man Buys House and is Back in Business.

F. T. Montgomery, of Memphis, Tenn., the man who bears the reputation of having done more for the moving picture business in the south than any other individual, writes a correspondent of The Film Index, is in Jacksonville, and will, on August 1, open the Amusu theatre, having purchased it outright from J. C. Gray.

The name of the house, together with its policy, will be changed by the present owner, who gives his personal guarantee to the people of Jacksonville that they will have the pleasure of visiting one of the most up-to-date picture houses in the southern states, when once he gets things to going in good shape.

The house will be strictly a moving picture house, the only other feature being high-class singing. Several artists have been engaged, and will report for the opening performance on August 1.

All employees of the house will be uniformed, and Mr. Montgomery states positively that he intends to cater to the patronage of the ladies and children, and the high-class element of the city. His pictures, according to his statement, will be the latest that can be rented, and he has ordered one of the latest model machines.

The house will be remodeled and redecorated and carpets will be placed in the aisles. Other improvements will be made to the front of the house, in fact, the place will be changed greatly.

The performances will be commenced at 1 o'clock in the afternoon, and there will be no intermission at all, running through until 11 o'clock each evening.

Mr. Montgomery, according to press comment from Memphis, is a live wire, and leaves nothing undone to please his patrons. In other words he intends to give Jacksonville one of the most modern picture houses ever opened in the city.

Mr. Montgomery also writes to The Index as follows:

Editor The Film Index:

"As I informed you sometime ago I sold my theatres in Memphis and have recently purchased a very beautiful little house in this city. By the expenditure of some money I believe I can make it one of the most beautiful houses in the south. It shall be my earnest effort to try and elevate the moving picture business in this state as I did in Tennessee. I will use license service and I really anticipate a very good future for the business.

"Thanking you for past favors, I beg to remain, yours truly.

"F. T. MONTGOMERY,
"Aragon Hotel, Jacksonville, Fla."

NEW PROPRIETOR FOR PALACE THEATRE.

H. W. Lawrence, of Philadelphia, Pa., is now the new proprietor of the Palace Theatre, Mahoney City, Pa. He arrived in this city last week and is stopping at the Mansion House. Mr. Lawrence has already begun making arrangements to have the house put in first class condition for the winter.

The Palace is one of the best motion picture theatres in this section of Pennsylvania and the new manager claims he will keep up its reputation of securing the latest and best pictures on the market. Miss Ester McGinnes has been made treasurer of the house and M. Leo McInerney has been engaged to sing the popular songs.

ROUND ABOUT DETROIT

McQuade Sees a Few Fine Picture Theatres in The Convention City

By James S. McQuade.

DURING the two days I spent in Detroit, at the F. S. A. convention, it was only natural that any spare moment would be utilized to learn something of the conditions surrounding the moving picture business there at the present time. And it was just as natural that I should familiarize myself with the workings of the only film exchange in Detroit, which not only attends well to the wants of exhibitors in that city, but also to a fine clientele throughout Michigan. I made it a point, therefore, to call on the National Vaudette Film Co., 69-71 Griswold street, at the first opportunity, where Phil Gleichman and Al. J. Gilligham are the mainspring of that firm's operations.

Appearances, nowadays, count tremendously and, to judge by them alone in this case, if one should only confine his attention to the imposing exterior of the offices in which these gentlemen preside, he could not fail to be impressed most favorably. The quarters, in which they have installed the various departments of their carefully systematized business, were formerly occupied by a prominent banking institution, and their safe and solid type of architecture gives one an immediate sense of security and strength.

But investigation convinces that the National Vaudette Exchange does not depend on appearances. You are furnished with facts that carry conviction just as correctly and pointedly as figures.

I was conducted through the several departments and found that everything is run with the precision and regularity of a carefully constructed piece of mechanism. The splendid salesroom for machines and supplies, well stocked and scrupulously neat; the accounting and booking departments, spacious and thronged by a tried and competent clerical force; the inspection, shipping and poster rooms, with busy and skillful workers; the ponderous vaults, neatly shelved and filled with reels of film, each shelf bearing a tag number corresponding to the catalogue reel number—all these convince you at once that the two men in the rich-appearing, private office, which you have passed through on entering, are putting their brains, experience and business acumen to good account.

The accompanying engraving gives views of the various departments in the National Vaudette Exchange and a fine exterior view of the front of the offices. Some may wonder at the absence of the working forces in the photographing, but they are reminded that these flash light pictures were taken after hours, as that was the only time a photographer could be secured to do this work on a hurry notice, and in time for me to bring them back to Chicago on the night train.

Detroit Moving Picture Theatres.

This brief mention of picture houses in Detroit will treat only of the principal theatres which run straight moving pictures. I was struck by one peculiarity of these houses; they are of small capacity, without exception, but not one of them is a "store" theatre. Each, from the street level (and below it) to the top story, is used exclusively as a theatre building. The pity of it is that they are not larger.

Princess Theatre.

This theatre, owned by the Michigan Amusement Co., is acknowledged by all who are unbiassed to be the leading straight moving picture house in Detroit. It was built two and a half years ago and can boast of the best class of patrons. With a capacity of 325 it has brought gratifying returns to the owners. Only six reels weekly are presented, with three changes in that period.

It was extremely warm weather when I called, but I found the interior cool and refreshing. The air is kept changing constantly by a large exhaust fan in the rear of the second story. This fan is operated by a 10 h.p. motor. In the center of the theatre ceiling, a circular outlet permits the heated air to rush upwards and the exhaust fan sucks it outside with the force of a strong breeze. Ceiling and side wall fans keep the air constantly in motion and a current of fresh air is kept constantly in motion throughout the entire house. The operator's

room is about the coolest place in the theatre, due to a large portion of the intake passing through it.

W. J. Allen is manager of the Princess and he is ably supported by Mr. Stock, assistant manager and T. D. Moule, the treasurer. Strictly business principles are employed in the management of this theatre and everything that can be done wisely is done to gain patrons and their good opinion. The Princess is at 98 Woodward Avenue.

The Empress Theatre.

The Empress theatre, at 106 Woodward avenue, is owned by the Casino company (Caille & Kunsky), which also operates the Theatre Royale, the Casino and the Majestic. The first three mentioned run moving pictures strictly, the latter vaudeville and pictures. On entering this theatre one is immediately impressed by its lighting, ventilation, handsome interior, generally, and its comfortable seats.

Next to the Princess, the Empress can boast of the next best class of moving picture patrons. Like the Princess, its service is six reels per week with three changes, which appear to give great satisfaction to those who attend.

The Empress is a new house, and was opened May 1, 1910, at a cost of about $10,000. S. E. Overpack is manager and was brought from the Robinson opera house, Cincinnati, to open the theatre. The Empress will seat 320 people. Business has been very fair during the warm weather.

The Casino.

The Casino is situated at 28 Monroe avenue, and has been running four and a half years. Association and licensed film have always been used in this house. Its service is also confined to six reels with three weekly changes. An addition to the house was just completed two weeks ago, which increases its capacity by 100.

The Casino is the oldest moving picture house in Detroit, and is the original pioneer picture theatre. Like all the Casino Co.'s houses, and, indeed, like all the first class picture houses of Detroit—the Casino is well ventilated. It has a very handsome interior, the side walls being decorated with handsomely painted Cupids. The Casino has cost about $14,000 to put it in its present shape. Michael W. Schoenherr is the manager.

Theatre Royale.

The Theatre Royale, and the Casino, are both managed by the same indefatigable gentleman, Michael W. Schoenherr. This theatre has a capacity of 300. It was opened three years ago with the "Passion Play," which had a run of fourteen weeks. The Royale is very handsomely decorated, inside and out, and is very tastefully lighted by skillfully placed colored lamps. The service of this house is also six reels weekly with three changes. The performance is continuous from 9 to 11 p. m., two working crews being employed

The Theatre Royale building is the headquarters for various systems required in the operation of the Casino company's various theatres. Their sign department, in charge of David Alyea, makes all kinds of signs, both electric and painted; also large frame signs to be placed above the fronts of houses. Mr. Alyea turns out very neat illuminated panel posters, set on card board, in which he uses the pictorial subject of the posters furnished by manufacturers. Indeed, it would be hard to find in New York or Chicago, in front of even the first class houses, more attractive pictorial signs than are seen in front of the Casino Company's theatres.

At the Royale, too, is an electric fitting room and carpenter shop, where all repairs, of whatever kind required, are made for all the houses on the circuit. The house was well filled when I called, and the surroundings were very comfortable, owing to the fine ventilating system used at this house.

Empire Theatre.

The Empire theatre uses the highest class film service of any theatre in Detroit, presenting a first and a second run daily. The neighborhood seems to demand this, as this theatre is situated farther up Woodward avenue than any of the other moving picture houses. The attendance has been very fair through the hot spell, and manager Braun looks forward to an unusually good business this fall. The Empire is a substantially built house and a very neat structure.

The National Vaudette Film Company furnishes the service to all the theatres enumerated, and the care taken in the booking is evidenced by the lack of complaints regarding the competition of the same pictures in nearby houses

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CLOSED FOR REPAIRS.

On account of a general overhauling and remodeling, the Nickelet, one of the first class motion picture houses in Allentown, Pa., closed July 18. The mirrors adorning the outside at the entrance will also be lowered and a new ticket office will be built. The entire system of ventilation will be changed, more electric fans will be added and the skylight in the rear will be opened, which will give the theatre perfect ventilation and add to the comfort of the patrons, which is the sole object of the management.

Offices of the National Vaudette Film Co., 69-71 Griswold St., Detroit, Mich.

Another feature, which will be added, will be the building of an extra room at the rear of the picture booth in which the sounds, represented in the pictures, will be duplicated as nearly as possible. An entirely new, and one of the latest, model picture machines will be installed and a new fireproof operating booth, which will conform strictly to the State laws, will be erected.

"PHILLY" TO HAVE NEW PICTURE HOUSE.

Sol. Hopkins, I. Miltrai, and J. W. Gardner, representing a theatrical syndicate, which recently purchased the old Market House, Passyunk Avenue and Morris Street, Philadelphia, Pa., have purchased 1628-30 Passyunk Avenue, and 1615-17 South Twelfth, which is to be added to the site for a motion picture and vaudeville theatre. Plot, with additional property, now measures 145 x 140. Plans for the playhouse are being prepared by John Allen.

WHAT THE MANUFACTURERS ARE DOING.

Lubin expects to take possession of his new studio about the middle of August. The studio is now in working order, but there has been delay in equipping the manufacturing plant which will be brand new in every detail.

The Vitagraph Co.'s new photographic department building is about finished. It is of concrete construction two stories high and is a material addition to the Vitagraph village.

Contracts have been let for the new Pathe studio in Jersey City Heights, N. J. The structure will cost when complete, including the site, $80,000, and will be completed by Nov. 1. A more extended discription will be given later.

PICTURES TAKE AT NARRAGANSETT.

Narragansett Pier, that famous New England summer resort, has at last got the motion picture craze and at the pier during the evening society in all its glitter sips its cooling refreshments, while the latest films display pictures of mirth and laughter.

Society wants only the latest pictures that are on the market and the funnier the film the better it likes it and always applaud when the climax is reached.

F. S. A. MEETING

Detroit Gathering Marks the End of the Association

By James S. McQuade.

DETROIT was still smiling in her gala dress, prepared specially for the Elks' yearly convention, when the members of the F. S. A. came straggling in to hold their annual convention, announced for July 21 to 23 inclusive. On Thursday morning, July 21, the following noses were counted at the Hotel Pontchartrain, where, in parlors K and L, the proceedings were conducted: H. E. Aitken and J. C. Graham, of the Western Film Exchange, St. Louis; O. T. Crawford, of the O. T. Crawford Film Exchange Co., St. Louis; H. A. Warner and P. Adler of the Duquesne Amusement Supply Co., Pittsburgh; J. B. Clark and R. A. Rowland, of the Pittsburgh Calcium Light & Film Co., Pittsburgh; J. R. Freuler, of the Western Film Exchange, Milwaukee; Robert Lieber, of H. Lieber Co., Indianapolis; E. Mandelbaum, of the Lake Shore Film & Supply Co., Cleveland; Edward Kohl, of the United Film Exchange, Cleveland; Phil Gleichman and Al. J. Gilligham, of the National Vaudette Film Co., Detroit, and Messrs. Pearce and Scheck, of the Pearce & Scheck Exchange, Baltimore, Md. With Messrs. Clark and Rowland, representing six exchanges, Freuler, two, and Messrs. Aitken and Graham, two, the list as given, showed a representation for seventeen exchanges.

A meeting of the executive committee was held at 10 a. m., when, with the exception of Percy L. Waters, of New York, all the members were present. Mr. Crawford was asked to participate in the deliberations, on the ground that official notification of the recent action of the M. P. P. Co. in his particular case, had not, up to that time, been received by the other members of the committee. The only business transacted was the planning of a boat ride to Star Island,, on the steamer Lou, Friday, July 22, and an auto sight-seeing trip, in Detroit; for Saturday, the closing day of the convention, for the benefit of the lady guests. It was also arranged to call a general meeting at 3 o'clock p. m., Thursday.

The 3 o'clock meeting revealed the fact that no business could be transacted, owing to the lack of sufficient members to form a quorum, and it was moved and carried that the meeting should be adjourned until Friday, at 10 o'clock a. m. By that time it was expected that several other representatives would put in an appearance. At the Thursday afternoon meeting, Messrs. Crawford, Aitken and Graham did not take their seats in the parlor, but remained in the hall outside, from which point they responded to their names at roll call.

Friday morning brought on the scene I. Van Ronkle, of the American Film Service, Chicago; Joe Hopp, of the Standard Film Exchange, Chicago; C. J. Hite, of the H. & H. Film Service, Chicago; Mr. Van Duse, of the Twin City Calcium & Stereopticon Co., and Mr. Christiansen, of the United Film Exchange, Cleveland. This added only four more exchanges to the list of the previous day, as Mr. Kohl had already represented the United of Cleveland. Mr. Crawford left for St. Louis Thursday night, not caring to take any further part in the proceedings.

The Friday morning meeting was not convened until 10:30 o'clock. A. J. Gilligham presided, and a resolution of thanks was passed to the remaining officers of the executive committee for their efforts on behalf of the association. It was also decided to devote Saturday to an auto-sight-seeing trip for the ladies in attendance, and, afterwards, the motion was put and carried unanimously that the balance in the F. S. A. treasury, after paying the cost of the items contracted for at this convention, should be donated to the National Red Cross Society of America. The amount thus disposed of so happily will be in the neighborhood of $400.

Secretary Freuler was emphatic in stating, and was desirous to have it appear in print, that during the meeting, there was no discussion of the General Film Co., and no reference made to any future action to be taken by the F. S. A. collectively. It was, however, recommended that every member present should return to his home city and conduct his business, as formerly, in his own way.

A committee, comprised of Messrs. Clark, Kohl and Hite, was appointed to purchase loving cups for the officers of the F. S. A., including O. T. Crawford, the former vice-president of the executive committee, as a token of the association's appreciation of their services.

Shortly before Joe Hopp, in funereal tones, made the motion to adjourn sine die, several draughts of the "bubbling liquid" were partaken of, and the first libation was poured out to the old F. S. A. as a thing of the past—a memory.

Just as the members had gained the office floor of the hotel, who should appear on the scene but "Pop" Lubin! And the welcome that "Pop" got was a hummer!

"I just heard of it, boys, in time to get here by the last train from the east. I wouldn't have missed it for anything!" And here "Pop" disappeared in the elevator, in the care of Secretary Freuler and others, on the way to remove his travel stains.

Mr. Lubin took in the boat trip to Star Island with a zest. The last seen of him, as the Lou pulled out, he was the central figure amid a fair bevy of ladies. And he was holding their attention, too, even more strongly than could a feature moving picture.

The following ladies visited Detroit as guests: Mrs. J. B. Clark, Mrs. R. A. Rowland, Mrs. J. C. Graham, Mrs. J. R. Freuler and two daughters, Mrs Robert Lieber and two daughters, Mrs. E. Mandelbaum and two lady guests, Mrs. Phil Gleichman, Mrs. A. J. Gilligham, Mrs. W. A. Daniels and Mrs. J. C. Graham.

W. A. Daniels and B. W. Beadell, of the National Waterproof Film Co., A. C. Roebuck, of the Enterprise Optical Co., and John Pelzer, machine sales manager of the Edison Co., were also in attendance.

NEW $10,000 HOUSE FOR SANFORD, ME.

Sanford, Me., is to have a new $10,000 theatre. Frank C. Leavitt has sold his Chicago Comique and the building will be moved off the premises to enable the erection of a new theatre which will be 70 feet wide by 100 feet long with a seating capacity of 1,300. This move has been contemplated for some time, but the deal was not consummated until July 18.

The present building has been purchased by Rev. Fr. J. J. McGinnis and it will be moved back upon his land. It will be remodelled and made into a school house for the parochial schools.

The work of removing the present building will probably be started July 20, and until the new theatre is ready for occupancy, the shows will be held at the K. of P. opera house, not a day or a matinee being lost.

The new building will be thoroughly up to date in every particular. The floors will be raised and there will be wide aisles so that the comfort of the audience will be looked after. The stage will be 28 feet deep with a curtain opening of 40 feet. The operating room for the motion picture machine will be of asbestos with the most modern equipment.

The contract for the building has not yet been let but the plans are completed and several contractors have figured on the work. It is expected that the new theatre will be ready for occupancy the first of October.

WILL BUILD THEATRES IN FLORIDA.

F. T. Montgomery, recently proprietor of the Majestic motion picture theatre of Memphis, Tenn., writes a Memphis friend that he is contemplating locating at Jacksonville, Fla., where he now is. In his letter he says:

"The worst motion picture show of Memphis is better than the best one now being operated in Jacksonville. In my trip down here I stopped a few days in Atlanta, and to my surprise found that there was a crusade on there against all picture shows. It seems so senseless and without reason. It seemed entirely out of harmony with the usual progressiveness that Atlanta has the credit of having."

NEW HOUSE A BEAUTY.

The "Princess" theatre, ocated at 216 North Twentieth street, Birmingham, Ala., resplendent in its beauty and freshness, opened Monday evening, July 19, and for nearly five hours was thronged to the doors with hundreds of pleased patrons.

The Princess is the result of the enterprise of H. M. Newsome, who has met with striking success in the motion picture theatre business in Birmingham, and the propitious opening last night is a guarantee of the success of this new venture.

The "Princess" will not be a vaudeville house, though high class singing will have a regular place on the program. Two new pictures will be run with each performance.

Mr. Franklyn Wallace and Mrs. Franklyn Wallace, who are always popular in Birmingham, are singing this week and making new friends with every performance. Mr. Green, a pleasing tenor, is also on the program.

An attractive feature of the new house is a seven-piece orchestra, which will be in attendance throughout the entire day. The new mirror screen on which the pictures are thrown is a new idea in screens, and makes a distinct lifelike picture.

A capacity of seating three hundred persons, and the excellent ventilation of the house, with its immense exhaust fan at the front of the house and a dozen fans arranged along the sides.

TWO NEW HOUSES FOR LOUISVILLE.

Within the next few months Louisville, Ky., will have two new picture houses within its midst—the Casino and the Orpheum.

At present the Kentucky metropolis can boast of some great picture houses, but it is claimed that the new companies will put up two of the most modern to be found anywhere south of the Mason-Dixon Line.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, AUG. 1, 1910—4 REELS

BIOGRAPH—An Arcadian Maid, drama, 984.
LUBIN—Three Hearts, drama, 970.
PATHE—Betty as an Errand Girl, comedy, 610.
Hunting Bats in Sumatra, educational, 371.
SELIG—Her First Long Dress, comedy, 640.
Shrimps, educational, 360.

TUESDAY, AUG. 2, 1910—3 REELS

EDISON—With Bridges Burned, drama, 1,000..
GAUMONT (Kleine)—An Ancient Mariner, humorous, 431.
The Ace of Hearts, comedy drama, 554.
VITAGRAPH—An Unfair Game, drama, 990.

WEDNESDAY, AUG. 3, 1910—4 REELS

ESSANAY—Mulcahy's Raid, comedy, 550.
A College Chicken, comedy, 448.
KALEM—A Colonial Belle, Revolutionary War drama, 995.
PATHE—Under Both Flags, American drama, 820.
The Barrel Jumper, acrobatic, 144.
URBAN-ECLIPSE (Kleine)—The Witch of Caraboose, French legend, 630.
Camel and Horse Racing in Egypt, sporting, 355.

THURSDAY, AUG. 4, 1910—4 REELS

BIOGRAPH—Her Father's Pride, drama, 996.
LUBIN—Ah Sing and the Greasers, comedy, 840.
MELIES—Mrs. Bargainday's Baby, comedy, 950.
SELIG—The Law of the West, Western drama, 1,000.

FRIDAY, AUG. 5, 1910—4 REELS

EDISON—U. S. Submarine, "Salmon," educational, 325.
The Moths and the Flame, comedy, 675.
KALEM—The Legend of Scar Face, drama, 875.
PATHE—No Man's Land, drama, 538.
No Rest for the Weary, comedy, 361.
VITAGRAPH—The Wooing O't, comedy, 980.

SATURDAY, AUG. 6, 1910—4 REELS

ESSANAY—Under Western Skies, drama, 1,000.
GAUMONT (Kleine)—The Lord's Prayer, allegorical, 470.
Teneriffe, the Gem of the Canarys, travelogue, 505.
PATHE—The Latest Fashion in Skirts, comedy, 715.
Fiftieth Anniversary of Yokohama, scenic, 243.
VITAGRAPH—Her Mother's Wedding Gown, drama, 1,015.

EDISON MFG. CO.

"WITH BRIDGES BURNED."—Among contemporary writers of fiction Rex Beach is one that holds a place in the hearts of the people by reason of his ability to tell stories of modern life and to get a grip upon the heart which modern environment and circumstances can so abundantly yield. In making the adaptation of this story to the motion picture realm, nothing of its original virility and feeling has been lost, but possibly the seeing of the action and the trials of the two young people about whom our interest centers may rather intensify the emotional appeal which the story makes.

The first scene shows the office of Comer & Mathison, contractors, and the dismissal of Louis Mitchell, a salesman, not because of his lack of ability but because of the hard times which make it necessary for the firm to cut down expenses. Mitchell pleads hard for his position and for the opportunity to do great things for the firm, and intimates that he dare not accept dismissal because he has just been married. This argument, while a good one, does not appeal to the hard-headed business man, and even Mitchell's producing of the photograph of the "only girl" fails to convince the older man. And so Mitchell is obliged to go home to the little wife and tell her they are now without an income. But is she dismayed? Not in the slightest degree! She is true blue and equal to the emergency apparently. After a moment's comforting of the downcast husband she tells him that she has a position, an undertaking waiting for him. She has seen in the paper the announcement that a big English syndicate is to rebuild the mining plants destroyed by the Boers during the war in South Africa. The contract involves about three million dollars, and she thinks it is just about the size contract that her husband should go after and get. The idea is so absurd and so wild that Mitchell cannot accept it at first and argues strenuously against it, finally concluding with the unanswerable statement that the firm would not finance his visit to London to go after the contract. But even this does not cause the young lady's determination to waver. She announces that she has a little money in the bank which she has saved up and that she will become financial backer of the enterprise. The fact that she has only a thousand dollars, and that the undertaking would naturally require about three or four thousand is hardly an argument worth considering, and after a few more fruitless attempts to dissuade her, Mitchell fearing to lose the proud position which he holds in the young wife's eyes, determines to go and do his American best to win the contract away from the rival concern on the other side. Of course, the firm having nothing to lose are nothing loath to let him make the attempt, and we see him at the bank with his little wife withdrawing the last money of her savings and then at the pier where she bids him good-bye and waves her handkerchief as the ship steams off down New York harbor.

In London he finds the business methods very different from those in America, and runs up against a snag in that a rival salesman who is a little fearful of this American invasion has conspired with the head clerk in the office to throw obstacles in his way. But worse than that when he finally succeeds in seeing the Director-General of the big syndicate, he learns that the mass of blue prints which he will be required to figure upon would normally take about three weeks time to go through, and he has but five days in which to complete this tremendous work. Nothing but the thought of the little girl who believes in him carries him through, but he makes the attempt with a gallantry worthy of knights of old. He locks himself in his hotel room and without sleeping, barely taking itme to eat in the five days and nights that follow, he goes through the mass of material and completes his work at the very last moment. But the rival salesman knowing the situation has contrived with the head clerk to set the clock ahead in the offices of the syndicate, so that when our hero arrives half frenzied with his figures he is five minutes too late and that the legal hour for handing in the estimates has past. If he had not worked five days and nights without sleep he probably would not be so easily turned aside, but the blow is too much for him, and dropping the precious documents on the floor, he staggers out of the office. We see the little office boy pick up the envelope and put it into his coat pocket. Then the scene shifts back to the lonely little girl waiting in New York and to the unexpected arrival of her husband, who has not brought the contract back with him. Of course, she is loyal and brave and tries to comfort him, but their hearts are nearly broken, and we would cry with them if we dared. Then there comes a telegram which makes the young husband believe that he is out of his head, for it's from his own firm and announces that the contract has been awarded to them and that he is therefore made their general sales manager at a big salary, and everything is lovely. Of course, we can guess that the little office boy knew the plot and handed the papers in, and like the two young people we would like to have hugged the office boy for his help.

The acting of this story is well nigh a model, for its distinct, quiet yet telling effects. It stands as a good example of the best in motion picture portrayal. There is an intimate heart-to-heart quality to this whole production which should make it one of the most appealing of the year and which will last in the hearts of the audiences all over the world, not only for the present year, but for many seasons to come. It should prove one of the good repeaters and continue to win new friends for itself, for Rex Beach and for the Edison Company for many moons.

"U. S. SUBMARINE 'SALMON'."—This most unusual film presents with remarkable clearness the evolutions of the submarine torpedo boat "Salmon" during the tests off Provincetown, Mass., prior to her acceptance by the U. S. Government. A few details regarding tne boat are as follows:

The "Salmon" is the latest submarine added to the U. S. Navy, being built by the Holland Electric Boat Company, Quincy, Mass., and is the largest yet constructed anywhere, being 178 feet in length over all and about 370 tons displacement. She is equipped with port and starboard gasoline engines of eight-cylinder type, capable of developing 200 horsepower each. These engines are for surface running. For running submerged she uses a storage battery which propels two 200-horsepower electric motors coupled direct to the gasoline engine shafting. She has shown a proven speed of 14½ knots per hour running on the surface and 13½ knots per hour running submerged. It is expected that her speed on surface will reach 16 knots.

The "Salmon" is capable of making a dive in three minutes by shipping water ballast, changing from full surface to an entirely submerged condition in this short space of time. In making "porpoise" dives when running water ballast is not used the ship rising and sinking entirely by manipulation of her horizontal rudders. She can remain under water at any reasonable depth for 24 hours without calling on the compressed air tanks, a crew of seven men being sustained for this length of time by the air taken under with the ship.

The "Salmon" is equipped with two torpedo tubes on the starboard and port bows, respectively, just under the surface of the water, capable of discharging a torpedo every minute. She has submarine signal bells and stetescope apparatus permitting transmission of signals at a distance of about 1 mile with sister ships when submerged. Further she has range finders and periscopes (tall upright poles) by which means the men below can see as far as the eye can reach in any direction.

The film shows the "Salmon" at close range, running on surface, submerging by water ballast, making "porpoise" dives and running submerged so that only the tops of the periscopes are visible. All the pictures were taken at sea from an accompanying boat in a fairly rough sea, and it is not going too far to say that the effect is thrilling.

To the many thousands of people who are keenly interested in the modern submarine boat and yet who never had, and never may have, an opportunity to see one, the picture will be a rare treat. Through the courtesy and cooperation of the Holland Electric Boat Company we are enabled to present it to the motion picture public.

"THE MOTHS AND THE FLAME."—The first scene in an artist's studio shows the old artist and his three pretty daughters, and indicates their infatuation for the romantic looking young violinist, who can be seen playing by the window in his room just across the area. He is the "Flame" about which the three little "Moths" of girls are fluttering, much to the old father's mingled amusement and disgust. And then stepping across the area we see the young violinist receiving an offer by telegram to play some numbers at the Waldorf, an opening which means fame and fortune to him. And then his dismay at the realization that he has no dress suit. In the midst of his despair he spies the suit belonging to the old artist which the daughters have been brushing and have hung in the big studio window almost within reach of the musician. The temptation is too great, and taking down a shelf on which his music rests, he puts it as a gangplank across the areaway and proceeds to go after the coveted dress suit. Of course, his three little adorers catch him in the act, and the surprise throws him off his balance and he narrowly escapes the fall into the area below. But the athletic girl rescues him and they pull him into the studio out of danger. The only thing he can do now is to explain his dilemma and threw himself on their mercy. Of course, they are only too glad to help him, and freely give him papa's dress suit and send him on his way rejoicing back across the plank across the areaway. Then the three little girls steal off one by one, each unknown to the other to the recital where he is to play. And here while they are showering their bouquets and adulation upon him among the other women, papa catches them and sends them home. Following this summary treatment the youth finds upon his floor three little crumpled notes which have been tossed across the areaway —three little proposals of an elopement to escape the cruel father. But he has a reason for not accepting any one of these three, and putting the notes in three bouquets, takes them with the borrowed dress suit back to the studio. Of course, the little girls are

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much embarrassed by his appearance before papa with the dress suit and also by his presentation of three bouquets, one to each, each of whom believes herself to be the one that he adores. And then the old father wakes up, seizes the bouquets angrily and pounces upon the notes which the youth would have so delicately returned to the writers. After reading them the irate old artist seizes our musician friend by the shoulders and gives him a good shaking, denouncing him for playing upon the affections of his three trusting innocent daughters. But Herr Flamme defends himself valiantly, and to prove that he has no such intention, produces from his pocket a photograph, which he hands to the father. It is a picture of a large, stout, middle aged German woman and five small children, and is inscribed "Deine liebe Familie, Lena." The old artist appreciates the humor of the situation and calls to the girls to look at the picture. The poor little "Moths" are petrified by its disclosure and can hardly believe that it is his, but when he assures them that it is the object of his heart's devotion they look at each other, shake their little heads, and with handkerchiefs to their eyes sadly and slowly disappear one by one.

The story is bright and fresh and the types and atmosphere interesting and unusual. The three little daughters are quaintly contrasted and the young musician, the flame at which they are so nearly scorched will be recognized as a reproduction of a very world-famous pianist. The whole picture should be another proof that fun and laughter can be produced without the aid of slapstick, and also that the Edison comedies have a distinctive atmosphere and tone of their owr which puts them in a class by themselves and which will probably in some measure account for their increasing popularity of late.

BIOGRAPH CO.

"AN ARCADIAN MAID."—Woe to him who will prey upon those of pastoral and bucolic innocence, for fate is sure to wreak vengeance, and that vengeance is invariably terrible. Such was the lot of an unconscionable villain who imposed upon the trusting innocence of the country maid. Priscilla, after a long and weary search, secures work at a farmhouse. She is at once ordered to do the washing, and is just ensconced at the tubs by the well when a young Italian peddler appears and is directed by her to the mistress. His wares appeal to the farm wife and he succeeds in disposing of quite a bill of goods. Leaving the mistress, the peddler passes on to Priscilla to thank her for bringing him to her mistress and to show his gratitude presents her with a cheap finger ring, at the same time bestowing upon her words of flattery. The poor innocent little girl is quite overwhelmed and believes every word he utters, treasuring the ring highly, which was not worth more than a nickel. The peddler's principal weakness is gambling, and he not only loses his money, but becomes involved in debt. His creditors press him for payment and he is at a loss as to how to raise the necessary, when the though of the little country maid occurs to him. He knows he has gained her confidence and that she loves him, hence he considers his plan easy. She, of course, has no money of her own, but she knows her master keeps his money in a sock under his pillow. The peddler persuades her to secure this money, pretending that he will take her away with him and marry her. This suggestion fairly hypnotizes her and so she commits the theft. The peddler pockets the money and promises to meet her at their usual trysting-place by the roadside. Here she repairs, only to learn that the scoundrel has just left on the night train. Wildly she dashes towards the railroad, only to see the train on its way. Crushed in spirit she wanders off, but the reckoning is inevitable. Fate now takes a hand and on the train the peddler engages in a brawl, during which he tumbles from the flying train. Struggling to his feet he drags himself to the woods. Here the maid meets him, and he in a burst of rage attempts to strike her, but injured more seriously than he realized, he falls dead at the foot of a tree. With this comes a vivid realization of her deed, and securing the money she had taken from the farmer, she hastens to make reparation by putting the money back from where she took it, the master being none the wiser. The affair has taught her a powerful lesson.

"HER FATHER'S PRIDE."—Of all human actions, pride seldomest obtains its end; for, aiming at honor and reputation, it reaps contempt and derision. It was the sin that overthrew the angels. It proceeds from the want of sense or the want of thought. The old father in this Biograph story was possessed of such unreasonable pride as to cause much misery and heartache. We cannot consistently call it pride, but rather, narrow prejudice. Mr. and Mrs. Southcomb dearly loved their only daughter, Ann, but being Quakers had set ideas, Ann was a pretty girl of twenty, bright, vivacions and romantic, and loved her parents devotedly, but she chafed under what she deemed almost parental despotism. They decried any ebullition her youth might induce, and frowned into silence her joyous ringing laughter. This condition told on her and she longed for life's radiant sunshine, love. It comes at last. Allen Edwards, a concert singer, while driving his auto in the neighborhood of the old Quaker's farm, meets with a serious accident, and is carried to the Southcomb homestead. He is in such a condition that he cannot be removed to his home for some time, and hence is cared for by the Southcomb family, although the old man openly expresses his aversion for the young man on account of the profession. An attachment springs up between Ann and Allen which ripens into sincere love. The old man is beside himself with rage when they broach the subject of marriage. But Ann is decided and the old man, though he loved his daughter, haughtily drives her from the house, for when pride begins, love ceases. He stubbornly refuses to have anything further to do with her. He becomes so bitter that he erases her name from the family bible. To him she is as dead. Many a heartache does the young wife suffer, though Allen has tried time and time again to effect a reconciliation, until one day they receive word that the old Southcomb farm had been seized for debt and the couple were forced to go to the poorhouse. What a shock this is to the young couple. It is the old story of pride defeating its own end by bringing the man who seeks esteem into contempt. The young people make their way to the poorhouse, where the old father is seem scrubbing floors, while the mother bends over a washtub. They are brought to the office to interview their disowned daughter, but the old man is still adamant, and while the mother is inclined to accept Ann's protection, the father stubbornly refuses, going back with hauteur to his scrub pail. Ann now realizes that something more than bare persuasion must be resorted to, and as she views through the half open door her parents' sad plight, an idea strikes her. Sitting herself at the organ, she plays and sings her father's favorite hymn. The sound of the music halts the old man in his work, and he crawls sobbing to the door to hear the better. Ann continues to play and sing until at last he staggers up to be folded in her arms. He now realizes how unreasonable he has been, not only to her, but to her mother and himself.

GAUMONT.
(George Kleine.)

"THE LORD'S PRAYER."—The Lord's Prayer! Even though we be engrossed in the utterly material, the common round of the struggle for bread or for gold and precious stones, how these words move us! Some of us may not even be sure of the words, so long it is since we knelt at our mother's knee and repeated it softly, rather abashed at the sound of the sacred symphony in our own voices.

Perhaps we may dimly remember just how we said it—slowly, very slowly, with quite a pause after each phrase—and maybe there was a picture in our minds for each group of words; a vague glorious picture, with a glow of yellow light upon it, and a halo of exaltation around it. "Our Father Who Art in Heaven"—that tender address! Who is so absorbed in worldly matters that those words convey him no vision? "Hallowed Be Thy Name"—A chastened reverence fills our very soul; we see a world of bended heads, a study in humility. "Thy Kingdom Come, Thy Will Be Done on Earth as It Is in Heaven"—We are lifted up by a wave of reverence, an ecstacy of renunciation. "Give Us This Day Our Daily Bread"—How small and helpless we are, after all; supplicants for favor, lacking which we are but clay. "And Forgive Us Our Trespasses"—Are we not almost ashamed as we ask it? "As We Forgive Those Who Trespass Against Us"—We bow our heads in contrition as memories of anger and bitterness against our neighbor confuse us.

"Lead Us Not Into Temptation"—While the spirit is upon us, we almost think there is no temptation. "But Deliver Us From Evil"—evil! What dark vision is that our brain conjures up? But we smile; for are we not protected? "For Thine is the Kingdom, and the Power, and the Glory, Forever and Ever—Amen."

What a study for the maker of pictures! To materialize in so far as moving pictures may be said to

materialize—the half formed visions of a sacred dream—the realization of idealization. It seems almost too much to expect; and yet it has been accomplished with a wealth of beauty and an inspiration of action that makes one forget it is a moving picture at all. Truly, there is an artist in the house of Gaumont.

There is an impressionable age which we all pass through, in which all things out of the ordinary leave a deep, almost extravagant impression upon us. In those years, when we witness the rendition of some heroic play by one gifted in the art of representation, we leave the scene so transported that we scarcely recognize our commonplace surroundings. The period passes as the years advance; but now and then, even when we thikk that quality of our soul is dead, a bit of nature, a strain of music, a picture will recall it. "The Lord's Prayer" is such a picture; and if one can witness it without experiencing that strange exultation, let him go home and kneeling, repeat the sacred words until they become real to him once more.

"AN ANCIENT MARINER."—The habits of a lifetime are indeed hard to change.—This is an amusing picture of which the hero is a retired admiral, who follows on land the same routine that he practiced at sea. Thus in the morning his faithful servant runs up a flag over his bedstead and fires a small cannon to awaken him. One of the admiral's weaknesses is to give all his orders through a speaking trumpet, and this very much annoys everyone he has to do with. He cannot rest except in a hammock, and so when he goes to an inn one is slung up for him while he is partaking of refreshment.

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"THE ACE OF HEARTS."—Laughter and sober excitement and romance and uncertainty gathered together into one film in exactly correct proportions.—

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"TENERIFFE, THE GEM OF THE CANARIES."—This is the largest of the Canary group, measuring about sixty miles in length by half as many in width.

The bulk of the island is composed of mountains of volcanic origin.

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(George Kleine.)

"WITCH OF CARABOSSE."—A film containing some amusing trick effects, the witch transforming a villager into a wild beast. Under a penalty of lynching she is compelled to remove her spell. Our story follows closely an old French legend of a witch who lived in a heap of ruins near a medieval village. She was

much feared by the young people of the community with one exception, a pompous young swain who takes great delight in leading the others against the mysterious woman.

He finally falls victim to her conjurings, much to the pleasure of most of his companions, as his foolhardiness had always been a matter of considerable envy.

After many unpleasant experiences he is released from the spell a wiser man.

"CAMEL AND HORSE RACING IN EGYPT."—This is a film of unusual interest, showing that the "Sport of Kings" is followed with much interest at Heliopolis.

The racing is not restricted to horses, however, ungainly camels also compete. An interesting part of the picture shows horses gracefully dancing to the strains of a band.

The scenes are presented in the following order:

I. The Paddock—Showing the numerous entries and the society of that tropical country. The fierce bright-

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ness of the sun has made possible remarkably clear-cut pictures.

II. Horse Races.—In which the contesting animals are all graceful Arabian steeds; beautiful in body, sleek of limb and small of hoof. They are ridden by native jockeys.

III. Camel Races,—The "Ships of the Desert" swing along at remarkable speed. It is interesting to note the east with which they seem to move in these races as compared with their clumsiness in ordinary action.

IV. Dancing Horses—This final scene is probably the most interesting and certainly the most beautiful. The finely bred Arabian steeds ridden by chiefs of the sand kingdom entertain in a fascinating manner.

The medley of European and native costumes one sees amongst the crowds lends a charm to the film.

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"THREE HEARTS."—With three hearts one must be unhappy; one at least tastes the bitter sorrow of denial, and first Dick and then Jasper faces grim shadows. Dick and Synthia are in love, though Dick has not yet spoken to Synthia's father. The latter favors Jasper's suit, and when he is fatally bitten by a rattler he makes Synthia promise that she will marry Jasper, and he dies happy in the knowledge that she will be cared for. It is a bitter blow to Dick, but he conquers his grief and heartily congratulates the unsuspecting Jasper. There is a railroad wreck in which Jasper is terribly injured. Careful nursing holds life in the shattered body, but the face is seamed and scarred, and sightless eyes look out upon a world of blackness. Bravely Synthia respects her pledge and Jasper is given no hint of his disfigurement, while he has not yet acquired the sensitive touch of the blind. But Dick's mother writes to the mother of Jasper protesting against the sacrifice of Synthia, and Jasper overhears the letter read. It is a terrible moment for the afflicted man, and he gropes his way to his room vainly seeking to learn the truth from his mirror. Some hint of his appearance he gains and he writes to Synthia releasing her from her pledge. She and Dick are married, and as the wedding party leaves the church Jasper gropes his way to the altar where, but a moment ago Dick and Synthia stood in radiant happiness, and seeks the only consolation left him. A powerful story well told.

"AH SING AND THE GREASERS."—A cowboy comedy possessed of real novelty. The "Curly Q" ranch has a Chinese cook and the cook, of course, has a pigtail. There is not a rider on the ranch who is insensible to the appeal to that pigtail, and Ah Sing is constantly in hot water. Even the boss sympathizes with the boys, and Sing finds no comfort in complaint, so he gives warning that some day he will "get mad." The boss rides to town for the pay roll and two greasers plan to hold him up. The hold-up is prevented by the appearance of some of the cowboys, but the greasers follow to the ranch and are about to make the attack when they are spied by Ah Sing. Not long before Sing was made the victim of a jocular hold-up by the ranchmen, and when Sing spies two men with handkerchief masks he suspects a repetition of the joke and proceeds to "get mad" in his peculiar Oriental fashion. He mixes cayenne pepper with ammonia, and when the greasers make their appearance after having robbed the boss Ah Sing lets them have the mess full in the face. Their guns drop and Sing, master of the situation, is hugely enjoying the joke when the riders rush in. For the first time it dawns upon Sing that these are real robbers and not the tormenting cowboys, and he wilts, but he braces up to receive the thanks of the boss and his little daughter, and the congratulations of the riders.

VITAGRAPH CO.

"AN UNFAIR GAME."—A fashionable young society lady, to escape social whirl and exactions, and suffering from ennui, induces her father to take her on one of his annual fall shooting trips to the wilds of Northern Canada. Her intended husband promises to join them later.

Located in their camp, far away from civilization and surrounded by primeval forests, "Trapper Joe," who is one of nature's sons, unsophisticated, untutored and unaccustomed to the ways of the ultra monde, happens into camp and beholds Margaret, who breaks upon his astonished gaze like a vision of loveliness. Unused to the charms and graces of women of such refinement and higher birth, he is infatuated and at once enslaved by her beauty.

Margaret observes this, and for pastime and amusement plays upon Joe's susceptibility, and leads him

on by her winning ways and practiced coquetry, until he is completely dazzled, like the poor moth flittering about the brilliant flame. His heart and mind are engrossed until the increasing passion of his soul bursts forth in a declaration of his love, and he wildly enfolds her in his arms and madly kisses her.

It is then she coldly casts him aside, as she would the cards when she had won the stakes and tired of the game. He does not understand her meaning and cannot give her up. It is not until he finds Margaret in the embrace of her fiance, who has come to the camp, that he realizes she has only been trifling with him. Infuriated, he rushes upon the man and throws him aside, then clasps Margaret to his breast. She repulses him, and he casts her upon the ground and hastens from the scene, anxious to forget his misery and seek solitude in his despair.

Margaret, with her husband-to-be and her father, leaves camp and returns to the city, where later on she marries. While her happiness seems complete—wedding bells are ringing and the nuptials are being celebrated—"Trapper Joe" is seen lost in a stupor of self-reproach and dazedly standing in the midst of a howling blizzard in his native forest. Suddenly his suffering bursts into a delirium, finally reaching a state of mental coma, in which he falls prone and helpless, soon becoming a victim of the relentless storm which enshrouds his body in a winding sheet of snow.

"THE WOOING O'T."—In quest of a better knowledge of botany and a closer touch with nature, a party of young girls rent a small cottage in the country and take possession of it with their preceptress, who is an expert botanist, and very little experienced in affairs de coeur. Coincidently a class of young fellows rent the cottage next door to the girls with the avowed purpose of studying geology under the tutelage of an old professor, whose heart might be mistaken for a geological specimen before it was analyzed by the aforesaid preceptress.

It does not take long for the boys to learn who their next door neighbors are, and the girls are not slow in acquainting themselves with the presence of the boys, and soon the merry dance begins, each boy pairing himself off with one of the girls, of which the observing professor and preceptress take note and decide to do likewise. Everybody seems to fall in love with each other, or someone else, but Sam; he has no one to love him, and has to depend on his ever-ready appetite, which seems to be his constant companion and best friend, who finds an abiding consolation in apples and eats.

The professor carries his research into the methods of his pupils in winning the hearts of the girls, and he decides to practice them in laying siege to the heart of the fair "Letitia," otherwise known as the preceptress. He notes that they hold a buttercup under the girls' chins and ask them: "Do you like butter?" wherewith the professor proceedeth to try it on Letitia, who is tickled to death with the professor's attention and the remembrance of her girlhood days.

She is filled with the spirit and gets quite kittenish, and remarks the playful ways of her charges, and determines to imitate them. One of the girls, while picking the petals from a daisy, says, "He loves me; he loves me not," and is caught in the act by her sweet heart, who kisses her. Letitia happens to be looking at the episode and says, "I will try that on the professor"— and she does. Then the professor sees one of his boys and a girl with a straw in their mouths, each chewing on an end until they come to the middle, when they kiss.

The professor seeks out Letitia and works the straw game on her. With what success the two elderly spooners keep up with their young friends can best be judged as they put into execution their youthful mimicry. They put one in mind of a couple of stiff-jointed mechanical toys trying to palm themselves off as a couple of sappy kids. They are the funniest yet, and a little more so. But even their poor foolish attempts at the rejuvenation of their susceptibilities are better than Sam's loneliness, who, with a "no-one-to-love-me" expression, is about to commit suicide by jumping into the lake with an anchor fastened to a rope around his neck; and he would have done it, too—if he hadn't found an apple lingering in the recess of his shirt bosom, and once more the passions of his

soul are subdued by the supremacy of his appetite. He immediately removes the rope from his neck and begins to surround the apple with his own fat personality. The picture closes with Sam's smiles and the apple's finish.

"HER MOTHER'S WEDDING GOWN."—In a small Scotch village there dwells a Highland lassie who is ambitious to become a prima donna. She makes up her mind to leave home and secure a musical education in the city. Her mother and father object, and she is told by her father that if she goes away from home she cannot return. Her resolution cannot be thwarted by this severe penalty, and after a heart-breaking leave-taking between mother and daughter, and with a sad disappointment and farewell from her father, and the sympathy of the faithful collie dog,

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AH SING AND THE GREASERS

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Ah Sing has no idea of being a hero. He's just a ranch cook who gets tired of having his pigtail tweaked every ten minutes and when he thinks that the cowboys are planning a repetition of a spectacular hold-up he gets ready for them and greets them with a dose of ammonia and red pepper. He is shocked when he learns that the men are real desperados, but he bears his lightly won honors beamingly. A capital comedy subject that is in every way out of the ordinary.

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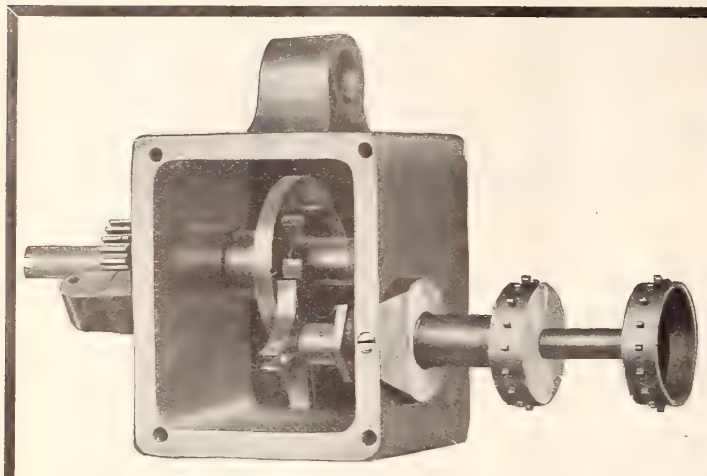

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who evinces his sympathy by many remarkable attentions to all, she departs upon the career of her own choosing.

In the following scenes the father, assisted by his dog, is seen attending his sheep as they browse in glen and moor, in fields and pasture, presenting some very beautiful glimpses of natural scenery characteristic of the country in which the sheep herders feed their flocks.

While the daughter is away the mother dies; the old father is now left alone with his true friend, the dog, who tries to comfort the old man by waiting upon

him, carrying his shoes and doing other almost human acts of kindness and attention.

The daughter, who has become an accomplished singer, starts on her return home. She arrives in her native haunts almost unrecognized, although she learns from a woman of her mother's death. She reaches her old home while her father is absent. She busies herself in an effort to console herself in the loss of her mother, and, in order to surprise her father, dresses herself in her mother's wedding gown, and sits spinning and singing when her father returns, sees her, and thinking he beholds a vision of his wife, shouts, "My bride! My bride!"

The daughter rushes to her father. He recognizes her, and when she tells him that she has come to live with him always his joy is unbounded. Then she resumes her spinning and sings her father's favorite Scotch ballad, "Annie Laurie."

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"HER FIRST LONG DRESS."—Margaret longed for "the coming out season;' she had been promised her first long dress and its expected arrival was causing her no small amount of anxiety. At last the messenger arrived and delivered one box of joy, namely, the long dress. Losing no time in apprising her athletic brother of the fact, she hastened to don the new dress and sallied forth to do the boulevards. She attracted so much attention that the morning cruise proved an eventful one—for everywhere she went, the proverbial Johnny was at her heels.

Upon her arrival at the ice cream parlor, everybody wanted to give up their seat to her. Then when she sat at a separate table, they all with one accord moved gently to her side. This was too much for the young pet of the family and she, after many like experiences, returned home and decided to relegate the newly acquired gown to the wardrobe and return to her first love—the short skirts. While sobbing at the thought of parting with her first long dress, she was confronted by the brother, who suggests a stratagem and is soon fitted out in sister's summer lingerie, with the avowed intention of venting his pent-up feelings on the gay lotharios. Accordingly he visits in the same path as that covered by the sister and the first consternation was caused at the ice cream parlor, when he found it necessary to make a cleaning, which was done in regular Reno style.

On the street car he had occasion to do likewise. A walk in the park and the persistent trailers were again discovered and finished when the "new girl" picked the ribbon cutter up bodily and tossed him from the bridge into the lagoon.

"SHRIMPS."—An educational picture of rare value, showing the setting of nets, drawing in of shrimp, steaming, drying and preparing for market.

"THE LAW OF THE WEST."—In the shadow of the Cascades, Jim Dalton, a prospector, and his Indian guide, come upon a gold deposit. Elated with their discovery, Dalton hastens to tell his wife of their good fortune, leaving the Indian to guard the claim. The lonely wife, awaiting his return, has been robbed of the food in the house by two claim jumpers, who are camped on the main trail leading to Jim's find. On passing these rogues, Dalton by accident drops a rich nugget, this giving them an unexpected clue, and they follow it up. Coming upon the Indian left in charge, they overpower and throw him in the raging torrents before the falls, only to return to the coveted claim to find the return of Dalton and his wife, who had just arrived. He is forcibly detained by one of the rogues, while Rogers, the other, hastens to file his claim. The justice and claim agents question him and finally make a proposition of $2,000 for the prospect. This is accepted and the notice is posted. Dalton, heavy hearted, leads his wife away and goes slowly back to the lonely cabin in the mountains. The Indian, almost exhausted, drags himself from the water and creeps back to the cabin and tells what has happened. In the meantime the sale of the claim has been consummated and the rogues are celebrating their good luck when a quarrel ensues between them and rsults disastrously to Rogers, the elder of the two.

The Indian, who has been watching from cover, follows Johnson, the other, and informs the new owners of the circumstances. A vigilance committee is formed and the culprit is brought within the pale of the law. The $2,000 is given to Dalton, who identifies the rogues, as those who forcibly took the claim, robbed his home and threatened his wife. The Indian calling for vengeance for the treatment given him, Johnson is led away to meet his just punishment.

PATHE FRERES.

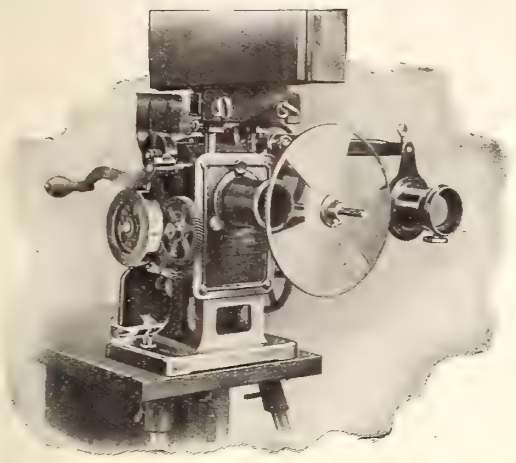
"BETTY AS AN ERRAND GIRL."—Betty is given employment as errand girl at a fashionable milliner's. Her first mission is to deliver to a customer's home

an enormous creation that has been purchased, and which is contained in a box about twice as big as herself. On the way Betty lifts the cover of the box, and, momentarily, awed into admiration at the magnificence of the hat, gazes silently upon it for a few minutes. The next moment it is on her head with her own microscopic sailor hat reposing in the huge box and Betty is marching proudly down the street with the hat box on her arm. Long before her destination is reached she has played a few of her outrageous pranks and has escaped from her victims by hiding in the box. Ultimately she reaches her destination, delivers her sailor hat in its box and leaves with a light step to return to the store. The aggrieved customer, however, soon appears with the sailor hat in her hand. The situation is rapidly taken in by the milliner when

she gazes with a horror-stricken face at Betty's miniature form surrounded by the enormous hat. There is a scuffle, a kick and Betty is flying through the doorway and will now have to look for another job.

"HUNTING BATS IN SUMATRA."—All parts of the world are ransacked to produce interesting subjects, and in this film we present something that is a distinct novelty. The location of the bats by the sportsman necessitates a pair of keen eyes, since the bats who sleep during the day time suspended to trees have all the appearance of hanging fruit, and one would scarcely think at first sight that they were living animals. But the sound of a gunshot disturbs the whole tree, the dark shadowy forms become animate, and the sky is darkened by a cloud of flapping wings. Even then one scarcely realizes that they are bats, and it is not until the sportsman picks up one of the fallen animals and stretches out its wings with the assistance of his attendant, that it is possible to form an accurate idea of its size and strength.

"UNDER BOTH FLAGS."—General Murray and his wife and daughter were stanch Southerners, but his son Charles had been educated at West Point and was a captain in the Northern Army. Neither his mother's and sister Ruth's tears and entreaties or his father's arguments could persuade him to fight against the Union. The general is advised of the commencement of hostilities and requested to send a trustworthy girl to act as spy by his friend commanding the Tennessee Army. Ruth, seeing the letter, volunteers to undertake the hazardous job, and she appears in the Northern camp disguised as a poor vendor of cakes. Her disguise is easily penetrated by her brother and he endeavors to persuade her to return home. Unobserved, however, she steals some important plans belonging to General Newhall and glides off, but the theft is soon discovered and she is captured before getting away, and the plans being found on her person she is condemned at a drum-head court martial. When imprisoned, with the connivance of a sentry, she changes clothes with her brother, and Charles remains in the barn prison, while she goes out to take command of his company and devise a means of escape. An order, however, addressed to her brother to bring on reinforcements to save the day is naturally handed to her, and she cannot help but go to fight against the



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South. A fierce battle is raging and the arrival of Ruth with her men turns the tide in favor of the Northern Army, and she is being congratulated by the general and his officers on her valor when she

hears that the supposed spy is to be shot at sundown. Without hesitation she discloses her identity, explains matters to the general, and, in consideration of her

bravery, is pardoned. But a pardon must also be sent for Charles, for the deception has not been discovered at the camp, and he will be shot in her place. Gen-

eral Newhall writes the pardon and she mounts a horse and starts on her wild ride, for sundown is now rapidly approaching. She arrives, however, at her destination in the nick of time, and a happy re-

union between brother and sister takes place. The vividness with which the battle scenes in this film are carried out is remarkable.

"THE BARREL JUMPER."—The young woman who entertains in this film is of marvelous agility and skill in her chosen profession. She jumps in and out of big and little barrels like a regular Jack-in-the-box, performing the most astonishing feats with apparently the greatest ease. Her final act when she jumps into and out of a series of barrels blindfolded, commencing at a great height and jumping down and down and down, with never a mishap, is really a hair-raising performance.

"NO MAN'S LAND."—Mary had a little lover, who loved her well, but Mary also had stern parents who refused to entertain his suit. So the film opens, but

the swain, to whom life was not worth living without his shepherdess, prevails upon her to leave her lambs and fly with him. Unfortunately, after having encompassed many difficulties they are stopped by the police and he is condemned to prison. Languishing in his

cell there fluttered to the despairing lover a white pigeon bearing a message from Mary, that means of deliverance were concealed in his bread. Thanks to a long rope and a file found there the young shepherd succeeds in escaping from his dungeon, but only to fall into the arms of Mary's parents. Happily these allowed some appeal to be made to their hearts, and pardon was granted and consent to the union given. Thereupon the wedding was celebrated with much pomp and ceremony, and of course the pair lived happy ever after.

"NO REST FOR THE WEARY."—A traveler tired and weary tries to obtain some sleep in a country hotel, but fate decrees otherwise. The bed, as soon as he touches it, throws him out, and moves around and finally monsters appear who carry it off. The traveler then tries a chair, but this evades him and bobs around from spot to spot. At last he secures it, but as soon as he sits himself down a row of chairs appears and he is tossed from one chair to the next and back again. Finally the traveler is mixed up with the chairs, which multiply with great rapidity, and the film leaves him practically covered with them and unable to obtain his much desired rest.

"THE LATEST FASHION IN SKIRTS."—Mrs. Kate Scroggins, one of the leaders of the New Rochelle society, felt that it was incumbent on her to be in the fashion, and accordingly decided to order a hobble skirt. Naturally requiring to be as much up to date

as possible she went to New York and obtained it from a Fifth avenue dressmaker. Little did she realize that the more fashionable the modiste, the tighter the dress round the ankles. It arrived home in time for her to put it on before going to Nelly Miller's reception. It took her but a few seconds to ascertain that she could not take a step over three inches long in it, and when it came to descending the stairs the only practical thing to do was to jump each step with

the feet kept close together. These were difficulties easily solved, but what was she to do when she stopped a passing trolley and found she could not step up, and Kate was no lightweight either. There

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GAUMONT AND URBAN-ECLIPSE

Gaumont of Tuesday, Aug. 2.

Reel about 985 feet

Two Subjects

An Ancient Mariner

Comedy, about 431 feet. It treats of the Power of Habit.

The Ace of Hearts

Comedy, about 554 feet. Richly produced.

Urban-Eclipse of Wednesday, Aug. 3

Reel About 985 feet. Two Subjects.

WITCH OF CARABOSSE

French Legend. About 630 feet.

CAMEL AND HORSE RACING IN EGYPT

Sporting. About 355 feet.

Gaumont of Saturday, Aug. 6

Reel about 975 feet.

Two Subjects

The Lord's Prayer

Allegory. About 470 feet.

"First of the Aesthetic Series"

TENERIFFE

The Gem of the Canary's

Travelogue. About 505 feet.

Full Descriptions of the Week's Releases on Another Page

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was nothing to do but to walk, and she set out to do so. We would like to tell you of her various mishaps, but it would spoil the film for you to know. We will confide to you that she had finally to rip the skirt and consequently return home, where she sent, womanlike, a message to her friend Nelly that a bad headache

prevented her attending the reception. We don't like to criticize our own films, but we must say that this is one of the best comics ever made and will cause uproarious laughter from start to finish.

"FIFTIETH ANNIVERSARY OF YOKOHAMA."—In 1860 Yokohama, which today has about 500,000 inhabitants, was nothing but a fishing village, and the celebration of the jubilee of the opening up of the town to commerce and European influence was recently celebrated with truly Oriental pomp.

ESSANAY FILM MFG. CO.

"MULCAHY'S RAID."—Here is another Mulcahy story, the second of our series, and tells of the further adventures of Sergeant Mulcahy. The film contains also scenes showing the taking of a moving picture, but the real feature is a genuine cock fight.

The sergeant is seen patroling his beat, one fine spring morning, when a young chap cautiously approaches him and slips a note into his hand. The note contains the information that there is a cock fight in progress in the rear of a neighboring buffet. Mulcahy turns about to question the lad, but the young fellow has made good his escape and Mulcahy decides to go to the buffet and reconnoitre.

Next we are shown a company of moving picture actors, camera man and producer. A number of the actors are dressed as policemen and after watching them photograph an amusing scene, we next see Mulcahy at the rear of the saloon. He finds a knothole through a fence which gives him an opportunity to see what is going on behind. On the other side is a little group of men, drinking and betting, while they await the arrival of the birds.

Quickly planning a method of capturing the gamblers, Mulcahy hurries up the alley, when he runs into an artificial policeman employed by the moving picture concern. Mulcahy is flustrated and mistaking them for real officers, informs them of the cock fight and tells them he must have their assistance. The actors consider it a joke and volunteer to assist Mulcahy in rounding up the gamblers.

We next are shown the cock pit. The two birds are released and a hot fight is in progress when Mulcahy and his squad leap over the fence and begin laying about with their clubs. The mob of gamblers is cowed and coralled and Mulcahy leads the way to the police station.

At the station the gamblers are hustled in by Mulcahy, who is not aware that he has been deserted by his actor policemen, who have been called back to duty by their irate producer.

Inside, Mulcahy tells the sergeant the story of the

capture, and is then questioned by the desk sergeant if he effected the roundup single handed. The patrol sergeant looks about and seeing that he is alone he answers "Sure, I did it meself." Whereat the desk sergeant congratulates him and pins on his pride-swelled chest the leather medal of the League of the Brave and Fearless.

"A COLLEGE CHICKEN."—This is a college boy story and, done after the usual vigorous style char-

acteristic of the Essanay comedy films, it is among the best of our genuine screams.

We are first shown a dusky gentleman invading a chicken coop, from whence he issues bearing a fine, fat pullet. As he slinks up the street he runs into a bunch of college boys out on the usual campaign of deviltry. The suspicious actions of the colored man and the wriggling contents of the bag he carries excite the boys' curiosity and when it is found that the bag contains a chicken, it is removed from the colored gentleman's person, while he is told to make tracks in the opposite direction.

In their room the boys execute the chicken and prepare for a feast, despite the fact there is a card tacked on their walls from some college dignitary warning them of immediate expulsion if they are caught cooking food in their room. However, the boys unanimously agree that chicken is something other than food so they prepare for the feast.

During the execution of the chicken and the rendering of it into enough parts to go around the boys bring out a chafing dish, and other table accessories, when they are interrupted by the sound of footsteps in the hall outside. There is a wild scramble as the boys endeavor to hide all evidence of the feast, and when Prof. Pettibone enters he finds his young men

studying faithfully, the only evidence of the feast being one or two chicken feathers which the boys failed to hide.

The professor goes out and a moment later the chicken is brought forth and preparations continue. Finally it is cooked and ready to serve when the professor is again heard coming up the hall. Seizing a waste basket the boys stow the cooked chicken into the basket and lower it out the window. When the professor returns he finds the boys again busily occupied with their tasks, but this time he stays longer, as he is perfectly sure that that delicious aroma of fried chicken must be real.

In the meantime the waste basket containing the chafing dish and chicken has been discovered by the girls occupying the room below and, believing this to be a present from the boys, they remove the dish and are soon busily employed. When the last atom of meat is stripped from the bones of the chicken they restore the bones to the chafing dish, write a note of thanks to the boys, and put the dish back into the waste basket.

In the room above the professor, who is unable to find any evidence of the supposed rule breaking, bids the boys good night. There is a rush for the window, the basket is raised and the chafing dish placed on the table, when, to their horror, they find nothing left but the bones.

"UNDER WESTERN SKIES."—Among our recent dramatic releases, Western, this picture will prove a feature. The story is one of exceptional strength, the atmosphere true to the story, while the photography is of the usual standard.

Kate Allison, an exceptionally beautiful Western girl, is engaged to marry a young Easterner, a long time family friend. In the first scene the fiancee is bidding his sweetheart good-bye, and he is to be accompanied to the station by his prospective father-in-law.

The girl is left alone with a warning that should she be molested by any of the crowd of drunken cowpunchers who would be returning from a dance at a neighboring ranch, not to hesitate to shoot.

We are next shown three young punchers, all intoxicated, riding up to the door of the cottage. All dismount, and one, peering into the window, sees the

girl alone. Reelingly they enter to find the girl covering them with a Winchester, but the foremost of the gang strides forward and before she can pull the trigger jerks the gun from her hands.

The punchers resolve to play a game of poker to see who will win the young lady. A greasy pack is brought forth and the game starts. The girl sees the desperateness of the situation and resolves to employ desperate means in protecting herself. A card falls on the floor from the hand of the puncher nearest her, and seizing it she scribbles a line across its face and slips it into the puncher's hands. It reads: "I will be yours in marriage if you will protect me from the others."

The puncher reads the note, covertly watching the others, then as he looks at the girl a new sensation sweeps over his soul and he nods his head. He starts an altercation, accusing one of the others of cheating, which ends in all the punchers leaving the room to settle the dispute at twenty paces, in the old fashioned and gentlemanly way.

When the puncher returns to the girl he is alone. He tells her she must now make good her promise and swears faithfully to make himself worthy of her. She nods her head, but it is a look of hatred and scorn which she fastens on him as they leave.

They are married and go to the cowpuncher's quarters. He apologizes for his poverty, but repeats his promise to make her happy if she will give him a chance. Yet she steadfastly refuses to allow him to make love to her.

A few months drag by and the former fiancee of the girl traces her to her new home. He demands an explanation and asks her if she loves her husband. She answers angrily that she does not and then eagerly accepts his invitation to return East with him.

Without horses or other conveyances it is almost impossible for them to cross the strip of desert which separates them from her father's home, but they resolve to attempt the journey. On the way they become lost and the last drop of the canteen, which

WANT GOOD COMEDY? Book These

Release of Wednesday, August 3

"MULCAHY'S RAID"
(Length, approx. 550 feet.)
The further adventures of Sergeant Mulcahy. A rattling good comedy with novel situations.

"A COLLEGE CHICKEN"
(Length, approx. 448 feet.)
The story of an ill-gotten pullet. Full of snap and true to life. Don't let it get by you.

A WESTERN FILM OF EXCEPTIONAL MERIT
Release of Saturday, August 6

"UNDER WESTERN SKIES"

(Length, approx. 1000 feet.)

A tense, thrilling dramatic story of the West.
A better picture than "Away Out West."

The scenic settings, rich with true Western atmosphere, are exceptionally beautiful.
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her fiancee had selfishly drained himself, finds them in desperate straits and facing the most cruel of all deaths. The girl stumbles and begs for his assistance but the panic-stricken young fellow refuses. They stumble upon the bones of a horse and the shock of this sight is the last straw on the camel's back and the girl totters to the ground in a faint. The young fellow offers no assistance but staggers desperately on.

An hour later, dazed and blindly tottering, he falls into the arms of a young prospector, who, after giving the young man restoratives, learns of the woman lost on the trail. The young prospector hurries back on the path indicated by the young fellow and an hour later staggers back into camp with the young girl in his arms.

She has regained her senses and recognizes in the prospector her deserted husband. The cowardly young fiancee then asks the girl to go on with him, but she refuses and clings to her husband, whom she has vowed to love and obey for ever after.

KALEM CO.

"A COLONIAL BELLE."—The Kalem Company's scout automobile in scouring Connecticut for appropriate picture settings discovered a colonial mansion dating back to pre-revolutionary days and in possession of descendants of the original builders. It stands today as one of the most perfect types of Colonial architecture in America, and with the special consent and cooperation of the owner a real episode of the Revolutionary War has been produced under the title of "A Colonial Belle."

No attempt has been made to deviate in the slightest from the original pretty story which is immortalized in many of the early school readers. Captain Roger Bacon, an officer in the Continental Army, is in love with Betty Wadsworth, a true patriot. The campaign has centered around the section in which the Wadsworth mansion is located, and a party of gay young Hessian officers take possession of the fine old house and make it their headquarters. Capt. Bacon in the meantime has been corresponding with Betty, and when she puts up a plan to outwit and overcome the Hessians he readily falls in with it. Betty organizes a little party in honor of the Hessian officers, and after a cotillion, an old fashioned game of forfeits is proposed. In this game the Hessian officers are induced to surrender their side arms to be won back during the progress of the game. As soon as the Hessians are disarmed, however, a signal is given to the waiting Patriots outside; doors and windows are flung open and Capt. Bacon with his men burst in and take the hapless Hessians captive.

Every scene in this production is vouched for by the Kalem Company as a true picture of stirring

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times in New England during the period of the Revolutionary War, and as such the film is of the highest educational value.

It will be noted that the gowns worn by the women of the Kalem Stock Company in this production are originals in possession of the owners of the mansion about which the picture was made. The cast of characters includes Miss Gauntier, Mr. Vincent, Mr. Mitchell, Mr. Vosberg, Mr. Vignolia and Mr. Melford, all Kalem favorites and one of the strongest and best balanced ever put together by the Kalem producers.

"THE LEGEND OF SCAR FACE."—In searching the New York museums for authentic material for Indian pictures, the Kalem producers run across "THE LEGEND OF SCAR FACE," which is, in Indian lore,

a classic told in various forms by nearly every tribe of the American aboriginee. This is the story that is always told to the Indian boy when the father desires to rouse his ambition and to enthuse him with a daring to do great deeds.

Scar Face, as the legend goes, when a baby, was clawed and torn by a bear, so that when he grew up he was so badly crippled as to be almost utterly unfitted for the strenuous games and cruel warfare of his tribesmen. The old men of the tribe, however, had for years handed down a story that some day one of the tribe would be developed into a warrior much greater and braver than any who had preceded him, and hearing this story, the daughter of the chief decides that she will be the squaw of this famous warrior and of none other, and in a vision the face of the great warrior is revealed to her and to other members of the tribe. It is that of Scar Face, except that it has none of the scars nor deformities. The bucks of the tribe in derision tell Scar Face that he must indeed be the great warrior, and suggest that he go forth to win fame and renown for himself. Scar Face takes their jibe seriously, and does venture forth. His adventures are shown in the picture, and it is useless to say that they are of the most thrilling character, and when Scar Face has achieved all the necessary coups, a vision of the mighty Manitou appears to him and is told that if he will bathe in the waters of a certain mystic spring all of his deformities and scars will vanish. Scar Face does as he is told, and is transformed into a noble and prepossessing warrior. His fame has gone before him, and when he returns to his tribe he is acclaimed as the great war chief of the legend and the chief's daughter becomes his bride.

The Kalem players have carried out the mystical elements of the story in splendid fashion and the photographic settings are of such unusual beauty that the picture will undoubtedly be regarded as a model in its class.

G. MELIES.

"MRS. BARGAINDAY'S BABY."—Mrs. Bargainday reads of a bargain day sale, takes her baby and starts for the sale to avoid the rush. Arriving at the store she meets at the door Mr. Jones and requests him to hold her baby for her while she goes inside to do some shopping. He consents, supposing she will only be a few minutes, and while standing there with the baby in his arms several of his lady friends, attracted by the bargain sale, pass him by with surprise, and others entirely ignore him or smile with amusement. Poor Jones is in a pickle.

Mrs. Bargainday is fighting her way to the bargain counter and gets so in the spirit of the thing that she forgets, for the time being, all about Jones and her child. Jones is on the verge of collapse when Smith comes along with his baby in a perambulator and, while he steps up to the store window to see the display of goods, Jones puts Mrs. Bargainday's baby in the carriage with Smith's youngster and then "beats it" for his office.

Smith starts off with his perambulator entirely ignorant of his extra charge, stops at a saloon, slips in and meets several of his friends who all insist in treating Smith in turn. Smith comes out of the saloon, and discovers Mrs. Bargainday's baby, thinks he sees double or else has overindulged. Satisfying himself that there are two kids instead of one, he goes on his way, until he reaches a very inviting door step, places Mrs. Bargainday's baby on it, rings the door bell and makes himself scarce.

The occupant of the house, Mrs. Greene, hears the bell, goes to the front door and discovers the baby, takes it to her room and tries to make it comfortable. Her husband, who soon comes home, sees the baby and will not listen to his wife's explanation and insists upon getting rid of it. She goes out on the street to look for the child's parents and meets a classy young man and his sweetheart, rushes up to them

and thrusts the "kidlet" into the young man's arms and makes a "get away" before the young man can realize what it all means. To add to his predicament his girl thinks there is something suspicious about the whole matter and he certainly feels uncomfortable.

While all this is going on Mrs. Bargainday has come out of the store with her purchases, looks for Jones and the baby, learns the direction Jones has taken and starts in pursuit until she comes up with him. He tells her he gave the child to Smith, and then, with Jones, starts after Smith. They are informed Smith was seen in the saloon, where they are told the course he has taken; and again, with others joining in the chase, they take up the trail and reach Greene's house where the little one was left by Smith, and are informed by Mrs. Greene that she gave it to a young fellow down the street. Eagerly the race begins again until they reach the young man who is foolishly holding the baby. He gladly returns it to its mother who, overjoyed, clasps it to her bosom exclaiming, "My child, my child," greatly to the relief of all hands who have been drawn into the general mixup with Mrs. Bargainday's baby.

EDUCATOR UPHOLDS PICTURES OF BOXING.

Well it is gratifying to know there is one woman in all America, who approves of the American boy learning the art of self-defense, as well as cultivating ping-pong and other such strenuous games to develop mind and muscle. That woman is Mrs. Ella Flagg Young, superintendent of the public schools of Chicago.

Mrs. Young firmly believes that boxing is a healthy exercise and one that all boys should know something about, and for that reason boys should receive the proper instruction. She also cites that boxing has been one of the chief pastimes of ex-President Roosevelt and helped that well known personage to keep vigorous and healthy during his long reign in the White House.

As far as the pictures of the Johnson-Jeffries contest are concerned, Mrs. Young claims that so long as there is nothing brutal to be shown in the bout, she sees no harm in allowing the pictures to be exhibited. If one is going to see pictures of this character, why not witness the best.

KALEM FILMS

THE BORROWED BABY

A SCREAMING COMEDY

Issued Wednesday, August 10th. Length, 905 feet

Bugleville's Dramatic Society decide to produce a play. The cast calls for a baby. How the baby was borrowed and the mixup that occurred offers exceptional opportunity for humorous situations that will produce laughter a plenty.

THE CALL OF THE BLOOD

Issued Friday, August 12th. Length, 940 feet

AN INCIDENT OF PIONEER DAYS

This high class Indian drama depicts the life of a hardy frontier settler and his family and shows the wonderful courage and resourcefulness of his young son when their cabin is attacked by Indians.

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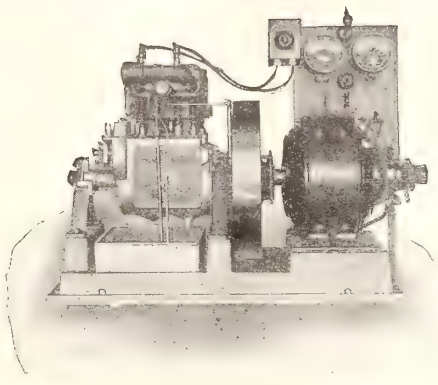

For gas, gasoline or kerosene. Horse power, 10. Dynamo normal capacity 4 k. w.; maximum 5 1-2 k.w. Weight of complete outfit, as shown in cut, 1350 lbs. Space occupied, 24x57 inches.

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Bearings, large and ample, workmanship first-class, whole outfit weighs less than the flywheels of most other engines, owing to Brush Patented Balancing System, which enables us to get best results without excessive weight.

Special 60-Volt Outfit for Moving Picture Work

Only about 50 volts are needed at the arc, and with 120-volt current half is wasted. In 60-volt outfit, after using 25 to 35 amperes, there is enough current for 100 or more 16 c. p. Tungsten lamps, or the equivalent in other sizes. Flaming arcs, the greatest advertising light in the world, may be used.

Remember that for moving picture work, direct current is far more desirable than alternating; also close regulation adds 100 per cent. to attractiveness of picture.

Don't pay from 80 cents to $1.50 an hour for 8 or 10 K. W., when 3 or 4 K W. at THREE CENTS A KILOWATT is ample.

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CHAS. A. STRELINGER CO.

Box F-2, Detroit, Mich., U. S. A.

PICTURES WITH CHURCH MUSIC

Rev. H. A. Jump, of New Britain, Conn., Will Use Them Sunday Evenings

(New Britain Record.)

Rev. Herbert A. Jump, pastor of Congregationalist Church, New Britain, Conn., returned, July 20, from a trip to New York City, where he made a thorough investigation of the moving picture problem for the purpose of ascertaining the advisability of introducing Sunday evening moving picture services at the South Church during the winter. Through the generosity of ex-Mayor George M. Landers, an up-to-date moving picture machine will be presented to the church. Mr. Jump, after his experience in New York this week, is now more firmly convinced than ever that the moving picture is a legitimate and forceful agent in bringing home the truths of religion.

While in New York, Rev. Mr. Jump was guided about on his tour of investigation by William Storey, secretary of the censorship committee, and through the kindness of Mr. Storey the local clergyman was permitted to sit with the committee on Monday morning and the greater part of Monday afternoon. The sessions of this committee are held in the executive office of the Motion Picture Patents Company.

Ninety per cent. of all the moving picture films which are produced in this country are controlled by the censorship committee which sits in New York. The committee is composed of representatives of the various philanthropic organizations in New York, and has in its membership several prominent charity specialists, men as well as women. In conversation with the members of the committee, Rev. Mr. Jump ascertained that they realize the significance of their position in that upon the basis of their judgment the character of amusement for millions upon millions of adults and children is determined.

The censorship committee evidenced a keen interest in the proposition of the South Church to inaugurate regular Sunday evening moving picture religious services. They felt that there was a great opportunity along this line for churches and schools to make valuable use of the moving picture. The pastor learned that several churches in New York City used moving pictures on special occasions, that a few Sunday school teachers used them in private for the benefit of their classes, that social settlement workers used them in connection with their club work, and that boards of health employed the pictures to teach sanitation.

There was no church near New York, however, where the pictures were used regularly every Sunday evening for distinctly religious purposes, as the South Church proposes to do this winter. Therefore the South Church will be a pioneer in devising a service of worship in which the moving picture will play a latergical part .

Through the courtesy of Mr. Storey, Mr. Jump enjoyed a visit to the producing studio of the Edison company. While Mr. Jump happened to be at the studio, a "house fire" scene was being enacted at one of the houses adjoining the Edison plant. Fully fifteen of the Edison actors were used to portray the usual scenes of excitement and terror which prevails at a fire. It was interesting to note that the players spoke their parts, because it is claimed that unless they use language it is difficult to make the scene seem true to life.

One of the most interesting things which Mr. Jump saw were several films which were being inspected by the manager of the Edison company. The manager invited Mr. Storey and Mr. Jump to witness a private performance of these new films. Every film which is produced is acted upon several times by the management of the company before it is submitted to the censorship committee for their inspection. A film of special interest was one which pointed out the dangers from an impure milk supply. Films of this nature not only have a story value, but also a great educational value in teaching the public how a milk supply should be kept wholesome. The manager of the Edison company informed Mr. Jump that there were a number of such films which had educational, sanitary, moral and religious value. There would be no difficulty in procuring films suitable for church services from which most impressive sermons might be preached.

Mr. Jump also got in touch with manufacturers of picture machines and the renters of films, and discovered that there would be no trouble whatever in securing for the South Church a moving picture equipment which would not only be of valuable use in the church during the winter, but which also could be placed at the general disposal of the community later on. It is the wish of Mr. Landers, the donor of the machine, that the gift may directly and indirectly reach as many of the people in this city as possible. In administering the gift, Mr. Jump will constantly bear in mind the wishes of the donor.

The moving picture service at the South Church will not be inaugurated until the last of October.

THE REAL RIP VAN WINKLE.

The late Joseph Jefferson had a country home at Buzzard's Bay, Mass., where he spent most of his summers. One hot afternoon the actor and a friend drove to a small town some distance away, where a moving picture show was being held in a large tent. Jefferson bought two admissions, and he and his friend entered the tent more for the purpose of getting a rest before starting on the homeward journey than to see the show, which was drawing very poorly, to judge by the handful of people in the seats.

After the actor and his friend had been seated about ten or fifteen minutes they noticed a decided increase in the audience, which they could not account for, as the hour was late in the afternoon and the show nearly over. In a short time, from a scattered audience of fifteen or twenty people, the house was now crowded to the doors, and Jefferson, somewhat mystified, was about to start for home when he met a neighbor of his coming down the aisle, who said: "Hello, Jefferson, I happened to be passing when I heard the barker shouting that the great Joseph Jefferson, the creator of Rip Van Winkle, would be seen inside for ten cents."

Jefferson, admiring the acute business genius of the proprietor, complimented him as he passed out.

AFTER NATURE PICTURES.

Charles W. Fitzgerald, naturalist and explorer, who believes that the story of the jaguar fishing with its tail is not a nature fake, sailed, July 23, by the Royal Mail liner "Atrato," for Trinidad to prove his faith by moving pictures and photographs. He has two motor boats painted green to corresponded in a measure with the jungles that he expects to go through on the tropical Orinoco. He will cover the smaller of these boats, a 16-footer of 5-horse-power, with brush and leaves and wait on the side of the stream where he knows the jaguar will appear. He is accompanied by two students, one from Boston and the other from this city, and they will help work the cameras.

Mr. Fitzgerald says he has seen a jaguar fish. It lets its tail drag in the water a bit and waits for a fish to appear. Then it wiggles the tail and the fish bites. The jaguar turns swiftly and harpoons the fish with a claw.

Mr. Fitzgerald says he will do no hunting with the rifle, but his party will be equipped with several rifles and will destroy life only for self-protection. He expects to get other good pictures of wild animal life on the Orinoco, including some of the marvellous snakes and alligators for which the river is famed in books. He would not be surprised if he got a snapshot or moving picture photographs of a combat between a 'gator and a boa constrictor, like the famous one celebrated in blank verse by an American poet.

MR. HOWARD BUILDS NEW THEATRE.

C. B. Howard, manager of the Elks' theatre, Jerome, Ariz., was in Prescott, a few days ago telling his friends about his new house. Manager Howard is getting ready to give the miners in his section of the state one of the best motion picture and vaudeville programs in that part of the great southwest.

If there is a class of people that enjoy pictures, claims Mr. Howard, it is the miners of Arizona. After a hard day's work they like nothing better than to assemble, with their families, to some good motion picture theatre, and enjoy the comic pictures. A hearty laugh from an old miner is as good as a chicken dinner for a negro.

In Mr. Howard's new theatre he will arrange it so, that his patrons can see from any part of the house. He is sparing no expense to put the house in first class condition.

COMEDY IN THE SOUTH.

Pathe and Edison comedy pictures at the New Lyric motion picture theatre, Chattanooga, Tenn., are attracting great crowds these hot, summer afternoons and evenings. It is also true the manager of the New Lyric is putting on excellent vaudeville but it does not take like the good, clean, refreshing comedy pictures.

As a rule the Southern patron is a great lover of romance; to be sure there are no people in the whole of the United States so chivalous and polite as the true Southern gentleman. Pictures of adventure and romance are always winners with them, but lately the comedy picture is taking the place of the romantic drama.

Since the great awakening in the commercial world, comedy has gradually crept in, and after a hard day's work, our Southern friends come to the picture houses to be amused rather than see the deeds of romance that were frequent in the days of their fathers.

FLY PICTURES SHOWN AT MONTREAL.

Flydom from start to end was shown in a series of motion pictures at the Nickel theatre, at the corner of Bleury and St. Catharine Streets, Montreal, Can., last week.

This morning Mr. U. H. Conover placed on view pictures which show the common house fly at his daily labors, carrying contagion on from the filth of the garbage pail to the food on the table, and to one who sees these pictures the terror of the house fly must become apparent. The pictures, in the space of a dozen moments, shows the fly from the egg stage till it has run its filthy career and died.

The exhibition of the pictures comes as part of the programme of a number of organizations in the United States who have as their aim the extermination of the house fly, which they regard as the dread carrier of disease germs of almost every sort.

VITAGRAPH

"LIFE PORTRAYALS"

For Release Friday, Aug. 5

THE WOOING O'T

Another Fascinating Light Comedy, the kind for which the Vitagraph is famous. How a pair of old lovers learn to court from the example of the boys and girls. Approximate length, 980 feet.

For Release Tuesday, August 2

An Unfair Game

An Appealing Picture of Great Strength. How a cruel society girl played on the heart of an honest but unsophisticated young backwoodsman. Approximate length, 990 feet.

For Release Saturday, August 6

Her Mother's Wedding Gown

Strong in Pathos and Heart Interest. The last days of an old father made happy. Pathetic friendship of a wonderful collie dog. Approximate length, 1015 feet.

If you are not getting our Bulletins send in your name and address at once. In making revisions a number of names have been dropped by mistake.

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AMERICAN FILM SERVICE, BEST IN AMERICA

Excela Soundograph on Exhibition

THE HOUSE OF SPECIALS 79 South Clark St., CHICAGO

CHICAGO LETTER

(Continued from page 7.)

dulged in several pointed film rhymlets that will be read with zest by many readers. It must be understood that when friend Goble fans the Muse he never forgets to make the rhyme subservient to the film question.

For instance:

Fly Pest.

"Will you step out of my parlor,"
Said the spider to the fly;
"You last were in the garbage
And I do not wish to die."

And again:

Certainly Not.

An Independent sat on a wall;
Accidentally let the truth fall.
All the king's horses and all the king's men
Couldn't persuade him to do it again.

And this:

Base Ball! No.

Ball Player Muffit
Sat in a buffet
Eating of cheese and beer.
He said, "Sport's a frost
Every game we have lost,
I'll pose for pictures next year."

His prose, too, under "Editorial Shop Talk" affords entertaining paragraphs. As witness:

Reno.

"Nothing left there to draw attention except hundreds of divorces. Wonder if the Battle ever made as much deep heartfelt interest for the world as these little separations."

Also this:

Terrible.

"Someone signing himself 'The Grave' has threatened the life of the editor of this sheet. If he will send us one really funny joke for these columns all will be forgiven."

And the following news skit:

Neighborhood Notes.

"Scates of the General Film Company's Chicago office has become a commuter and is gaining flesh as a result of the work of pulling weeds on his farm. They do say it is interesting to see how late he can stay at the office and still catch the 5:46 suburban train. Large bodies do not necessarily move slowly."

Chicago Film Brevities.

Mr. and Mrs. Phil Gleichman, of the National Vaudette Film Co., of Detroit, left for a midsummer tour of Eastern water resorts Tuesday, July 26. Mr. Gleichman's close attention to business for a long stretch, without intermission, will make the vacation especially enjoyable.

Frank McCarrahan, at one time Chicago manager of the Billboard and a faithful and efficient worker, has been appointed by George Kleine to an important position in the accounting department of the Chicago branch of the Kleine Optical Co. His circle of staunch friends congratulate him heartily, and will expectantly look for the development of the ability that is in him.

Mr. and Mrs. J. B. Clark and Mr. and Mrs. R. A. Rowland, of the Pittsburgh Calcium Light & Film Co. of Pittsburgh, motored to Cleveland on their way to the F. S. A. convention at Detroit. At the latter city the party was joined by Mr. and Mrs. E. Mandelbaum, of the Lake Shore Film & Supply Co., and two guests, and the journey to Toledo was made. There the machines were loaded on the steamer for Detroit, which took the party to their destination. The sights around the Michigan metropolis, it is needless to state, were thoroughly explored by the Pittsburg and Cleveland visitors.

DeWitt C. Wheeler of New York, of slide fame, was in Chicago on a flying trip the early part of last week. He left the same day for Buffalo, on his way back to the home city. Mr. Wheeler has been making a series of tours this summer, having visited all the larger cities in the Middle West and East. Unlike the customary knight of the road, Mr. Wheeler drops in on his numerous customers in the trade and pays a social call. He is not out to solicit business, for everybody in his line knows his goods and patronizes his firm, because everyone knows that they must, in order to get the best service. While here, he was Wm. N. Selig's guest and radiated the smile that is second only to President Taft's.

Charles C. Vance, owner and manager of the Dreamland theatre, Streator, Ills., was a visitor at the Film Index office last week. The Dreamland is an up-to-date, handsome little house with a capacity of about 300. Its ventilation is so perfect that business has been extra good all through the hot weather, the best citizens in Streator being his patrons. Mr. Vance has been running the Dreamland for over a year and finds licensed pictures strong enough by themselves to entertain his patrons without any admixture of cheap vaudeville. Since dropping the latter, his business has fairly soared and the better element have shown their appreciation by attending in large numbers. Mr. Vance wants it distinctly understood that he backs up his pictures with good music, and that he employs union musicians and pays the union scale.

BIG PICTURE COMING.

Kalem players are just now making preparations for a big historical Indian picture. It will be a most elaborate production dealing with an important event in the history of the United States; one familiar to every school boy and girl of to-day, and not entirely forgotten by the school boys and girls of other days.

As this is just a hint of what is coming the title and incident will be held for another story. There is a small army of workmen out at the Kalem Farm building forts, stockades and blockhouses for this production in which there will be plenty of action.

SCHNEIDER BRANCHES OUT

Will Move to Larger Quarters and Increase Facilities

It will soon be moving day at the offices of the German American Cinematograph and Film Co., 109 East 12th Street, New York City. Eberhard Schneider, the owner, has purchased the famous Pensacola Clubhouse, a Tammany Club, at 219 Second Avenue, near 14th Street, New York, where, in the early part of August, he will remove the manufacturing plant of Mirror Vitae products.

The present plant on 12th Street has long been inadequate for Mr. Schneider's growing

EBERHARD SCHNEIDER IN UNIFORM OF A GERMAN NAVAL OFFICER.

business. He has been so cramped for room that orders on hand could not be shipped on time. To overcome this state of affairs he postponed an important mission to Germany and for the past three months has spent his time house-seeking.

The new place is an ideal one for Mr. Schneider's purposes. It is a five-story brown stone building on a plot, 26 x 112 feet, which will be completely altered to fit the needs of the various departments he intends to install. First of all it will be his home as well as his place of business. The two top stories are being redecorated for this purpose and a roof garden

is being built to be used as a playground for Mr. Schneider s five children.

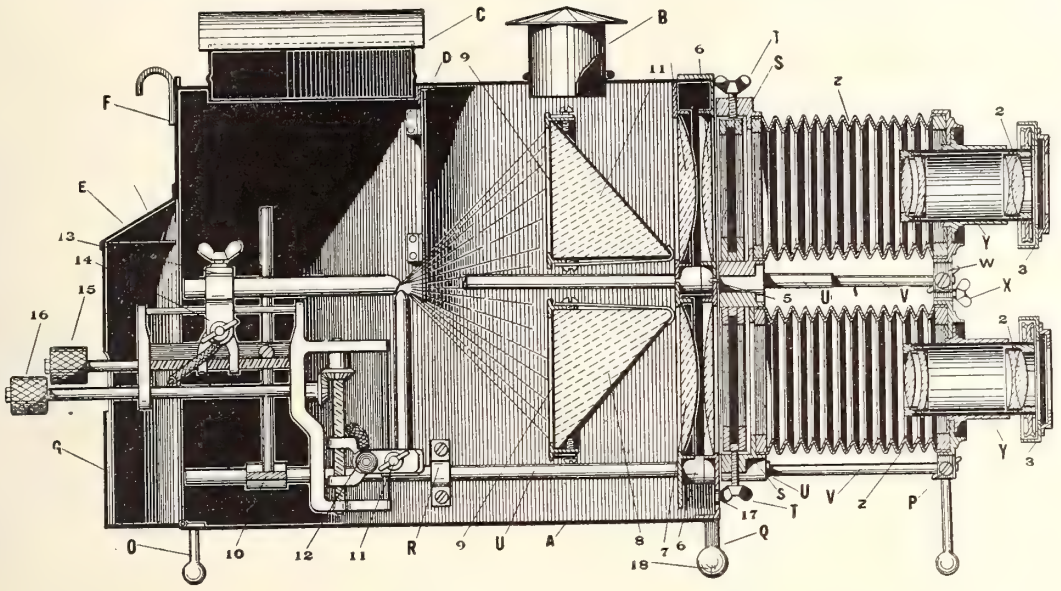
The basement floor of the new building will be the workshop. Here will be installed all the machinery and a complete nickel plating plant. The electric power for the entire building will also be generated there.

The second will be occupied by three departments: The retail photo supply department, the electrical supply department and the moving picture supply department. In the rear of these departments will be located Mr. Schneider's private office.

The second floor will be devoted entirely to the manufacturing of motion pictures. Mr. Schneider is the American representative of R. Glombeck & Co., Berlin, which concern will send to this country one negative a week which Mr. Schneider will reproduce and sell independently of either combinations.

The third floor will be a well equipped lens grinding and optical works and will contain a demonstrating room for Mr. Schneider's machines and supplies.

The branch of the business that Mr. Schneider will devote most of his time to is the manufacture of the new "Single Illuminant Double Dissolving Stereopticon and Moving Picture Machine Combined." The details of the stereopticon were printed in these columns sometime from a single source of light by the use of ago. The accompanying engraving illustrates how two distinct projections can be effected prisms. The machine combined with the stereopticon is Mr. Schneider's "Mirror Vitae" machine. Both the machine and stereopticon will be well exploited when the new plant starts operations.



SCHNEIDER'S NEW SINGLE ILLUMINANT DOUBLE DISSOLVING STEREOPTICON.

Mr. Schneider's new building cost him $40,000 and before alterations are completed the expenses entailed will be $50,000. He will go into the new place about August 15.

Eberhardt Schneider has been chosen by the German Navy Society of America to represent them and present to Gross Admiral Von Koester, of the German Navy, an honorary member of the American society, a diploma. Mr. Schneider will sail on the Kronprincesse Cecilie the latter part of August and will meet the Admiral formally at the German Imperial Court. While in Germany he will tend to many of his own business affairs.

UNDERWRITERS' NEW RULES

(Continued from page 4.)

14 for the inner shell. Filling to be of cement concrete not less than 5½ inches thick, except thgt the doors may have 4 inches of concrete and a 2-inch sealed air space; this space may be used for the lock and bolts. Door to have stepped sides so as to be smoke-proof. No cast iron to be used in the construction of the safe, except such parts as casters, hinges and flanged door frames.

Ventilation of Vaults and Safes.—Vaults and safes to be ventilated to the outside air by an opening having a sectional area of at least 50 square inches (if size of vault or safe is less than 150 cu. ft., the vent may have a sectional area of 12 square inches). Vent pipes to be of metal not less than No. 18 U. S. gauge in thickness and not to expose other property; to be shielded from the weather and provided with a wire screen of not larger than ¼-inch mesh.

2. Examining and Repairing.—(a) To be done only in a room having outside ventilation and separated from the balance of the building by tight partitions of incumbustible material, with doors at openings; partitions and doors to contain no glass other than wired glass.

(b) Room to be used neither for storage nor handling of combustible materials, other than the films.

(c) The number of reels of films in a room under examination and repair at any one time to be limited to ten (10).

(d) Reels containing films under examination, or in the process of rewinding, to be enclosed in magazines similar to those required on motion picture machines.

3. Waste Cans.—Standard metal cans to be provided where repairing is done. All scrap or waste from the films to be kept therein and removed from the building daily to a safe location. Such waste to be kept separate from paper waste or other rubbish.

4. Cement.—Any compound of collodion and amyl acetate or similarly inflammable cements to be limited to one quart, preferably not exceeding the quantity required each day.

5. Lighting.—Lighting to be restricted to incandescent electric lamps in vapor-proof globes. Installation to be in accordance with requirements of the National Electrical Code.

6. Heating.—Examination and repair room to be heated only by hot air, hot water or steam, and a metal shield or screen provided to prevent the films from coming in contact with radiators or heated pipes. No hot air floor registers to be used.

7. Smoking.—To be prohibited in any room containing films, and signs posted to that effect.

8. Motion Picture Machines and Booths.—(See National Electrical Code, Paragraph 65-A).

9. Protection.—Each room to be equipped with at least two approved three gallon hand fire extinguishers. At least one pail of water and one pail of sand to be provided for each vault in use.

A PROTEST FROM AUSTRALIA.

(Continued from page 8.)

tralia, with the middle class of people; the Biograph films are in great demand especially in the suburbs where you find the patrons are the higher class of people.

It is peculiar to see the way pictures are applauded in Australia, and quite often the house is in a perfect up-roar, and the public here appreciate the pictures as the Chicago newsboy does the Nick Carter library.

Thanking you very much for your valuable space which I hope you will give to this letter, and with kind regards to my many friends in the moving picture business.

EDUCATIONAL SUBJECTS SHOWN.

Audience of Boston Physicians and Clergymen See Fine Program at Theatre Voyons.

A special motion picture performance, given at the Theatre Voyons in Central street, Lowell, Mass., between 5 and 6 o'clock, July 20, attracted about 25 physicians, several clergymen and a number of newspaper reporters. The performance was most unusual, several films being shown which have been duplicated in the east only in Boston.

Quite the most attractive, from the viewpoint of the physicians present, was the film entitled "Surgical Operations," in which two views taken in Paris hospitals were shown. One showed a very trying and delicate operation for hip trouble, and the other the removal of a tumor from a patient's throat. This last was quite dramatic in spots. The maker of these films is not known, although they were doubtless the work of some scientifically inclined man who wished to show the possibilities of motion pictures in the realm of science.

"The Fly Pest" had considerable of educational value to it. The growth of a fly from the eggs to the maturest stage was carefully traced and the harm that may be done through the medium of flies in going from carrion to food was pretty conclusively demonstrated. This film has been shown here before.

"The Sleeping Sickness"—Micro-cinematography—was also a purely scientific problem demonstrated by means of the films. A healthy rat is inoculated with the germs of the disease and dies five days afterwards. The course of the wrigglers through the blood and their effect upon the healthy corpuscles is traced during the days after the rodent's inoculation.

"Familiar Reptiles," while different from the preceding picture in its appeal, was nevertheless interesting. Many lizards were shown, together with black snakes and puff adders. The extraction of venom from the fangs of the adders was minutely pictured. "Microscopic Curiosities" was the title of another interesting film.

The performance was given by the management of the Theatre Voyons with the assistance of the General Films Company of Boston.

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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

DE WITT C. WHEELER.

"WHAT IS THE WORLD WITHOUT YOU."—Words and music by J. Hayden Clarendon; published by J. H. Remick & Co. A semi-high class love ballad, which is written in a popular vein and is sure to please any class of audience. The illustrations are a well thought out series of poses, which, executed with the well known skill of De Witt Wheeler, form a very pleasing set of slides. Scenic effects, rich in nature, are also present in numbers.

"ONLY A CHAIN OF DAISIES."—Words by Fred. J. Barnes; music by Raymond White; published by Kominsky Music Co., Troy, N. Y. One of the annual daisy songs which always please. The lyrics are seasonable in nature and the music all that can be desired. Here's a set of slides in which some very cute children play an important part. Slides in which children appear always make a hit when the youngsters are posed correctly. The natural grace and charm of youth is proverbial. This set should be especially well adaptable to houses frequented largely by women and children.

"ON A SUNDAY EVENING IN THE SUMMERTIME."—By Edward O'Conner; published by Grinnel Bros., Detroit, Mich. As the title would imply, this is a typical summer love ballad, but treated in a novel manner, and is bound to be popular. There are very many different ways in which different people spend Sunday evenings. Wheeler has depicted in this set of slides the way a certain young couple spent theirs. Sometimes moonlight walks, boat rides, excursions, etc. All beautifully colored and all extremely interesting. Don't miss "On a Sunday Evening in the Summertime."

"LOVE SICK."—Words by Louis Weslyn; music by Herbert Spencer; published by M. Witmark & Sons. One of the mushy love ballads which, if good, are all to the good. This one fills the bill both in lyrics and melody. The slides do more than fill the bill. They fill the mind with wonder that it is possible to obtain such beautiful effects in a song slide. Perhaps never has Wheeler combined such grand scenery, such good looking models and such artistic coloring in one set. It is his best set. The novelties, of which there are many, are surprisingly clever and very taking.

"COME ALONG, MY MANDY."—American version by Nora Bayes and Jack Norworth, and sung by them all last winter at the Broadway Theatre in the "Jolly Bachelors." Published by I. B. Harms, New York. For slides with beautiful models this set can't be beat. The girl is pretty, the man handsome, and they pose in an excellently easy and graceful manner, so as to become at once favorites with audiences who view the slides.

"IN MY GARDEN."—Song by Clare Kummer; published by J. H. Remick & Co. Miss Kummer, the composer of "Dearie," can always be depended upon to produce a hit, and "In My Garden" is no exception. The slides are an excellent example of an artist's work, for only an artist could discover scenes such as reproduced so beautifully in this set. Not only are the scenes beautiful in themselves, but are colored so strikingly as to make them twice as impressive. A good song, with a splendid set of slides.

"SOMETIME IN AFTER YEARS."—Words by Francis Glen Brown; music by Walter Eben Miles; published by J. H. Remick & Co. A sentimental love song on the reminiscent order and of a higher class than the average ballad. A song really worth hearing. The slides are of the usual high order produced by the Wheeler house, and aptly illustrate the lyrics, with enticing models in beautiful surrounding scenes, which Wheeler scours the country to obtain.

"OH, YOU SPEARMINT KIDDO WITH THE WRIGLEY EYES."—Guess that's going some. It takes William Jerome to write the clever lyrics. When it comes to "Tutti Frutti beauty" and "peptonized kisses," he's right there with the sticky stuff, Jean Schwartz is there with the right music dope, too. Published by Jerome H. Remick. You all know what Wheeler does when he gets hold of a funny song like the "Spearmint Kiddo." He does it up right and makes a set of slides that make a hit. This one will.

"TO-NIGHT, SWEETHEART, TO-NIGHT."—Lyric and music by Evelyn Bloom; published by Jerome H. Remick, New York. A sentimental love ballad, set to waltz music. Illustrations by Wheeler show that the improvement in song slides still continues. Each slide contains, besides good posing, a picked background of remarkable distinction. This gives the slide a scenic value, as well as illustrative. The set is a good one from every standpoint.

SCOTT & VAN ALTENA.

"YUCATANA MAN."—By S. R. Henry, composer of "Peter Piper," "Down at the Huskin' Bee," "I've Got the Time, I've Got the Place," etc. Henry is well known among song writers, and his latest piece, "Yucatana," is bright, cheery and snappy. The slides are without doubt the best produced by Scott & Van Altena since their wonderful illustrations for the "Espanolia Prance." They are somewhat of the same nature—Southern scenes—and are full of the romance proverbial of warm climated countries. Besides the usual number of clever novelties the set contains many tropical scenes that will delight old and young alike.

"LUCY-ANNA-LOU."—Words by Edward Madden; music by Gus Edwards, the writers of "By the Light of the Silvery Moon." This, their latest song, has also to do with the moon, which fact may cause many to go "luny" over it as they did over the former. The slides are one fine set of moonlight scenes posed by two as graceful young persons as we have ever had the pleasure to look at. They seem to "get right in" to the thing and make the set full of human interest. The soft but rich coloring of the set, too, makes it a very attractive one.

"PLANNING."—Another of Gus Edwards' charming melodies set in waltz style to the lyrics of Will D. Cobb. Published by Gus Edwards. Here's one of those all-novelty sets that Scott & Van Altena know so well how to produce. Each slide a novelty, each novelty a winner. The models, too, are winners. When planning, plan "Planning" or your program will not be complete.

"IT'S THE SAME OLD ME."—Words by Arthur Gillespie; music by Terry Sherman; published by Chas. K. Harris, New York. It's awfully easy to do a thing when you know how. It seems to be the easiest thing in the world for Scott & Van Altena to illustrate love songs in spite of the fact that most lyrics in love songs are similar. Of all this class of illustrations made by this firm, no two are alike, except in quality. This latest one is very interesting and in a class all by itself.

"WHEN YOU DREAM OF THE GIRL YOU LOVE."—A pretty love ballad with words by Louis Klein; music by Leo Edwards; published by Victor Kremer Co. The story is of a young man desperately in love who sees beautiful visions of his darling at night. These visions are beautifully portrayed in the illustrations with handsome models, good posing and vivid coloring. In true Scott & Van Altena style.

"HIDE FROM THE LIGHT OF THE MOON."—Words by Dave Clark; music by Sally Ginsberg; published by Ted Snyder Co. A song with a pretty tune and dealing with a pair of lovers, the Park and the romantic moon. The illustrations show beautiful moonlight views, with models full of life and expression. Novel effects abound, and the set, on the whole, is an attractive one.

"SOME DAY WE'LL BE HAPPY."—Words by John Lyle; music by George E. Lyle; published by Consolidated Music Supply Co., Chicago. A sentimental ballad, with illustrations representing beautiful rural scenes. In the first half of the song the couple are school children, while in the second part they meet again after a number of years. The views in this set are exceptionally fine, with artistic coloring, beautiful floral and novel effects, and should appeal to those who admire the rustic in nature.

"HONEY, I WILL LONG FOR YOU."—Words by Arthur Longbrake; music by Ed. Edwards; published by Joseph Morris Co. An exceptionally good song, with a Southern atmosphere, and beautifully illustrated in true Scott & Van Altena style. A pleasing variety of scenes delight the eye, and charming coloring make the set a very attractive one. "Quality," the keynote of this firm, is ever present in all their work.

"MY MORNING ROSE."—Words by Arthur Longbrake; music by Ed. Edwards; published by the Joseph Morris Co., New York. An Indian song of great merit, for which Scott & Van Altena have made illustrations posed for in rich native Indian costume. The costumes, camp fires, etc., give an excellent opportunity for fine coloring that has not been lost to the manufacturers. The woods, where Indians live, play a great part in this set, as to also many novelties—clever ideas by Scott & Van Altena.

"YIDDLE ON YOUR FIDDLE, PLAY SOME RAGTIME."—There is hardly a person who has not heard this great ragtime song hit of Irving Berlin's; published by Ted Snyder Co., New York. Its popularity, like a gale of wind, has traveled from one end of the continent to the other, casting its currents in every direction. Its contagious rythm affects everyone, creating a hilarious feeling. This feeling is portrayed humorously in a set of illustrations which contain what we are all glad to see when appropriate—a little "rough house."

ALFRED L. SIMPSON.

"ARRAH, COME IN OUT OF THE RAIN, BARNEY McSHANE."—By the author of "Colleen Bawn," "Tipperary," "Bit o' Blarney," etc.; published by J. Fred. Helf. An Irish song full of humor and true Irish wit. This is a good set of pictures. Simpson has outdone himself in depicting the jolly Irish widow and her Barney. The photography is unusually excellent and the surroundings quite out of the ordinary. The coloring is very fine.

"BABY FACE."—By the author of "The Yankiana Rag," "Oh, You Kid," the ever-popular Melville J. Gideon; published by Chas. I. Davis, Cleveland. The announcement of a new song by this composer is always welcome news to his many admirers. Simpson has chosen an exquisitely beautiful girl as his model; posed in pictorial surroundings of great beauty. He predicts a big hit for this dainty little ballad.

"AIN'T ALABAMA GOOD ENOUGH FOR YOU, SUE."—By the author of "Ain't You Coming Back to Old New Hampshire, Molly;" published by J. Fred. Helf. Another one of those "Home" songs which this composer so well knows how to write. The slides depicting the lover and sweetheart, the dear old mother and the City Stranger who tries to lure away the dainty country maiden, are indeed gems of artistic merit, posed in Southern scenery, and quite worthy of the standard of excellence which Simpson always requires.

"BANDY LEGS."—By John B. Lowitz, author of "Ta Ta, Au Revoir, I'se Goin' to Go;" published by Trebuhs Pub. Co. The dainty English comedienne, Miss Alice Lloyd, is making a big hit with this song, which tells the troubles of a little girl who is unfortunate enough to have "Bandy Legs." The slides Simpson has made are very funny, and get a big hand from appreciative audiences who are tired of the usual love ballad and longing for novelty.

"IN BAMBOO LAND."—Words by Earle C. Jones; music by May C. Aufderheide; published by J. H. Aufderheide, Indianapolis, Ind. This is a great set of novelty slides. Just at this time when everyone is appreciative of jungle stories and pictures it is bound to make a great hit with everyone. The slides are artistic as well as humorous. Some of the tropical effects are Simpson's best class of work.

"YOU LOOK JUST LIKE A GIRL I USED TO KNOW."—Another beautiful love ballad written and composed by the celebrated author, Don Ramsay, author of "Some Day When Dreams Come True." Published by Walter Jacobs, of Boston. This is a great song and is making a great hit. Slides for same are very beautiful and in the usual loving style.

"NOW YOU CAN HAVE YOUR O. U. KID, BUT IT IS A LOVIN' WIFE FOR MINE."—Words and music by Herbert Ingraham; published by Shapiro. This is a very novel and comic song and shows how the devotion of a good husband will overcome any desire for the pleasures of the wine table, etc. Slides for this song are very funny.

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"SADIE BRADY."—Everyone has seen Nora Bayes and Jack Norworth in the "Jolly Bachelors." This is their song and is published by the Norworth Publishing Co., New York City. The slides are really remarkable for their beauty. The slides for this song are Simpson's best and carry out in perfect detail the story.

LEVI & CO.

"VALLEY FLOWER."—Words and music by Kerry Mills; published by F. A. Mills, New York. The greatest Indian song heard in years, a phenomenal hit; the publishers alone purchasing over 200 sets of slides of this song. The posing and general characters of these slides are wonderful for their technique and detail; a real work of art. Some of the best novelty Indian slides ever made. Send for them at once and you'll get a chance to see something new.

"A LITTLE GAME OF LOVE."—Words by E. Soloman; music by B. Osias. A sure fire coming hit. This song was demonstrated in one of the largest N. Y. department stores, and they sold over 1,600 ccpies in two hours. The slides are charming, and you certainly ought to have a set.

"WHEN EVERYTHING WAS SUNSHINE."—Words and music by Will Wood. Published by Will Wood, New York. A song that conveys just what the title reads, a very bright and pleasing love song, and the slides are beautifully executed and finished with the skill of Levi. You will miss something if you fail to get a set of them.

"IN DEAR OLD TENNESSEE."—By Olive L. Fields; music by Harry L. Newman; published by M. Shapiro. This is the big song hit for which Shapiro paid $5,000 to the Sunlight Pub. Co., Chicago, and naturally this song is a big winner. The slides are excellent and fit the song perfectly. Novelties are absolutely original and will make as big a hit as the song itself. No one appreciating a good song and an excellent set of slides should be without this number. The best set of slides ever put out by the Levi Company.

"I WONDER IF YOU LOVE ME."—By Mabel Hite and Tom Kelly; published by M. Shapiro. Shapiro does not get out very many ballads, but when he does, it usually is a big hit. We predict for this new ballad a wonderful success. This song is Mabel Hite's big hit in her act, and that is sufficient in itself to show the value of the song. The slides are most remarkable for their beauty and artistic coloring. An excellent number.

"JUST FOR A GIRL."—Published by M. Witmark & Sons. This song is the biggest number that the Witmark concern has put out in some time and is an absolute hit. Slides are first class in every particular and are beautiful. The demand will be heavy owing to the extreme popularity of the song, and you should place your order immediately.

"IF THE MOON TOLD ALL HE KNEW."—Published by M. Witmark & Sons; words and music by Fleta Jan Brown. Novelty song, and the slides contain twelve novelties, each and every one of which are absolutely original. If you haven't a set of these on hand, it is to your interest to order them.

"IN THE VALLEY OF OLD ST. JOE."—Words and music by Dennis Mackin; published by M. Witmark & Sons. This is one of those sentimental ballads for which M. Witmark & Sons are noted. Posing is excellent, slides are artistically colored.

NOVELTY PUZZLETTES.

Exclusive original puzzle pictures by the famous puzzle man, Sam Loyd:

CHANGING LETTER SERIES.—This is a particularly clever set, done in Loyd's best style. The puzzles seem hard, yet how easy to solve when you know how.

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POPULAR FLOWERS.—Puzzlettes of the best known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

STAGE HANDS BURY HATCHET.

Differences Between Branches of I. A. T. S. E. Patched Up at Washington.

After a hard week's work, in which three nights were taken up, two hundred delegates from the International Alliance of Theatrical Stage Employes of the United States and Canada returned home from Washington, D. C., where the annual convention was held. The convention, while a great success, was a scene of many a stormy session, owing to differences that had existed between the stage and operators' branches; but to the good will of all when the convention closed, both departments buried the hatchet and have at last agreed to work together.

One of the important features that interested the picture operators and other departments of electrical workers was increasing the wages of the road men from $30 to $35 per week. In New York City there will be an increase of 50 cents in the wages of stage hands and instead of receiving $1.50 per day it is expected that the coming theatrical season will pay $2. Also the operators of lamps are expected to receive for their labors $1.50 per day instead of $1.00.

During the convention there were a large number of addresses made by well-known members of the organization. Among the most important speakers were: Frank Morrison, secretary of the American Federation of Labor, and W. F. Spencer, secretary of the building trades department of the A. F. of L.

When the election of officers took place, a number of the delegates expected that a new set of officers would be elected, but after some thought on the part of the wise ones, John J. Barry was re-chosen president and Lee M. Hart general secretary and treasurer. The other officers are as follows:

First vice-president, John F. Kieley; second vice-president, Charles F. Schlegel; third vice-president, Charles Malloy; fourth vice-president-Charles Shay; fifth vice-president, Samuel Loughrey; sixth vice-president, Lewis Bullman; seventh vice-president, Merrill. Delegates, Lee M. Hart, P. T. Barry, and McHiggins declared elected.

It was decided that the next convention, which will be held next July, will be at Niagara Falls, N. Y.

While in Washington a number of the delegates went on a river trip to Mt. Vernon, to visit the tomb of Washington. The visitors had a great trip but claim the weather man never showed more vengeance on any party of tourists than on them, and more than one wished for Coney Island or some other seaside resort.

The delegates left Washington, July 17, and the New York contingent arrived home Monday, the following day.

BIJOU THEATRE OPEN WITH PICTURES.

Popular Jacksonville Theatre is Now Under Management of J. C. Gray.

The Bijou theatre, Jacksonville, Fla., was opened Sunday night, July 31st, as a motion picture and vaudeville house. The house, which is under the management of J. C. Gray, is in the hands of one of the most capable and up-to-date managers in the south and it is expected that the program he will put on will be of the best, especially the pictures.

For a long time Mr. Gray has been interested in motion pictures in his section of the south and he finds in order to get the best results one must give the southerner the best there is in that line. How many reels he will use at each performance has not been decided upon, as it is the winter business that theatres in that section of the country thrive.

Since the fire, a few years ago, Jacksonville has been on the boom. A great many northerners and westerners have settled in and around the city during the past few years and have given the Florida metropolis a most hustling atmosphere, so in order to keep up with the times, the theatrical business has been making great strides. Theatres of all kinds have been started, but the slowest to progress have been the picture shows.

It is the intention of Mr. Gray of giving the best there is in the way of pictures that are on the market. During the winter season, when the state is filled with visitors, Jacksonville has a great floating population that needs to be amused and in order to add to the reputation of the city, the theatres must be of the best, especially the motion picture houses.

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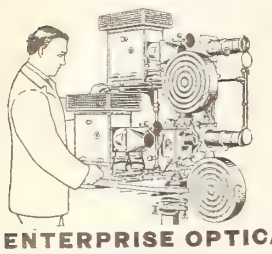

It projects FLICKERLESS, STEADY and WONDERFULLY BRILLIANT pictures, has patented 1½ minute Rewind from main crank, revolving Magazines, Automatic Fireproof Shutter, etc., not found in other machines. WILL WEAR TWICE AS LONG. C. H. D., of Keokuk, Ia., writes: "Motiograph MAKING A BIG HIT and BUSINESS INCREASED WONDERFULLY." F. L. F., of Chicago, Ill., writes: "Used every day for seven months and NOT ONE PENNY FOR REPAIRS." F. J. K., of Kansas City, writes: "Operating Motiograph nearly two years. Have operated all makes, but NONE TO COMPARE with Motiograph." PRICES $150.00 AND UP. The Enterprise Calcium Gas Outfit is the only satisfactory substitute for electric light. Write for catalog to-day.

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OGDEN TO HAVE NEW HOUSE.

C.W.Lippincott Will Build Theatre to Seat 750. Will Run Pictures and Vaudeville.

C. W. Lippincott, one of the best known motion picture managers in Utah, stated a few weeks ago, that it was his intention of building a new motion picture and vaudeville theatre for J. R. Nuckels, present proprietor of the Lyceum theatre, Odgen. The house, when completed, will be one of the most modern in that section of the country.

The seating capacity of the house will be 750, of which 500 will be on the main floor, the other 250 will find seating room in the balcony. The stage will be so arranged, that in case a big production wants to come to the city, the management will be able to accommodate such productions. A ladies' parlor and retiring room will occupy one side of the manager's office and the ticket booth will occupy the other.

The removal of the old Lyceum will mark the disappearance of one of the oldest landmarks of amusement in Ogden. The old theatre has been the amusement place of thousands of citizens, cowboys and visitors. The building was first erected for a Normal school and many of the oldest inhabitants received their education there.

The house has been used for a theatre for the past ten years, during which time it was one of the best money makers in that section of the state. During that time a number of new houses have been erected but none seemed to faze the old Lyceum from a standpoint of box office receipts.

WICHITA Y. M. C. A. BUYS MACHINE.

A motion picture machine has been purchased by the Y. M. C. A. of Wichita, Kan., at a cost of $500. The machine will be used on the roof of the Y. M. C. A. building at entertainments which will be given each Friday evening throughout the summer. The first program will be given tomorrow night. The Linwood Park Band will furnish music. About 1,000 seats have been installed on the roof and the Y. M. C. A. plan to make a more attractive roof garden than they had last summer.

An Advertisement in THE FILM INDEX Reaches The Best That Are.

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EDISON FILMS

August 9th, 1910

The Lady and the Burglar

A rather more than middle aged professor absorbed in his work, a beautiful young wife genuinely in love with her husband, a young gallant whose attentions to the wife are unwelcome but who fears to tell her husband of them, a burglar whose little girl the young wife has befriended; these are the elements which make up an absorbing story with a thrilling and unexpected denouement.

Approximate Length, 950 feet.

August 12th, 1910

The Attack on the Mill

Adapted from the Story by Emile Zola.

An episode of the Franco-Prussian War and is in all respects a magnificent production. The situations are dramatic in the extreme and the scenery beautiful.

Presented with the usual Edison attention to detail the subject is sure to be in great demand.

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BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 11	What the Daisy Said	Comedy	987
July 14	A Child's Faith	Drama	986
July 18	A Flash of Light	Dramatic	998
July 21	As the Bells Rang Out	Dramatic	457
July 21	Serious Sixteen	Comedy	535
July 25	The Call to Arms	Mediaeval Drama	994
July 28	Unexpected Help	Drama	968
Aug. 1	An Arcadian Maid	Drama	984
Aug. 4	Her Father's Pride	Drama	996

EDISON CO.

July 12	Out of the Night	Drama	950
July 15	A Vacation in Havana	Scenic Comedy	680
July 15	How Bumptious Papered the Parlor	Comedy	320
July 19	Old Love and the New	Dramatic	1,000
July 22	A Frontier Hero	Dramatic	450
July 22	Lazy Farmer Brown	Comedy	550
July 26	Peg Woffington	Drama	990
July 29	An Unexpected Reward	Drama	750
July 29	Bumptious as an Aviator	Comedy	250
Aug. 2	With Bridges Burned	Drama	1,000
Aug. 5	U. S. Submarine "Salmon"	Educational	325
Aug. 5	The Moths and the Flame	Comedy	675

ESSANAY CO.

July 16	Trailed to the Hills	Western Drama	983
July 20	The Thief	Drama	992
July 23	The Desperado	Western Comedy	1,000
July 27	A Fair Exchange	Comedy	635
July 27	A Personal Matter	Comedy	344
July 30	Broncho Billy's Redemption	Drama	950
Aug. 3	Mulcahy's Raid	Comedy	550
Aug. 3	A College Chicken	Comedy	448
Aug. 6	Under Western Skies	Drama	1,000

GAUMONT

July 12	A Hidden Serpent	East India Drama	537
July 12	In the Realm of the Czar	Tour	438
July 16	The Jolly Whirl	Trick Comedy	312
July 16	Jupiter Smitten	Legendary Farce	648
July 19	The Failure of Success or the Doctor's Downfall	Drama	975
July 23	The Princess and the Fishbone,	Grotesque Comedy	580
July 23	The Foxy Lawyer	Comedy	430
July 26	The Beautiful Margaret	Burlesque	410
July 26	An Angler's Dream	Mystic Comedy	315
July 26	Making Wooden Shoes	Industrial	225
July 30	The Sculptor's Ideal	Drama	530
July 30	The Forbidden Novel	Comedy	440
Aug. 2	An Ancient Mariner	Humorous	431
Aug. 2	The Ace of Hearts	Comedy Drama	554
Aug. 6	The Lord's Prayer	Allegorical	470
Aug. 6	Teneriffe, the Gem of the Canaries.	Travelogue	505

KALEM CO.

July 13	Grandmother	Dramatic	985
July 15	Corporal Truman's War Story	Dramatic	910
July 20	Haunted by Conscience	Military Drama	995
July 22	Brave Hearts	Indian Drama	900
July 27	A Daughter of Dixie	Drama	900
July 29	Pure Gold	Western Drama	960
Aug. 3	A Colonial Belle	Revolutionary Drama	955
Aug. 5	The Legend of Scar Face	Indian Drama	875

LUBIN MFG. CO.

July 14	The Adopted Daughter	Drama	980
July 18	Rosemary for Remembrance	Drama	960
July 21	John Graham's Gold	Drama	925
July 25	The Step-Daughter	Drama	900
July 28	Wifie's Mamma	Comedy	870
Aug. 1	Three Hearts	Drama	970
Aug. 4	Ah Sing and the Greasers	Comedy	840

MELIES.

June 23	The Stranded Actor	Comedy	280
June 30	The Ruling Passion	Dramatic	950
July 7	The Little Preacher	Cowboy Comedy	950
July 14	The Golden Secret	Drama	950
July 21	A Postal Substitute	Drama	950
July 28	The Woman in the Case	Drama	950
Aug. 4	Mrs. Bargainday's Baby	Comedy	950

PATHE FRERES.

July 11	Just for Good Luck	Comedy	554
July 11	The Faithless Lover	Colored Drama	337
July 13	The Overland Coach Robbery	Sensational	692
July 13	Verona	Scenic	256
July 15	A Political Discussion	Comedy	613
July 15	Please Take One	Comedy	348
July 16	A Good Loser	Dramatic Comedy	699
July 16	Algerian Stud	Colored Educational	279
July 18	Mistaken Identity	Drama	495
July 18	Awful Symphony	Colored Trick	426
July 20	Manon	Drama	758
July 20	Catching Lobsters	Educational	216
July 22	The Cowboy's Sweetheart and the Bandit	Drama	909
July 23	More of Betty's Pranks	Comedy	426
July 23	Pete Has a Good Time	Farce	476
July 25	Getting Even with the Lawyer	Comedy	676
July 25	Breaking Up Ice in Finland	Educational	305
July 27	Detective's Dream	Trick Comedy	587
July 27	On the Ethiopian Frontier	Colored Scenic	387
July 29	Tommy Gets His Sister Married	Comedy	850
July 30	Cagliostro	Drama	1,000
Aug. 1	Betty as an Errand Girl	Comedy	610
Aug. 1	Hunting Bats in Sumatra	Educational	371
Aug. 3	Under Both Flags	American Drama	820
Aug. 3	The Barrel Jumper	Acrobatic	144
Aug. 5	No Man's Land	Drama	538
Aug. 5	No Rest for the Weary	Comedy	361
Aug. 6	The Latest Fashion in Skirts.	American Comedy	715
Aug. 6	Fiftieth Anniversary of Yokohama	Scenic	243

SELIG POLYSCOPE CO.

July 11	The Hall-Room Boys	Comedy	1,000
July 14	The Sheriff	Drama	730
July 14	A Hunting Story	Comedy	270
July 18	The Phoenix	Drama	1,000
July 21	Mazeppa	Drama	1,000
July 25	A Mad Dog Scare	Comedy	690
July 25	A Sleep Walking Cure	Comedy	310
July 28	The Cowboy's Stratagem	Drama	995
Aug. 1	Her First Long Dress	Comedy	640
Aug. 1	Shrimps	Educational	360
Aug. 4	The Law of the West	Western Drama	1,000

URBAN ECLIPSE.

July 20	Through the Enemy's Line	Military Drama	550
July 20	Pekin, the Walled City	Celestial Tour	440
July 27	Mexican Domain	Travelogue	325
July 27	The Art-Lover's Strategy	Drama	580
Aug. 3	The Witch of Caraboose	French Legend	630
Aug. 3	Camel and Horse Racing in Egypt	Sporting	355

VITAGRAPH CO.

July 12	Nellie's Farm	Comedy Drama	995
July 15	The Uncle's Will	Comedy Drama	995
July 16	A Broken Symphony	Dramatic	993
July 19	Twa Hieland Lads	Comedy	988
July 22	Davy Jones and Captain Bragg	Comedy	935
July 23	Hako's Sacrifice	Japanese Drama	995
July 26	Uncle Tom's Cabin, Part I.	Drama	935
July 29	Uncle Tom's Cabin, Part II.	Drama	1,000
July 30	Uncle Tom's Cabin, Part III.	Drama	1,000
Aug. 2	An Unfair Game	Drama	990
Aug. 5	The Wooing O't	Comedy	980
Aug. 6	Her Mother's Wedding Gown	Drama	1,015

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UNDER BOTH FLAGS

(A tale of the civil war.)

An intensely thrilling picture. Replete with the grim realities of war, that will draw you crowded houses.

To be Released Saturday, August 6

The Latest Fashion in Skirts

(A tale of a hobble skirt.)

An American-made Comedy, right up to date, that will pack any house. Here is a film that you will have to repeat on.

To be Released Wednesday, August 10

HER PHOTOGRAPH

He was married, and when the leading comedienne gave him her photo, it led to complications of a most varied and humorous kind

To be Released Saturday, August 13

The Red Girl and the Child

A Western Drama of the right kind with plenty of exciting situations and full of ginger and snap.

To be Released Wednesday, August 17

A CHEYENNE BRAVE

An Indian film with not a white man, woman or child in it. The chase of the Cheyenne by fifteen canoes is the greatest scene yet produced in an Indian picture.

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H. F. HOFFMAN

The Film Index

Scene from Essanay Western Drama, "The Girl On Triple X"

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AUGUST 13, 1910

CASUAL COMMENT

PATRONS of good motion picture theatres must have remarked the excellence of the pictures that are being offered these days. We speak, of course, of the licensed productions since, in our opinion, these are the only productions which merit serious consideration. How nearly the facts that sweeping statement is may be proved by any unbiased person who will take the pains to visit different houses offering licensed and unlicensed pictures.

To begin with it will be observed of the licensed pictures that they are uniformly good photographically; that they are steady and well acted; that there is a logical story which is intelligibly told and, finally, that there is a noticeable absence of scenes of violence, enactments of crime, and similar distressing scenes.

The unlicensed product, on the other hand, seems just now to fairly reek with crime and violence, or is insufferably silly, inane, pointless in plot; mere hodge-podge, not to mention poor photography, jumpy pictures and general technical debility. An occasional foreign subject offered by the "independents" possesses merit when it is not based on crime and violence, which is seldom.

Few subjects of home make from "independent" studios have good reason to be beyond the necessity of the makers to offer something to enable them to pay salaries.

Any exhibitor or other reader who doubts these observations has but to investigate the subject to verify the truth thereof.

IT seems almost like a waste of good space to continue to refer to the controversy over the Johnson-Jeffries boxing contest, but we wish to reproduce an editorial on the subject printed in The Titusville (Pa.) Herald. We do this that our readers may have something particularly good to hand to some of their reformer friends should occasion require:

There are lots of people working in an effort to prohibit motion pictures who might be engaged in reforms of a more worthy type. There are three and one-half million children in the sweatshops of the country, grinding their little lives out beside the wheels of industry in order that the nation may be great. There are some scores of thousands of babies who die needlessly in the great cities of America each summer because they live in uncleanly surroundings and the supply of milk is not pure and sufficient. There are greater wrongs that may be done a man than to show him a picture of a prize fight. Let the woman he loves and the children for whose life he is responsible meet suffering because of the merciless trend of the powers that are and there will come into his heart a bitterness and into his life a sullenness of greater menace to this nation than all the pictures of a brutal black man extending from the origin of the first protoplasm to the last cycle of eternity. We are not defending the exhibition of the Jeffries-Johnson motion pictures; we are deploring the importance which the world is attaching to them. There are postcards and pictures sold in the cigar stores of every town infinitely more harmful to the boys and girls who see and read them. But we had not observed that the Exalted Organization for the Suppression of Viciousness has made an attack upon the evil. The fight pictures are only relatively bad. We walk calmly past a boy who is inhaling poison at the fool end of a cigarette, sold unlawfully, and attach our signature to a petition for the suppression of a motion picture. In the main we are creatures of our emotions, rather than our brains. We have such inconsistency that we resemble children, rather than men. We are all the time banging away at effects and ignoring the causes. We are fighting the smoke instead of the fire. We say a lot of words, but we don't get much sense into them.

Rather neatly said, is it not?

WHEN the crusade against the "fight" pictures started The Index intimated that it was a newspaper "strike" caused by the fact that the picture makers were not using newspaper advertising space. Here in New York reputable newspapers did not lend themselves to the "strike" campaign. That was left for the Hearst publications and considerable effort was made by the New York American and Journal to prove its case against the pictures. The same policy was pursued by Hearst papers everywhere.

Now comes the surprising development: During the past few days a representative of one of Hearst's yellows has been calling upon the licensed picture makers of New York and pointing out to them how it is possible for his particular paper to popularize their pictures in the particular locality in which his paper is published.

You see the connection: Hearst's papers have, or think they have, given the picture industry an object lesson on what they can do if they take up the cudgels against pictures and now they are sending out their hired man to extend the olive branch of peace—at a price, for the ambassador of Hearst's hold-up has made it plain that a little some thing in the way of advertising will be in order.

It is our personal belief that a few thousand dollars judiciously distributed in legitimate advertising would have sealed the lips of any editor who has lifted his voice against the Johnson-Jeffries pictures—meaning the Hearst editors, since they are practically the only ones who have said an antagonistic word. But, if that omission was a mistake, it would be a greater one to use Hearst papers now to boost pictures of any sort.

We have not heard that any New York picture maker fell for the Hearst emissary's plan.

FOR once, at least, the picture critic of the Dramatic Mirror has been caught napping. In the issue of that paper of August 6, he said of a notable subject:

> —If it were not known for a fact that the productions are made in this country, it would be difficult to convince the average picture spectator that the beautiful outdoor scenic backgrounds of this film, showing feudal castles, turrets, walls, gates and grounds, were not pictured in Europe.

Here is a picture that was taken in Jersey, in part, and while the Mirror man kindly refrains in this instance from casting his customary Jersey jibe, he admits that if it were not known for a fact "that the picture was made in this country it would be difficult to convince anyone that it was not made in Europe."

We suspect also, that if the Mirror man did not "know for a fact" it would be equally impossible for him to pick out Jersey scenery, with which he claims to be on familiar terms, from other pictures.

Further, it is pleasing to observe that, in the Mirror man's opinion, something good has come out of Jersey. In a spirit of charity we take this admission as an indication that he has experienced a change of heart and that, hereafter, a meritorious production may not suffer his displeasure because of its Jersey affiliations.

THANKS

"Fort Myers, Florida, July 21st, 1910.

"Film Index Publishing Co., New York.

"Dear Sirs:—I beg to express my appreciation to you of The Film Index. Can not see how any exhibitor can afford to do without it. I have used licensed pictures ever since the organization of the M. P. P. Co., and in the meantime have kept a close watch on the DOINGS of the Independents, and so far am satisfied to continue the use of the BEST, LICENSED SERVICE.

"I am located in the same city, with Thos. A. Edison's winter home, and during his annual visits here, he is among our valued patrons. Oftimes he and his wife, bring large parties to our little playhouse, and seem to enjoy the show as well as children of twelve.

"We are now building our new theatre to seat 400—same to be ready by Nov. 1st, and to have all modern conveniences, and appliances.

"With best wishes, to you and The Index, I beg to remain, most truly,

"JNO. T. HENDRY,
"Mgr. Royal Palm Theatre."

"REFLECTIONS"

By William Marion Reedy.

Query: I wonder how much of the nasty-nice agitation for the suppression of the moving-pictures of the prize-fight is simply the result of newspaper suggestion, due to the grievous fact that the film monopoly has a big business game and has not been doing any advertising. Baseball is another big business that doesn't advertise even though the sport pages boost it. Maybe there will be a cleverly worked-up crusade against baseball soon. The press people are most terrific reformers when there's a big game on in any line, and they don't get their's. Will the film monopoly cough? Here's your clue, gentle reader, to the secret of the great moral movement inaugurated by pin-heads instigated by newspapers.

POLITICIAN ENTERS MOTION PICTURE FIELD

William June, ex-City Collector of Newburgh, N. Y., has now become a motion picture manager and had his first experience taking tickets at the New Palatime Theatre, July 4. Mr. June has been interested in the business for quite some time and recently purchased the interests of Mr. Van Cordon. It is the purpose of Mr. June to give the patrons of the new enterprise only the best motion pictures. The vaudeville will also be good.

TROUBLES OF A POLICEMAN

Pathe Farce Comedy by American Company
Great Fun—A Fine Western Subject

IN a laughable farce comedy, called "The Troubles of a Policeman," Pathe's American Company has produced a subject that will reach the heart of every boy and cause him to fairly howl with unholy glee.

The picture opens upon a juvenile game of "craps." The bones are rolling lively, and you can almost hear the snap of the kid's fingers. As the game reaches its height an officious policeman nabs the unsuspecting kids and gives them a good drubbing, whereupon they collectively plot revenge.

Take it from us the merry time those boys give that poor "cop" is a-plenty. After chasing the little rascals until exhausted, the poor "cop" falls asleep. The boys ever on the watch, place empty whiskey bottles in his hands and then call the captain, who hales the derelict copper up for drunkenness. He declares his innocence and wants a chance to arrest the little miscreants. He is permitted to make the attempt, and brings two little darlings of the Lord Fountleroy type, whose irate mother appears on the scene and fairly shakes the buttons off his uniform.

The copper gets off with a reprimand, and when he gets on his beat again finds the same gang busy with the bones. Devoted to duty, his first impulse is to "pinch" them. But the recollection of what happened to him before reminds him that discretion is the better part of valor, and with one of those "never-again" signs, he backs out and lets the boys alone.

Even with the few improbabilities, the picture is great fun, and is one of the best American comedy productions Pathe Freres has yet put out.

PATHE COMEDY SUBJECT: "TROUBLES OF A POLICEMAN."

THE RED GIRL AND THE CHILD.

While some critics express a preference for pictures of the kind represented by Pathe's "Cheyenne Brave," which is a splendid example of a straight "Indian" picture. There is another type of picture as shown in the Pathe coming release entitled "The Red Girl and the Child," which impresses the writer as more interesting. This is merely a matter of individual preference, but the story and the action in the latter subject appeals to us more favorably.

In the latter subject two bad men attempt to misuse a young Indian squaw who is protected by a cowboy. In revenge the bad men rocates by regaining the child and bringing it kidnap the cowboy's child. The squaw recipback through much toil and danger to its parents.

We confess that we do not know just where the Pathe producers took this picture, but we have never seen any better example of rolling western prairie country than is pictured in this subject. The action from the beginning is rapid and natural, and the bit of heart interest that centers about the child is sure to arouse a sympathetic interest.

The subject deserves to be catalogued as one of the best efforts of the American Pathe company.

PATHE WESTERN SUBJECT: "THE RED GIRL AND THE CHILD."

GRAND THEATRE OPENS.

Lebanon's New House Opens With Large Audiences.—Bill Changes Three Times a Week.

The Grand Theatre, the finest motion picture theatre in Lebanon, Pa., was opened to the public July 27. The theatre, which is at the corner of Ninth and Willow streets, is right in the heart of the business section of the city and should prove a treat to the women shoppers.

John A. Jackson, who conducts the Theatorium on North Eighth street, has been made manager. His long experience in catering to the wishes and amusement of the public, should assure the patrons of the house that they will get the best there is on the market in the way of pictures.

Without doubt, the new house is the finest in Lebanon, and ranks with any in the state, in the way of modern safety appliances.

The theatre will open at 10 a. m., and will run three sets of pictures each week. These will be different from those shown at the Theatorium, so that persons who visit both places will not see the same program.

To keep up with the standard set by picture houses in the larger cities, Mr. Jackson will give his patrons music that is worth hearing. During the day all musical selections will be played by a high-class pianist and violinist. It is expected, in the near future, Mr. Jackson will install two modern electric pianos.

Miss Maude Oliver, of Lebanon, has been engaged as pianist, and Charles E. Krueger will sing the illustrated songs.

TROUBLES OF A SONG SLIDE MODEL

Scott & Van Altena Put One Over on the Index Man—Stick-in-the-Mud-Poses

Ever sit in a picture show and view a set of song slides that you considered particularly good, particularly bad or any other way? Ever say to yourself: "Gee whiz, what a slide. Why I could pose better than that myself. Couldn't you, Clara?"

Them, readers, were exactly my sentiments a short time ago. Compiling regularly the page of "Recent Slide Releases" that appears weekly in The Film Index, I had begun to criticize the work of the models in many instances until one day Mr. John D. Scott, of the firm of Scott & Van Altena, invited me along on one of his illustrating tours. The tour over, let me say if you have dreams of becoming a song slide model, dream on, don't make up; they have troubles of their own.

The morning when we set out was a beautiful one—clear, though warm, and giving every indication of an ideal day for pictures. Into the big Premier car we jumped, Mr. Scott at the wheel, and whizzed to the home of the girl model, where by pre-arangement she was ready, not with bells on, but with two suit cases and an immense cardboard box.

"Off to Europe?" I ventured.

"No," she replied, "just an extra dress and hat for a change of costume."

The young lady was Miss Emily Sweeney, who plays the part of "Maud" in the Broadway success "Girlies"—one of those who are advertised by Frederick Thompson as "None of them twenty, and none of them married." She was small of statue with small but distinct features, light complexion and blond hair. Her jocular manner and happy expression bespoke but little acquaintance with care or trouble. Her coming duties as model occupied but a small part of her thoughts. The main trouble was that she had missed breakfast. That state of affairs remedied, we were off once more in the big car.

The city's boundaries were passed and I had lighted a big cigar, settled back and was thinking what an easy day I was to have as guest, when suddenly there sprung to my mind the fact that no male model was present.

"How about this Mr. Scott," I asked, "haven't you forgotten a model?"

"Well" said he, "I want to tell you: the model I had made arrangements to bring was unable to come because of an awful case of sunburn. knowing that you would be along, the idea came to me that perhaps you would—er—like to—er—try a hand at posing."

Down went the cigar amidst laughter from Mr. Scott and Miss Sweeney. He had put one over on the Index Man. They even tried to "kid" me into believing that it was a "pipe," and that I was built for the job. But as I said before, Never Again! The troubles were too many. But I didn't know that till after.

The first stop was about ten miles above New York in a thickly wooded place with a beautiful winding road and a pretty lake. Mr. Scott looked around to find a suitable background and I looked around to discover plenty of mosquitos while the "Girlie" was too busy changing costume to discover anything. The song, by the way, was "I'll Build a Castle in Loveland" by Arthur W. Lange. The first pose was against a rustic fence—the girl and I. I stood in what I thought was an appropriate position, but nix.

TROUBLES OF A SONG SLIDE MODEL—"STUNG."

TROUBLES OF A SONG SLIDE MODEL—"PUNCTURED"

The song slide man tabood it and showed me how one makes love for song illustrations. It makes no difference how much natural experience one has had; artistic wooing and ordinary every-day wooing are two different things. One has to learn all over again for the camera. Its no cinch, either. For instance, my body had to have just such a slant even though it were very uncomfortable; hands had to be placed so as to be visible, very often with nothing to support them. The pose had to be held until the camera was focused, a plate put in, and then until the wind subsided. This very often meant a wait of five or eight minutes which seems an eternity when one is uncomfortable. Then if there is any movement of models or foliage, the pose must be retaken.

Our next pose was by the lake.
"Why sit alone, dearie, yearning
When I've something to say to you."

Not only was it a tough job scrambling down a steep hillside to reach the lake, but when there it was somewhat of a mud-hole and a favorite abode of ravenous mosquitos. It is just such places that lend the most beautiful, rugged backgrounds. The lake, too, was extremely odoriferous; but what's that to a song slide model. Well, upon a rock she sat and I on another gazing up into her eyes. Everything was ready for the bulb to be squeezed. All was quiet save for the faint sound of a breeze. Mr. Scott had said "Now ready. Steady" when suddenly something jumped from in front of the rock into the water with a terrible splash. "Girlie" was up and panting with fright before the camera could do its work. She imagined snakes and all other horrible creatures. It was only a bull frog. Once again we settled down ready for the

pose, when along flew a huge dragon fly. We had to chase and kill it before going on with the pictures.

After a few more poses in this spot we took to the automobile and made for the nearest restaurant. We found a hotel in some small village where, sure enough, they had a large dining

CASTLES IN THE AIR.

room, but we seemed to be the only hungry ones in the town that day. Once we did think someone else was going to share the eats in that big room, but the two old ladies that entered only sat down to figure something out.

After luncheon we hit for up New York state where Mr. Scott knew of a waterfall. We were all enjoying the breeze this ride afforded when all at once we felt the jolting of a flat tire—a puncture. Then it was all hands turn mechanic and give a lift. Was it hot work fixing that tire? No, the perspiration dripping from our brow was caused merely by the warmth of joy.

We thought at first that the waterfall had run dry. We had to leave the auto on a lonely road and go look for it. It was a beautiful spot—quiet and secluded, but it was impossible to keep still very long. A mosquito would find his way to some tender spot and leave his sting. Its some job to remain in one position and look happy when you're stung.

THERE ARE ENVIABLE MOMENTS.

The last scenes were taken near a chicken yard. Ah, these were the sentimental poses. But the inquisitive little birds were about us all the time and by their clucks and cackles spoiled more than one good pose. To be sentimental among the chickens is a thing one seldom reads about.

These and many others are the troubles that befell an amateur song slide model. He's going to sit tight now and stick to his own job. And you, who have "kidded" yourself into believing that you are some song slide posers, try it.

A ROMMANY BRIDE

A Kalem Gypsy Story

A KALEM production, scheduled for early release, that is just a little different, is entitled "A Rommany Bride." The bride is a beautiful gypsy girl, who has caught the fancy of a young fellow in one of the towns near which the nomadic band, of which she is one, has encamped. The young man wins the heart of the gypsy maid and marries her.

The pair manage to get along nicely till the husband loses his job, and then there is trouble.

SCENE FROM KALEM SUBJECT, "A ROMMANY BRIDE."

Never accustomed to much in the way of comforts, yet the gypsy wife rebels against actual poverty and domestic toil, and, after a slight family jar, she dons her old Rommany costume, picks up her baby and starts off to find her people, while the husband is out looking for work.

Hubby comes home and discovers a note which tells him what has become of his wife and child, and he hastens out to find them.

The girl succeeds in rejoining her folk, and is received with open arms. There is also a gypsy lover who is glad to welcome her upon the return and who renews his suit.

The final scene finds the girl and the gypsy lover seated among the trees, apparently happy, when the husband, who has been hot on the trail, comes upon them. A fight between the two young men ensues, in which the husband is knocked out, the gypsy lover seeming to win both the battle and the girl.

But the husband, pulling himself together, notes the wilingness of the wife to go over to his rival, and decides to bid her good-by and good luck. But when he turns to go, the girl calls him back and makes her final decision in his favor, much to the astonishment of the gypsy lover.

Into this simple story of human life the Kalem players have succeeded in working some excellent dramatic effects, which, coupled with good photography and well-chosen natural scenes, makes an entertaining picture.

OPERATORS FAIL TO PASS.

Examinations too Much for Many Picture Operators—Men Claim They Are Not Electricians.

According to a statement made by William D. Lang, business representative of the Calcium and Electric Light Operators and Motion Picture Operators, of New York city, the new license law, pertaining to the requirements of motion picture operators, has played havoc in the ranks of that class of workmen. So strict and rigid, claims Mr. Lang, are these requirements, that about two hundred operators have been forced to give in their 1910 license cards, thus preventing them from working.

It is said that the examination given covers a general experience with electricity and does not give men who know how to operate picture machines a fair chance. This, Mr. Lang says, is an injustice to picture machine operators who are not expert electricians.

Many of the men who have been affected by the requirements of the new law have been operating picture machines for the past five years and are conceded to rank among the best operators in the city, that is, they understand getting the best results out of the films. On account of this, the operators are under the impression, that long experience should be taken into consideration.

The effect has been to make it difficult for some picture theatres to give performances regularly.

LEADER TAKES OVER LAMBERT HALL.

D. D. Leader, manager of the Rumford opera house, Phillips, Me., has leased Lambert Hall for a motion picture theatre. He has engaged Napoleon Laudey as manager.

During the time Mr. Leader was manager of a house in Rumford, he was very successful, and he intends running only the best and most up-to-date pictures. Besides pictures Mr. Leader will use illustrated songs.

CHARACTER STUDY FROM DICKENS

Edison Players Produce Pleasing Effects In "Love And The Law"—A Corking Comedy In "The Valet's Vindication"

LOVERS of Dickens, and those who have read "David Copperfield," will be agreeably surprised if it is their good fortune to see the forthcoming Edison production, "Love and the Law." This picture is an adaptation of that part of the story of "David Copperfield" relating to his experiences in the law office of Mr. Wickfield, which position had been secured for him by Miss Trotwood, his benefactress.

Here David comes into close association with Mr. Wilkens Micawber, Uriah Heep and Agnes Wickfield. By a clever abridgement of the incidents following David's introduction to the Wickfield family to his marriage to Agnes, the Edison producers have constructed a remarkable character picture. There is the fine old English barrister, Mr. Wickfield, portrayed with simplicity by Mr. William R. West. Wilkins Micawber, the carefree, but impecunious, fellow, always waiting for something to turn up, is well managed by Mr. W. A. Bechtel. Mr. Edwin August is the serious, but impulsive, David. Agnes becomes every bit the lovely maiden of the story in Miss Frances Wright's hands.

The big character part, Uriah Heep, is revealed in all his satanic humility by Charles Brabin, a character actor of wide reputation. In his hands Uriah appears in his true colors: malignant, designing, hypocritical, subservient, debased; anything and everything that he may attain his ends.

The picture story tells briefly of the plans of Uriah to involve Mr. Wickfield in financial ruin, so that he may succeed him in business and gain Agnes for his wife. To accomplish this, Uriah induces Wickfield to appropriate to his own uses the securities of Miss Trotwood. This done, Uriah feels certain of his prey.

It is Wilkins Micawber himself seeking a temporary loan who discovers what Wickfield has done, and communicates it to David. Satisfying himself that Uriah is using his knowledge of Wickfield's act to force Agnes to marry him to save her father's honor, David redeems the securities with his little savings and replaces them in time to produce them upon Miss Trotwood's demand, thus saving Wickfield, defeating the plans of Uriah and winning the love of Agnes.

The picture tells the story clearly and directly, and affords to the Edison players the best possible opportunity to prove their ability as portrayers of character.

SCENE FROM EDISON SUBJECT: "LOVE AND THE LAW," ADAPTED FROM DICKENS.

A SPLENDID COMEDY.

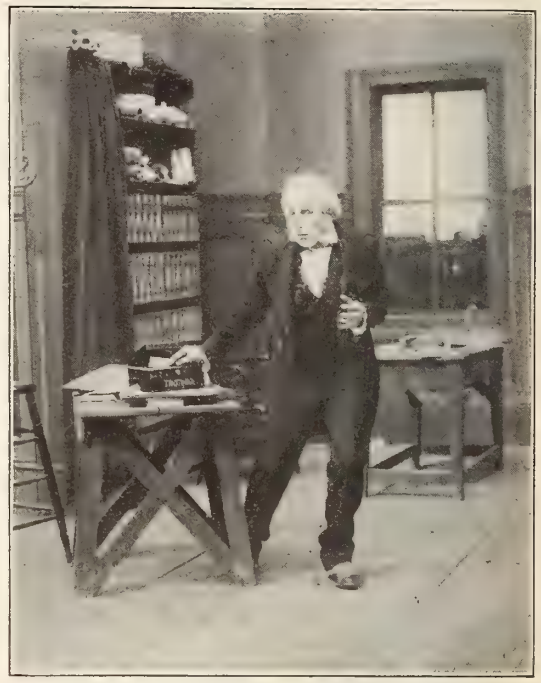
Edward Townsend wrote a story, "The Valet's Vindication," which has never seemed so funny as it does in its picture version. The story is that the master and owner of sumptuous bachelor apartments goes away for a month, leaving his valet in charge. The valet is a sport, and soon goes broke playing poker with his friends, and is at a loss to "raise the wind" until he discovers an advertisement of a gentleman with his wife and daughter who want an apartment for four weeks.

With an eye to business, this valet soon makes connections, and, closing the deal, leaving the new tenants in charge, goes to spend his rent money.

The new tenants have just got nicely settled when the owner of the apartment, cutting his journey short, returns ahead of time. At first he is taken for a burglar, but finally explanations are made, and a peep at the daughter induces the young man to request his tenants to remain.

Of course, the young folks fall in love and get married. Then the valet returns, unaware of what has transpired. Though greatly surprised, he recovers quickly and succeeds in convincing his employer that credit is really due him for bringing about the happy marriage. Whether the master believes it or not, he accepts that version as a complete vindication of the valet.

Every man who has sat in a poker game will get a hearty laugh out of that scene. But that is not the only humorous situation in the pictures; indeed, there is a laugh to almost every foot.



EDISON SUBJECT: "LOVE AND THE LAW."—CHARACTER STUDY OF MR. WICKFIELD.

Another thing: please observe the photographic quality of this picture. It is one of those close views, and it is stereoptic almost throughout.

As a straight comedy, it is one of the best that has appeared in some time.

CRYSTAL THEATRE ANNIVERSARY.

Hugh Mosiman Takes Employees Out for a Picnic at Lake Maxinkukee.

In spite of the predictions made by friends that the old Crystal Theatre, Elwood, Indiana, spelled "failure," Hugh Mosiman, the proprietor, has just celebrated his first anniversary as a manager. Mr. Mosiman saw that by cutting out cheap vaudeville and running straight pictures there was a chance to do an excellent business.

During the past year business has been better than was anticipated. There was something of a slack in the first part of the season, but as the place became more known, business increased, and since the holidays the house has been crowded at nearly every performance. This shows what can be done by sticking to a business when friends predict all sorts of failures.

Early this spring, Mr. Mosiman had the house redecorated, both inside and out. He also put in a new picture machine and built a new fireproof booth. This all added to the patronage of the house and assured its patrons the management was looking out for their safety, as well as their comfort.

In order to show that business had been successful, on July 24 Mr. Mosiman took all his faithful employees on a picnic to Lake Maxinkukee. This was how the first anniversary of Crystal Theatre, Elwood, Indiana, was celebrated. And no one was broke or went home hungry.

Yale Film Exchange Company

THE ONLY LICENSED EXCHANGE IN ST. LOUIS

(Opened for Business July 25th, 1910, with a complete New Stock)

All the Leading Moving Picture Theatres in St. Louis use the famous Yale Service! The reason is obvious—It is Perfect and means Success

We are buying from two to five prints of each and every release each week. Just think what this means to every live manager—an opportunity to select a magnificent program from the world's greatest output of motion pictures.

We also have in addition to all of the recent releases, 1,000 reels of reprints of carefully selected feature films which we have put in our commercial service. This means much to the exhibitor who uses commercial service, as it enables him to run film that is scratchless, patchless and matchless.

BEING JOBBERS we buy in large lots, all makes of standard machines, repairs, gas-making outfits, current saving devices, condensers, carbons, tickets, opera chairs and everything used by a modern moving picture theatre. We SELL MACHINES AND SUPPLIES TO OTHER EXCHANGES AND DEALERS!

No theatre is too large or too small for the Yale Film Exchange to serve.

THE YALE FILM EXCHANGE WAS BUILT AND FOUNDED ON TRUTH AND ITS HONEST AND DEPENDABLE BUSINESS METHODS HAVE PLACED IT IN THE FRONT RANKS.

ITS POSITION IN THE FILM FIELD IS AS STRONG AND AS IMPREGNABLE AS THE ROCK OF GIBRALTAR.

THE CONCEPTION OF THE YALE EXCHANGE WAS LEGITIMATE.

The days of the film pirates are numbered, many of the old time film buccaneers have passed from memory and the few still remaining are tottering on the brink. We cannot help but mourn for those already departed and for the few old piratical commanders still alive we have nothing but sympathy.

We regret that some of the former Film Exchange Captains were so unfortunate as to build their GLASS HOUSES on the treacherous quicksands of misrepresentation, yet as their very inception was illegitimate their final sad ending is really justified.

The day for misrepresentation in the film business is over!

As a word of caution we ask you not to be deceived by the senseless and idiotic advertising stunts of certain unreliable film concerns. Some of their mutterings resemble very closely the dying wail of expiring and fast declining so called film exchanges.

The Yale record is clear, the Yale service is supreme, and our references unquestioned.

If you haven't time to call, drop us a card and we will be pleased to write or have our representative call upon you and explain more fully the merits of the famous Yale service.

Yale Film Exchange Company

The largest buyers and renters of Motion Pictures Film in the World

A. D. FLINTOM, Manager

506-14 Navarre Bldg., 604 Chestnut St., ST. LOUIS, MO.

CHICAGO LETTER

By James S. McQuade

AARON J. JONES and George K. Spoor filed a mandamus suit in the Superior Court, Friday, to compel Mayor Busse and Chief of Police Steward to issue a permit for showing the Jeffries-Johnson pictures.

The complainants began suit in the name of the people of Illinois. They declare that the prize fight "attracted great public interest," which interest is "transient and ephemeral in character," and that exhibitions must be given without delay in order that they may be profitable. If much time is allowed to elapse there will be a waning of interest, it is declared.

Ordinance and Pictures of the Past.

The petition contains a copy of the ordinance passed by the City Council, November 4, 1907, and entitled "An ordinance prohibiting the exhibition of obscene and immoral pictures and regulating the exhibition of pictures of the classes and kinds commonly shown in mutoscopes, kinetoscopes, cinematographs and penny arcades."

On the basis of this ordinance, of statements from the chief of police, and of the fact that permits have been given heretofore for showing prize fight pictures, Jones and Spoor represent that they bought the right and license to show the pictures. Following are the prize fights called to the attention of the court for exhibition of moving pictures for which permits were given:

Battling Nelson and Joe Gans—the latter winner.

Summers and Britt.

John Arthur Johnson and Stanley Ketchel—the former winner.

John Arthur Johnson and Tommy Burns—the former winner.

James J. Jeffries and Thomas Sharkey.

Negroes Won All Their Fights.

Special attention is called in the petition that in each of the above fights, in which a negro was a contestant, the negro won. A list of theatres in which moving pictures of each fight were shown is given in the petition.

Chief Steward, recites the petition, gave out an interview to newspapers on July 10, saying he saw no reason for withholding a permit; but after they had been inspected, the chief and the Mayor both refused to issue a permit, although the official censor, Sergeant Charles O'Donnell, pronounced them neither obscene nor immoral.

The case was set for Tuesday morning, August 2, at 10 o'clock, before Judge Dupuy, when it is probable the hearing will take place in chambers. The law firm representing the complainants is Felsenthal, Foreman & Beckwith.

Confiscate Ketchel-Johnson Films.

Detectives of Assistant Chief of Police Schuettler's office stopped exhibition of motion pictures of the Ketchel-Johnson prize fight in a theatre in San Souci Park, Friday night, July 30, and confiscated 4,000 feet of films, which were taken to the Central police station.

The theatre is owned by Harold E. Leopold, and the assistant chief instructed Sergeant O'Donnell, picture censor of the Police Department, to start suit against Leopold in the Municipal Court.

Does Live Advertising Pay?

A. Powell, owner and manager of the Ideal Theatre, Kokomo, Ind., is a live wire in newspaper advertising of the straight moving pictures presented at his handsome house during the summer months. Manager Powell is one of the enterprising exhibitors who possesses the knack of making business when others lie supine and cry, "What's the use?"

A bunch of newspaper clippings from the Kokomo hustler is before me as I write, every one of them spicy and to the point. Here is how he treats the Biograph subjects, "As the Bells Rang Out," and "Serious Sixteen":

Here you are, you young ladies who've been asking the manager every time you meet or see him directly or indirectly. Here you are—Biographs just released yesterday—here to-day. Now come and see them. "As the Bells Rang Out" deals with the daughter of a juggler of high finance—the rest of the story the picture will tell you. "Serious Sixteen" is a delightful comedy. Now, come; we want to see all your smiling happy faces at the Ideal.

Come ye all in bunches rare,
Your approbation to declare;
Come ye all with golden hair,
Or other color, we don't care,
Just so you come.
We'll greet you smilingly at the door;
Then escort you way down the floor,
We'll happy feel clear to the core
And render thanks for evermore—
Just for coming.

Another snappy press item brings "Twa Hieland Lads," a Vitagraph release, into the limelight. Here it is:

A novelty, indeed, full of rich humor, entirely after the Scotch. The two lads are immensely funny characters. The Vitagraph's immense studio is a hot place but they always take it cool and never get excited down there. That is the reason they are turning out some hot pictures. Just at present they are handing out "Twa Hieland Lads." They are a breezy pair and make you forget all about the weather and every other troubleism.

Still another treats of one of George Kleine's releases, an educational, micro-cinematographic subject:

A number of microscopic observations of the blood of an animal previously inoculated with germs of sleeping sickness, the dire disease so common in Africa. Highly educational.

And then comes the booming of Selig's great film, "Mazeppa," in which reference is made to the part borne by a Kokomo boy in the production:

A SELIG MASTERPIECE.

Will Santsche, the Kokomo Boy, in a Powerful Part. "Mazeppa," or the Wild Horse of Tartary, after the poem of Lord Byron. See this great picture—nothing like it ever shown. Mazeppa, the son of the great Tartar chief, bound bare on the back of a wild and desperate horse, flying through the forests and rivers, attacked by the wolves, drenched by rain, scorched by the sun, longing for death. It surely will keep you sitting up and watching every foot of this film. Great! Great!! Great!!!. That's all we can say.

These clippings are illustrations of good, effective press matter, short and to the point, and are offered so that other exhibitors may profit by Manager Powell's up-to-date methods of publicity. He has display advertisements also in these papers, of course, and he makes a point of giving all pictures a good poster-and-sign showing in front of his theatre. He has been doing fine business all through the hot weather. Isn't that proof that live advertising creates business, despite the weather?

A New "West" House in Australia.

In a recent issue of the "Kinematograph and Lantern Weekly," I see that our friend, T. J. West, whose operations as an exhibitor ramify the United Kingdom, Australia and New Zealand, is still adding to the list of splendid houses on his Australian circuit.

His latest is the New Olympia, in Brisbane, which brings the number of his picture houses in Australia alone up to 27. On the opening night of the New Olympia, 2,200 people were crowded in, and hundreds were turned away. All the principal people of the city were present, and the Mayor of Brisbane presided at the opening ceremony.

The interior of the Olympia is described as ornate, and the fitting and furniture are in keeping with it. A crystal fountain, a lounge room and fernery are some of the agreeable sights and conveniences with which the theatre is provided. "Interesting, enjoyable and instructive" were some of the complimentary words used by the Mayor of Brisbane when referring to the entertainments furnished in the "West" picture theatres.

It certainly appears that Australia is teaching the world the value and importance of moving pictures. No tawdry, cheap nickel theatre for the Antipodeans! Picture theatre goers there pay 15, 25 and 50 cents admissions, and the exhibition lasts from two to two and a half hours. And the pictures are housed in veritable temples, some of them seating from 4,000 to 5,000 people.

A Great Selig Special.

Exhibitors will do well not to overlook that thrilling Selig special, "Ranch Life in the Great Southwest," to be released Tuesday, August 9. Much has been written about the pictured realism of this film, in the production of which the greatest experts in cowboy daring and exploits took a part. All through the 1,000 feet of absorbing action and dare-devil feats there breathes the very breath of the plains, and at the close one cannot forbear the exclamation, "We shall not see its like again."

Those who wish to learn the names and careers of the cowboy celebrities who appeared in the production are referred to pages 9 and 10 of the Film Index, of June 25. There, too, they can learn that no other pictured story of cowboy life was ever produced amid such natural surroundings and that "Ranch Life in the Great Southwest" will always stand as the Ultima Thule of its type.

Mandamus Hearing Postponed.

The hearing of the mandamus suit brought by Messrs. Jones and Spoor, against the city of Chicago, in the matter of the Jeffries-Johnson pictures, which was set for Tuesday morning, at 10 o'clock, before Judge Dupuy, was postponed until Thursday morning, August 4. It appears that other court business prevented Judge Dupuy from taking up the case, and it will be heard on Thursday before Judge Brentano in the Superior court.

A Big Essanay Laughmaker.

The latest "Essanay Guide" has on its front cover a scene from "Take me out to the Ball Game," an Essanay comedy feature to be released August 24. This is considered by Mr. Anderson, Essanay's western producer, to be the finest comedy yet posed by him, and everyone interested in the great national game is bound to recognize in it a realistic and humorous base ball story. The scene just referred to affords an interesting study in facial expressions, as the spectators watch the progress of the game.

Chicago Film Brevities.

Manager Sampson of the Princess theatre, Anderson, Ind., was in the city recently and contracted with Manager Aiken of the General Film Co. for a more efficient film service. The Princess has been running to good business all

(Continued on page 26.)

"THE VOW"

A Photographic Masterpiece

By James S. McQuade

I RECALL that John Ruskin, in one of his lectures touching on the important part played by woman in the history of the race, showed that the world's greatest poets, novelists and painters had portrayed her character in nobler colors than that of man. And as all great genius in letters or art is great only in the sense that it successfully aims at revealing truth, Ruskin effectively clinched his argument in woman's favor.

Turning from the so-called "profane" writings to the "sacred," or Scriptures, we find that there, too, woman furnishes the noblest examples of lofty ideals—of courage, devotion, virtue and sublime resignation.

In "The Vow, or Jephtha's Daughter," another aesthetic film by Gaumont, soon to be released by George Kleine, the producer has seized a subject that has furnished many themes for the poet and artist. It belongs to the stormy years of Jewish history covered by the book of Judges.

BEFORE THE TEMPLE OF SACRIFICE.

Whoever wrote it, whether intentionally or not, he has invested the story with a pathos that never fails in its heart grip of the reader. And that pathos is ever intensified by the namelessness of the heroine. Just Jephtha's daughter; that is all! And this omission is sufficient internal evidence to show that prowess in arms at that time, as in our later chivalric ages, overshadowed even the most lofty and noble acts of sacrifice and devotion. Jephtha, the despised, illegitimate son, who had been cast out by his Jewish brethren, and who had risen to be the brave and valorous leader of a brigand host, and afterwards to the position of Judge of Israel, his name was ever to be associated with an act of womanly resignation and fortitude unmatched in history, profane or sacred, and not that of the fearless, loving child who could bravely say, "Do to me according to that which proceeded out of thy mouth." Of one thing we can be certain: had Jephtha written the story the name of his only child would have been traced in letters of purest gold.

Story of the Vow.

Having accepted the call of his people to lead them against the invading Ammonites, who had overrun the land, and havng been appointed their chief by a solemn assembly, Jephtha, before leaving for the field of battle, vowed a vow unto the Lord, and said: "If thou wilt without fail deliver the children of Ammon into my hands, then it shall be that whatsoever cometh out of my door to meet me, when I return, shall be the Lord's, and I will offer it as a whole offering unto the Lord."

The vow was recorded, and a great victory was won. Then the biblical record continues: "And Jephtha came to Mispeh, unto his house, and behold, his daughter came out to meet him with timbrels. She was his only child, and beside her he had neither son nor daughter. And it came to pass, when he saw her, that he rent his clothes, and said: 'Alas! my daughter, thou hast brought me very low; for I have opened my mouth to the Lord and cannot go back.'"

Jephtha's daughter, after uttering the words quoted previously in this article, added: "Let this thing be done for me: Let me alone two months, that I may go up and down upon the mountains to bewail my virginity, I and my fellows."

The popular version is that Jephtha killed his daughter and offered her a burnt sacrifice. Even Josephus, the Jewish historian, interprets that "Jephtha offered such an oblation as was neither conformable to the law nor acceptable to God, not weighing with himself what opinion the hearers would have of such a practice."

But, as is shown in Harriet Beecher Stowe's "Woman in Sacred History," a large and learned body of commentators, among Jews ancient and modern, denies this interpretation for the best of reasons. Jephtha was a Jew, and human sacrifice was abhorrent to Jewish law and national feeling, and at the time of Jephtha this was held and observed. The Jewish law expressly stated that when a human being came into the position of a whole offering to God, the life of that human being was not to be taken, a process of substitution and redemption being pointed out. The first born of all animals and the first born of all oxen were alike commanded to be made whole offerings to the Lord; the animals were slain and burnt, but the human being was redeemed.

Jephtha's daughter was simply taken from the ordinary life of woman and made an offering to the Lord. She could be no man's wife; therefore the bewailing of her virginity on the mountains for two months with her companions. For her, in the flush of a young womanhood, the happiness of wife and mother was denied, and life's fair spring turned to the bleak barrenness of winter. And in that other passage, in the biblical context, "She knew not a man," we see the end of the house of Jephtha.

The Pictured Subject.

In the costuming and environing of the characters in a moving picture, while it is not to be expected that the same accuracy and fidelity observed in master paintings can be followed,

JEPHTHA'S DAUGHTER. JEPHTHA.

yet it is essential that such care should be bestowed as will distinctly convey to the spectator the customs, manners, costumes and surroundings of the story in the age in which it is set. Otherwise we have an anachronism in art.

In "The Vow" the Gaumont people—knowing that it would be almost impossible to depict faithfully the scenery and the architecture of the land of Tob, in the far-away stormy days in which Jephtha lived—have given us Grecian architecture and glimpses of scenery that serve fairly well as settings for the Jewish story, viewed from the artistic standpoint. Viewed from the standpoint of pleasing visual effect only, the settings in "The Vow" are admirable and hold the eye in delightful spell throughout the 900 feet of film. The costumes of the men are of Oriental—some of them of barbaric—splendor, while those of the heroine of the story and her girl companions are graceful, flowing garments of Grecian type and beauty.

The pictured story opens with a beautiful colored scene, showing Jephtha in the rich Oriental garb of a Judge of Israel. This is followed immediately by a tinted picture of Jephtha's daughter, the impersonator being a beautiful girl,, with a delicate, sensitive face, through which shines every emotion that stirs a tender and lofty soul.

THE VOW.

Next we see Jephtha, accompanied by one of his leading soldiers, approaching his fortressed home on one of the hills of Tob. His daughter is then on the parapet, eagerly awaiting his approach. The notes awakened from the ancient harp by the touch of her fingers fall on

his and his companion's ears, and we see him touch his friend in arms and point with a father's pride and love to the graceful figure above them.

But the scene awaiting the soldier chief is too sacred even for the eyes of the man who has stood at his right hand in many a hard-fought contest, and he is dismissed. And here we have illustrated a delicate touch of the producer's knowledge of his art, for the Oriental

MOURNING ALONE IN THE MOUNTAINS.

custom of secluding the women of the household from all but blood relations was followed strictly, even in Jephtha's days.

And how tender is that reunion in its idealistic portrayal of paternal and filial love! Here we have the whole story of Jephtha's love for his daughter and of her love for him epitomized. They pass around the parapet to the pillared portico of their home, his strong arm encircling her happy shoulders, while her head nestles close to his breast. Now she trips gaily up the steps, and, securing a vessel, she pours out wine and offers it to him ere he enters. And then these two, apart from all the world, sit at the marble table and exchange thoughts that make the soldier's stern face tender and the child's countenance radiant. This scene is done in delicate sepia tints.

But the happy hour of home life is soon disturbed. A deputation from the Elders of Israel arrives and make the request that Jephtha should become their leader against the Ammonites. An imposing colored scene, strong in its massing of picturesque figures, tells the story of the meeting.

Jephtha's departure is next shown in colors, and its chief point of interest is the leave-taking of his daughter. Immediately there follows the

JEPHTHA'S FAREWELL TO HIS ASSOCIATES.

scene, also in fine color effects, showing his meeting with his followers and the making of his vow before setting out on the march to meet the enemy.

Jephtha's victory is next told in a thrilling picture that fairly embodies action and color. The enemy is seen flyng in fear and panic, with the Gileadite and his men pressing them close. And then the prisoners are brought in. This scene is truly worthy of a great painter's brush.

And now the glad tidings have reached the home on the hill at Mizpeh, Jephtha's daughter and her girl friends are seen on the steps bearing garlands and spraying blossoms. Soon they trip forth, bearing the emblems of victory and beating their timbrels as they go out to meet the conquerors. Still far off, the returning host is espied by the quick eye of the loving daughter, and she outstrips all her companions in the race to meet her father. He also rushes to embrace his only one. Folding her to his breast, he forgets the awful vow. Then the recollection comes to him with lightning shock, and he staggers away from her. She kneels at his feet, clasping his hand in both of her's, and offers herself a willing sacrifice.

Soon we witness the sad pilgrimage to the mountains, to the heights and dells and forests visited often before in the unclouded days of young girlhood. At the foot of a majestic tree we catch a glimpse of her all alone, for even her loved companions may not witness the agony of that scene.

And last, we view the front of the Temple of Sacrifice. The sorrow-stricken people are there in overcrowding numbers before the victim of her desolate father arrives. He appears first, gaunt and woebegone. She arrives later, preceded by her weeping companions. They have not seen each other for two months. She steps bravely to his despairing, long embrace.

Then the priest appears on the threshold of the Temple. Father and child mutually release each other, and she walks bravely towards the entrance steps—alone. She reaches the lower, when she turns suddenly, and Jephtha, seized at the same instant by the same impulse,

JEPHTHA'S FAVORITE.

has rushed after her. One last farewell, and they separate. On the upper step she is received by the priest, who hides her figure from the kneeling throng with part of his flowing robe. It is fitting to this noble film that the producer followed intelligent criticism by ignoring the popular and brutal belief that the pure-souled heroine was slain by the priest and offered up as a burnt offering.

DUTCH LIKE FIGHT PICTURES.

The Rev. Dr. Schubertus von den Berg of Hesswyk, Holland, Abbot of Bern and Knight of the Order of Orange and Nassau, with his assistant, the Rev. Dr. G. van den Elfen, arrived July 27, on the liner Noordam on their way to the Eucharistic Congress to be held at Montreal. They will make a short tour of the United States before going to Canada. When asked what he thought about the exhibition of the Jeffries-Johnson fight pictures, the Abbot smiled.

"I am told that there is some controversy in this country as to whether the pictures are proper to be shown in public," he said. "I am sure that there will be no such opposition to the pictures in Holland. We were greatly interested in that prize-fight and regarded it as a historic struggle. There is no reason that I know of why the record of it in pictures should not be kept and shown."

SOLD FAKE FILMS—CAUGHT

Woman Extorted Much Money From Managers in Many Western Cities.

A woman who gave the name of Mrs. R. L. Proctor of Denver, although admitting that it was but one of many aliases, has been arrested in Pittsburg, Pa., on charges of swindling motion picture proprietors, film agents and others in Colorado and various parts of the country out of large sums of money.

When letters were found in her possession exposing her recent operations she made a confession and said that her real name is Mrs. Don L. Seymour.

From the description of the prisoner and her method of operations, Denver moving picture people are inclined to believe that she is the same woman who operated in Denver and other Colorado towns a year ago under various names, the most generally used being Mrs. Harrison Seymour.

She interested a number of Denver people in her schemes and then visited smaller towns of the state, reaping, it is said, a rich harvest.

In Cripple Creek the police tried to arrest her, but she escaped.

Papers found in Mrs. Proctor's—or Mrs. Seymour's—room showed that she had recently operated with much profit in Los Angeles, San Francisco, St. Louis, Chicago, Cincinnati, Philadelphia and New York. From only half a dozen Chicago people she obtained over $800. The indications are that her returns were much larger in most places. Her career was cut short in the Windy City by film dealers who had received warnings from other cities.

She had many ways of operating and changed her methods so often that it was difficult for the picture people to be on guard against her. Her most common scheme was to call upon the proprietor of a theatre or upon a film agent and state that she was placing a new film of uncommon merit. She would describe the picture sufficiently to arouse a desire to use it. Then she would produce contracts for the film, sign these on behalf of the firm supposed to have made the picture, and collect a deposit. That was the last the manager would hear of either woman or film.

Mrs. "Harrison Seymour" first appeared in Denver toward the close of July a year ago. She went to H. H. Buckwalter, the picture agent, and tried to sell him the rights to some of her "exclusive films." Mr. Buckwalter declined to negotiate. Then she went to James A. Harris, an attorney in the Empire building, who at that time was representing two picture theatres, the Denver and the Omega. She sought to purchase these places. The proposition she made was to pay down $500 cash for each of the houses, and a weekly sum after that, but she was to take possession at once. Harris declined this offer.

But in a few days a number of people, principally young men, visited Harris and inquired about "Mrs. Seymour." They all told very nearly the same story. They had been approached by the woman, who said she owned the picture theatres, and had bought from her an interest in the places. Some of them had also accepted contracts to operate the theatres, for which they were to receive good salaries in addition to their profits as part owners. Mr. Harris informed his callers that "Mrs. Seymour" had never an interest in the theatres, and the Denverites said they were out nearly $1,400

AUSTRALIAN NEWS BUDGET

Dr. W. H. H. Lane Writes An Interesting Story On Antipodean Picture Affairs

THE motion pictures on this side of the water have been reaping a big harvest of the "Golden Goodies" from the King's funeral pictures, and although it is now ancient history, the attendance still keeps at high water mark.

It is simply marvelous how these shows have caught on with the people of Australia, and new theatres are being erected all the time. At the present time we have no less than four new theatres in the course of construction, and three of these are to be larger than any of the present ones.

Mr. C. Spencer I see has paid a visit to The Film Index, and I must say that the way he loaded you up with "hot air" has caused a good deal of funny remarks on his sayings. Especially when he speaks of the American machines not standing the work in this country, for to the writer's certain knowledge, the machines that are getting the hardest usage are machines made by the Edison Company, and these are run by Americans that have had many years' more experience in this line than Mr. Spencer ever has had, and they certainly give as good, steady pictures as are shown at any theatre or motion picture show in this part of the world.

There is a saying that "fools rush in where angels fear to tread," and this can be applied to those remarks that were made as regards the products of America, and where the motion picture is seen to as good advantage as in any other part of the world.

Mr. J. D. Williams, of The New Colonial Theatre, Limited, was the first to give to the Australian public the continuous show, and he has succeeded beyond the most optimistic predictions; so much so, that there is now being built just a few doors from this theatre another one that is going to be run on the same plan.

Mr. Williams has started the International Film Exchange, and also the Great Western Film Exchange, and he has besides that many other irons in the fire, all of which have brought heavy grist to his mill, and he has made a success where even your scribe predicted rank failure. There is, of course, much jealousy at his success, but he pursues the even tenor of his way, and has made good in all the things that he has done so far. I am firmly convinced that he will continue to do so as long as he continues in business.

Mr. Williams has floated his theatre into a limited liability company, and with a paid up capital of £10,000, which, to put it roughly into American money, is $50,000. Then he could have had thirty thousand pounds as easily as he had ten, for the investing public of this city is not slow to watch that which succeeds, and the old saying, "nothing succeeds like success" has been amply justified in this case.

I am informed that the applications for shares were three times the sum asked, but that all the stock is held by the American boys who are with him at his place of business. Mr. Charles Williams is manager of Film Exchanges, and Mr. Leon Phillips, treasurer.

Mr. Williams has introduced another American novelty in the theatre work, that of the ticket cancelling machine, and it will not be long before we will see these inventions in use at some of the larger places, and eventually in all of the places of amusement. The Australians are very slow to take on anything new, but when it has been tried and proved, then they go for the same with a rush. There are more Americans over here as a rule than there are English, and Australians are beginning to take more kindly to all things American than they used to.

Mr. Williams opens his Colonial theatre to the public at 11 daily, and runs a continuous show up to 11 at night, and charges but three prices for admission, 3d, 6d and 1|-, English money, which corresponds to 6, 12 and 24 cents American coin. The highest price mentioned being for seats in the private boxes. Mr. Williams has spent about $12,000 during his occupancy of this theatre in fitting up and altering the interior construction of the place, putting in a new dress circle, fitted up with the finest brussels carpets, folding leather covered opera chairs, and every seat commands a good view of the screen, and with exits aplenty, so that in case of fire the house could be emptied inside of two minues by the watch. He has also added a new orchestra pit and has, during the evenings, a full orchestra, and during the day a good pianist for the music. On Sundays a grand sacred concert is given, the programme having to be put before the governmental authorities for their approval before permission is granted for him to show, but no admission fee can be charged at any theatre on Sunday, Good Friday or Christmas Day, these days being observed in all English countries with more fidelity than Sunday when it comes to religious observance.

The admission is fixed at a silver coin, and, as the 3d. bit is the smallest, he gets as good prices as he would on weekdays, being sent to those portions of the house according to the sum contributed. This city, and, in fact, all of the places of English rule on this side of the water, are far too much under the dominion of the priestcraft and long-faced "Wowsers," who think that if a man smiles on the Lord's day that he is going straight to the bottomless pit.

The police say that these moving picture shows are a good thing on Sundays, as they take the people off the streets and that they have far less work to do when they are open than when everything but the churches are closed, and if they had the making of the regulations I think that they would like to see every place of amusement open on the Sabbath day.

If you sell a penny's worth of peanuts or candy on Sunday and are caught in the act, you will be called before the court and fined from $2.50 to $50, all according to how the liver of the beak is working at the time. Yet, at the quay, where all the buildings are owned by the government, these shops, which, by the way, are all in the hands of the dagos, are allowed to keep open as long as they like; so you see that there is one law for the people and one for the government.

FLASH LIGHT VIEW OF SPENCER'S LYCEUM PICTURE THEATRE AT SYDNEY, N. S. W.

West's Pictures Limited, which is without doubt the largest motion picture concern in the world, has returned for the winter season only to the Palace theatre, and is showing to full houses nightly, in fact, turning money away nightly, and is also running from noon to 5 o'clock, showing the King's funeral pictures, and the business done is phenomenal. West has no less than fifteen permanent places in Australia and New Zealand, and employs over four hundred hands. The head offices are located in this city, on Pitt street, in Ingliss Chambers, where all firms that manufacture or provide for this class of trade should send their catalogs, price lists, etc. Mr. T. J. West, who was only a short time back in the United States, is the managing director of all of these great enterprises, with his office in London, where he sends out all of the pick of the world's productions.

The great feature of all of the West productions is the music and effects that accompany the pictures, and that alone is worth the price of admission to any of their shows. Mr. Louis de Groen, who supplies all the music to Vice-Royalty, both Federal and State functions, is the director of all productions. If this is read by any of the manufacturers in his line, his address is the same as to West's pictures Limited.

There is great rivalry in the production of films here and to show how far it is carried, a rival firm advertised sole rights to the Kalem film, "A Girl Spy," when this film was shown at another theatre and had been replaced by others, and to my certain knowledge was being shown in at least half a dozen other theatres at the same time. West's had it on at the time, and they are still featuring this film. J. D. Williams was the first to show the picture in Sydney.

There are on at the time of writing at the Palace theatre, besides the films mentioned, "The Turn," a comedy on the Paris floods; "Taming a Grandfather," and one of the best is "Gallagher," from Richard Harding Davis's newspaper story. Then we are treated to "The Village Inventor," "The Microbes of Recurrent Fever" and several very high class ones and comics, as well as the whole of the late "King's Funeral," with the finest music in Australia to accompany these.

The shows are all run on different lines than in the States, the performance lasting about two and a half hours and about 8,000 feet of film is shown. Yet in the face of all this, I do not see that the attendants at the theatres and music halls have any cause to complain in the least, for they are all playing to capacity, and what more can they expect? Messrs. West also own and control the Bijou theatre in this city, that was opened the day of the arrival of the American fleet, and has since that time seen three different managements, but now is in West's hands. It will be a very long time before it will shift again.

Mr. C. Spencer, who is building on George street a new theatre to be called The Lyric, which will cost for the building about $125,000, is making very rapid strides now with the construction of the same. This has caused the demolition of four comparatively large new buildings and three smaller ones. No doubt the main reason that has prompted Mr. Spencer to build here is the close proximity to the Central Railway station, the ease of reaching it, and the too severe censorship that is put on his productions at the Lyceum, of which he is the lessee. This building is owned by the Methodist Church, having been left to them by Mr. E. Vickery, just before his death, and they have to have it for two weeks each year to hold their annual "pow wow," and that makes a break that hurts the show, and all films have to be submitted to their committee, and no fight films or any that do not come up to their narrow-minded ideas of propriety. So, to be where he is more free, he has decided to build.

From the plans submitted and the architect's sketch of the front, this will be a very imposing structure, into which Australian marble will be a leading and pretty feature. Then, again, Mr. Spencer cannot show his films on Sunday, as the Methodists want the theatre for their roundups of the derelicts on that night, so there is none who will blame him for wanting a place of his own.

No doubt Mr. Spencer will continue to hold onto the Lyceum as well, but I am rather inclined to think that when his lease is up the owners will call for tenders as to the lease of the theatre, for the purpose of showing pictures. They will never let it for the production of dramatic works, as they have nearly obliterated the stage, and on it have placed a large pipe organ.

There is no doubt that Mr. Spencer has made a lot of money out of the M. P. business, but I consider that it has much more by sheer good luck than by the management, for he certainly does not manage a theatre as I would do. But I am not going to try to teach him his business, for he has men to do that.

There are certain things that I could and will suggest to him in this letter, and one is, that he shows the announcements of films on printed cards, for it is with the greatest difficulty that you can hear the announcement made in the circle, and the writer hears more complaints on that score than any other. Another thing he does not do, and that is to make out his programme in the sequence with which they are shown, but the first picture on the programme may be the last picture shown at that performance. Why he does so none but himself can tell. But I can assure him that either of the things mentioned does not meet with the approval of his clients.

I do not want him to think that I have written these lines from any ill or splenetic feelings, but it may contain some good advice that will hit others who run their shows on the same lines, and perhaps they will take kindly to the suggestions thrown out, and fall in line.

Now I am going to throw out a few hints to all and sundry as regards the stage effects, and I want here to ask those who are responsible for them to go out on the green sward and trot their horse over the grass and see if they can hear a sound that will sound anything like a lot of horses trotting over stone paved or wood blocked streets, and yet you hear it nightly when these pictures are thrown on, sounding as if there were a regiment of cavalry trotting up some of the stone blocked streets of New York at full gallop. Who ever heard an electric street car or train in traveling give off the sound of the starting of a locomotive with its puff, puff?

Now for some gentle hints to the American film makers, and one that it will pay them to consider, especially when they are showing a long letter or telegram in their films. The time allowed is all too short for the masses, and I myself who, as you well know am no novice at the game, cannot get even one quarter of the matter through my brain, and I think I can read as fast as the fastest. Now, I am an old hand at the game, not only as an operator, lecturer, but can take, develop and print, and know all the requirements for the success of a film; and what is more, I can say that I have been connected with the business from the days of the old, but forerunner of the M. P. business, the Kinetoscope.

I am very lothe to give advice to those who are successful in the game, but let them take the place of the audience, and see if, when a long letter or other document is placed before them, try and read one half of it, before it is flashed off the screen. Then how much more necessary is it for those who do not know the plot and desire to follow the story. The American makers are the worst offenders of all in this respect, for all of the English, French and Continental makers do allow sufficient time for an educated person to read them.

Now, I am an American, and my life's aim has been to see the American products take the lead, and some of them are so near the top of the ladder now that it will not be long for them to be able to say that they are the best.

The American Biograph Company's films are to-day looked on as equal to any productions that are screened, and if they make as rapid progress for the next twelve months as they have in the past, they will rank as far and away the best.

There is no doubt to the writer's mind that some of the French and Italian films have as much to give them favor with the public as anything, from the fact that they are natural-born pantomimists, and that carries great weight in the art of film making.

One other object of wonderment to me is the apathy with which educational films that bring the world at large to the very doors of millions, who will never get a thousand miles from where they are born, are received. Take films that take us to the Holy Land and to Athens, up the Nile, showing the ruins of forgotten ages, and with what cold apathetic indifferncе they are received compared with some nonsensical film that has neither the bounds of possibility or probability to recommend them, and what do we find. The one the cold stolid reception; the other applause that makes the very walls tremble. You will say, that is what the masses want, but one reason is the absence of any lectures on this side of the world. Mr. Spencer states that they prepare the lecture and effects, but in all my visits I have never heard an explanation of a picture given in Australia, with the one exception, and that was at the old Coliseum where the Glasiarium now stands.

Since then I have never heard the sound of anything that pertains to a bit of instruction on the picture screened. I often wonder did the masses ever take a thought of the risks ran and the trouble taken to get some of these scenic and educational pictures? I heard several remark that the picture of "Recurrent Fever" was not a fit picture to show to the masses, but to a company of medical students it was all right. With this I disagree, for the motion picture has and will continue to educate the masses, and has preached many and many a more get-there sermon than many a preacher ever did. Take the one film "Laddie" for an example. I have seen that film at the very least a dozen times, but never that it did not flood my eyes with tears and bring home the lessons taught to me by my sainted mother in the little Connecticut village where I was born and was educated for the first twelve years of my life, and I have thought of the pleasure it would have given me to have had my dear mother to have looked after, in her old age, but my mother was taken from me at the age mentioned.

Take the Pathe film "Sister Angelo." Never was a film shown in this city to my knowledge that drew so many people to see it as that, and what a sermon of love and devotion to duty and vows did that preach. Yes, the moving picture has come to stay, and for years and years to come it will fill the bill.

I wish to say right here that if my letters draw forth inquiries, I must ask that the postage be fully prepaid, and at least 12 cents in United States one or two-cent postage stamps be enclosed, as my time is fully occupied with press work and other matters, and last year I had an average of 11 cents to pay on each letter received from the States. Verb Sap.

WANTS PICTURES IN SCHOOLS

The Kinematograph of London Advocates Motion Pictures—Say Follow Germany and United States.

The Kinematograph and Lantern Weekly that well known motion picture journal, of London, Eng., has now come forward with an excellent article, advocating the use of motion pictures in the public schools as are now done in Germany and the United States.

While the Kinematograph has always been in favor of this method of education, it has, like so many of the other publications, left such matters to the board of education, thinking that these educational factors would be wise enough to see the value of such modern inventions and advocate them without public clamor.

In the article, the Kinematograph, evidently points with pride at the stands taken by Germany and the United States, in this matter, and says of the "Mother Country": 'England is far more backward in this respect, and indeed, has failed to realize in even the remotest degree the power of the motion picture as an educator."

To show the earnestness taken in the matter by the Kinematograph, we print the article for perusal by our readers.

"The articles which have appeared of late in the columns of the daily press on the kinematograph as an aid to education, whilst they should serve to direct the attention of the manufacturer to the immense field which should be open to his efforts, should also have the effect of drawing public attention to the vast opportunities afforded by the moving pictures to so revolutionize the teaching of the young idea as to make study a pleasure and facilities for learning so great and so interesting that school life should no longer be looked upon as drudgery but as a pleasure. There is no doubt that what has kept the kinematograph out of the schools has been on the one hand an utter lack of knowledge on the part of those in authority of the many uses to which the moving picture can be put, and on the other hand the idea that the kinematograph ought to be looked upon as a species of infernal machine liable to go off at any moment and cause dire disaster to all those within reasonable distance of it. Happily, owing to the great extension of the moving picture industry in recent years, those who occupy positions of power have had daily opportunities afforded them of making themselves conversant with kinematography and all that appertains to it. The rarity with which catastrophes, the blame for which could be even remotely laid at the door of the industry, have occurred, and the fact that even the few that have been recorded in this country have been due either to panic or carelessness, has also done much to remove the stigma which formerly attached to the kinematograph of being an engine of destruction as evil in its effects as the most deadly projectile of warfare. Civilized humanity has come to look upon the kinematograph as part and parcel of its daily life, and there is no reason why, that being so, it should not form part of the great educational curriculum of this country, as it already does in Germany and America.

"It is somewhat of a reproach that whereas other countries which are generally considered not to have progressed so far in regard to civilization as our own more favored land, have been quick to appreciate the educational properties possessed by the kinematograph, England is far more backward in this respect, and indeed, has failed to realize in even the remotest degree the power of the moving picture as an educator. In America, for instance, such a high opinion of the moving picture show is entertained by some of the authorities that it is no new thing for the children to be taken en bloc to the electric theatre, where a free entertainment, consisting of little plays from old fairy stories, that carry a lesson easily grasped, scenes from foreign lands of interest to the children, and other subjects are depicted. It is strange that whilst it is universally admitted that the way to the heart of a man or a woman is through his or her stomach, it is far too little realized that the way to the child's mind is through the eye. It would undoubtedly prove a good and remunerative investment if the Board of Education were to select and pay for films suitable for children, and engage capable operators to work in circuits, and once a week, or if that be not possible, once a fortnight or once a month, give entertainments to its scholars, which could be made highly instructive as well as entertaining. But somehow or other we are still slow to apply up-to-date methods to our educational system, which appears to be a gigantic antiquated machine with which we are unwilling to interfere for fear of putting it out of gear, and thus necessitating an entire change in the mechanism. Still there is something to be thankful for in the fact that though the kinematograph has been tabooed in the schools in the past, it is impossible for it to be neglected much longer as a means of education. The County Councils spend a considerable sum yearly in placing pictures on the school walls showing the evil effects of strong drink, but how much more forcibly could the lesson it is intended to teach be shown upon the screen. The same with the study of science, geography and history. How much easier and more interesting would history be to the average student if taught by the aid of pictures of past times and events, accurately staged and acted. Japan has already realized this, and recently placed an order for eight projectors to be used for class purposes. All this points to one conclusion: that the moving picture will ere long be a valuable adjunct in teaching in the schools and colleges.

But prejudices die hard, and the conservative nature of the English race has much to do with the failure to follow the lead so nobly set by Brother Jonathan and the little Jap. But surely it is not too much to hope that with Government recognition of the industry by its friendly solicitude in framing an Act of Parliament to secure the safety of the public, tantamount in itself to an admission that with the exercise of reasonable precaution the public may witness a kinematograph display secure in the knowledge that their safety is assured, the educational authorities may overcome their prejudice, and recognizing the value of the kinematograph as an educator, may provide for the inclusion of its use in the daily routine of the school. Such a step would mean much to all branches of the industry. Whilst the rising generation would benefit enormously by having the lessons which they were desired to learn presented to them through that most powerful of all senses, the sense of seeing, those who in years to come will be the patrons of the picture theatre, if they are not so already, would be gradually cultivating a liking for the pictures which should stand showmen in good stead when the present generation of picture patrons has passed away. The equipping of the many thousands of county council schools throughout the United Kingdom would give a fillip to the kinematograph manufacturing trade which would be a veritable uplift. The inauguration of a system of peripatetic teachers would benefit the operators, and the film producers would reap a harvest from the demand that would be created for educational films. The Education Department have already been sounded on the matter and have given a sympathetic hearing to the arguments put forward. The leaders of the industry should now press the matter home and leave no stone unturned to secure for the kinematograph trade full recognition at the hands of the Education Department."

THE HORN.

View of front of The Horn, Baltimore, Md., owned by The Horn Amusement Co., of which Mr. Frank Hornig is manager. A neat and popular house featuring the best pictures.

L. N. WOOD BUYS TWO HOUSES.

L. N. Wood, of Montpelier, Vt., has purchased John F. Dobb's interest in both motion picture theatres, the Savoy and the Palace, in which they have been successfully associated for some time. Mr. Wood opened both houses July 18, as five cent shows, running two reels and one song for a show, this being the show that was given before the change was made for a dime.

The Palace has been closed since spring and will be reopened.

The Savoy has been in operation all the time and as stated the price there will be reduced to five cents to meet the popular demand for such a show. Mr. Wood states that the same high grade pictures will be maintained.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, AUG. 8, 1910—4 REELS

BIOGRAPH—The House with the Closed Shutters, war drama, 998.
LUBIN—The Heart of a Sioux Indian, Indian drama, 980.
PATHE—Troubles of a Flirt, comedy, 776.
Jewish Types in Russia, educational, 207.
SELIG—Forgiven, drama, 995.

TUESDAY, AUG. 9, 1910—3 REELS

EDISON—The Lady and the Burglar, dramatic, 950.
GAUMONT (Kleine)—The Water Cure, comedy, 488.
Picturesque Waters of Italy, travelogue, 417.
VITAGRAPH—The Death of Michael Grady, comedy, 935.

WEDNESDAY, AUG. 10, 1910—4 REELS

ESSANAY—Up-to-Date Servants, comedy, 827.
Feeding Seals at Catalina Island, educational, 170.
KALEM—The Borrowed Baby, comedy, 905.
PATHE—Her Photograph, American comedy, 623.
The "Ibis," educational, 374.
URBAN-ECLIPSE (Kleine)—The Silent Witness, drama, 540.
On the Banks of the Zuyder-Zee, Holland, travelogue, 378.

THURSDAY, AUG. 11, 1910—4 REELS

BIOGRAPH—A Salutary Lesson, drama, 980.
LUBIN—A Change of Heart, drama, 970.
MELIES—The Return of Ta-Wa-Wa, Indian drama, 950.
SELIG—Lost in the Soudan, drama, 1,000.

FRIDAY, AUG. 12, 1910—4 REELS

EDISON—The Attack on the Mill, War drama 1,000.
KALEM—The Call of the Blood, drama, 940.
PATHE—The Red Girl and the Child, American drama, 925.
VITAGRAPH—Mrs. Barrington's House Party, society drama, 971.

SATURDAY, AUG. 13, 1910—4 REELS

ESSANAY—The Girl from Triple "X," Western drama, 950.
GAUMONT (Kleine)—Entombed Alive, drama, 880.
Drifts of Snow in Chamnix Vale, scenic, 105.
PATHE—Oliver Twist, drama, 928.
VITAGRAPH—The Turn of the Balance, society drama, 980.

ESSANAY FILM MFG. CO.

"UP TO DATE SERVANTS."—In this story, which is one of the brightest and most beautiful of our recent comedy subjects, there is distinct thread of the plot of "Cinderella," with numerous corresponding incidents, brought up to date.

The Van Camps are out of town and the maid and chauffeur are in charge of the house. During the absence of the mistress, cards of invitation to a certain ball were left for her, and the maid, knowing that Mrs. Van Camp will not return in time to keep the engagement, resolves to masquerade as her mistress and attend the affair herself. She tells Bob, the chauffeur, but he refuses at first to be a party in the reception and shows the maid a letter just received from Mrs. Van Camp, stating that she will be at home at 12 o'clock and for Bob to meet her at the railroad station with the car.

Marie, however, insists that she will go and urges Bob to find a dress suit among the master's wardrobe, while she, in the meantime, will array herself in one of Mrs. Van Camp's evening dresses.

An hour later they are ready for the ball and sweep gallantly out of the drawing room with as much grace as even the fashionable Mr. and Mrs. Van Camp might have done.

In the ball room Marie makes a decided hit and arouses the admiration of a princely young fellow, to whom she gives every dance. The evening flies away

and as the hour of twelve approaches, Bob endeavors to find Marie, but she is nowhere to be found. Fearing discharge if he fails to meet his employer he hurries out, jumps into the car and speeds to the station.

In the meantime Marie is busily engaged with her young prince when the clock strikes twelve. However, before the last stroke of the hour she is seen flying down the stairs and so great is her alarm and apprehension that she loses a slipper and does not stop to pick it up, but hurries on. When the handsome young companion of the evening finds her gone he also rushes down the stair but finds nothing of her, except the silken slipper.

The next morning the young man's mind is in a whirl as he thinks of the events of the night before. The slipper is in his pocket and occasionally it is removed and pressed to his lips. At the breakfast table there is an altercation with the cook, who immediately throws up her job and stalks out. Here is a pretty state of affairs for Jack's mother, who, that evening, was to give a party in honor of the young man's birthday. However, the father promises to visit an employment bureau on his way downtown and find a new cook. Here he meets Maria, who had been summarily discharged by Mrs. Van Camp, after she had learned the full details of the shocking incident. Jack's father employs the girl and she is given the name and address of her new mistress and told to see her immediately.

That evening Jack is in the dumps, despite the jollity of the others and finally he is forced to confess to the merry-makers the real reason for his gloom. He is looking for Cinderella or the lady who can wear this tiny slipper. Then there is the fun of trying on the slipper but not one of the girls present is able to squeeze into it. Jack is in despair when his mother announces that the refreshments are served and Marie, laden down with good things, comes into the room. She sees Jack and crash goes the cake tray. But Jack drags her forward and tells her to try on the slipper. She has no opportunity to demur and a moment later her tiny foot is encased in the slipper. With a glad cry and a toast, Jack announces the finding of his Cinderella.

"FEEDING SEALS AT CATALINA ISLAND."—This short educational subject was made on the beach at Catalina Island, off the coast of Southern California, and shows a party of tourists feeding the pet seals, famed to all tourists. These animals are very intelligent and absolutely fearless. Our picture shows Jupiter and Neptune, two of the largest of the herd, posing before the camera.

"THE GIRL ON TRIPLE X."—Apart from the excellent story of this film there are other features which should prove of keen interest to film fans and will top it off as one of the best of our recent Western dramatic releases. The remarkable horsemanship displayed by the members of our Western troupe, has been highly complimented by many exhibitors, and in this film there are certain exhibitions of skill and dexterity, which is little short of wonderful and will undoubtedly call for a rousing ovation when your audiences see it. The story of the film follows:

Jack Hartley, the foreman of the Triple X ranch, is engaged to Nellie Monroe, the ranchowner's daughter. A quarrel starts between Jack and "Red" Williams, a cow-puncher, when the latter first makes advances to Nellie, and second, when Williams abuses a faithful Indian ranch hand. On this latter occasion Jack is unable to restrain his temper and the result is a short fist-fight in which Williams is defeated.

Smarting under the punishment, Williams seeks revenge. For some time the miscreant cow-puncher has been in league with a bunch of cattle rustlers, whose several attempts at raid on the Triple X cattle, however, have brought them nothing, and due entirely to the alertness of Hartley, the foreman. They have sufficient cause to hate the manly young fellow and when Williams, after having been put out by the foreman, stalks into their camp, begging them to join him in obtaining his revenge, all are willing.

That they must be cautious, however, is plain to them when another of the band joins them, bringing in tow Indian Pete, whom he had found spying about the shack. When Williams sees the Indian he is in favor of killing the Indian but the others restrain him.

Having settled upon a plan of revenge, Williams is dispatched with a slip of paper, bearing a few words scrawled in lead pencil which is to be the undoing of Hartley, providing, of course the game works right. The others ride off leisurely to the Triple X horse corral and make away with a dozen or more ponies, while Williams is to work his end of the game with Hartley.

He finds Hartley at another part of the ranch and succeeds in establishing a reconcilation, after confessing his wrong and pleading forgiveness. Hartley gives him his hand and brings out his cigarette papers and tobacco when Williams asks for "the makin's." When Hartley is not looking Williams slips the bit of paper in among the rice wrappings, then bids Hartley goodby and leaves to put the finishing touches to his nefarious scheme.

A few minutes later he rides excitedly up to the ranch house and calls loudly for Monroe. When the old ranchman appears, Williams tells him of the stealing of the ponies, and adds further: "And, I know who's at the back of this dirty trick. It's Hartley. If you don't believe it I can prove it."

The alarm is given and Hartley, unsuspicious of the conspiracy, comes running on the scene. A little crowd has gathered when Williams makes his ac-

cusation: "I saw him with a bunch of greasers this morning, and I saw him get a note from them fifteen minutes ago, and that note is in the pocket of his shirt. Search him." The astonished and enraged Hartley is seized and searched. The note is found and reads:

> Jack Hartley: Got the horses all O. K. and will divide with you tonight. Meet us at the usual place. The Bunch.

Hartley is given no attempt to defend himself, despite Nellie's desperate pleadings. He is ordered to mount his horse and leads the procession on the way to execution.

In the meantime, Indian Pete, left with a drunken cowboy makes his get-away and, with his hands still behind him, mounts a horse and rides desperately back to the ranch. There is no one there but the heart-broken girl. He tells her everything as she releases him and the two mount and ride at top speed to the scene of the execution.

They are just in time. The Indian proves Hartley innocent and Williams is seized and stood in Hartley's place. The film ends here, with the embrace of the lovers.

THE FILM SERVICE THAT SATISFIES

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GEO. K. SPOOR CO., Inc., "RENTERS of LICENSED FILM"
435 N. Clark Street, Chicago, Ill.

GAUMONT.
(George Kleine.)

"THE WATER CURE."—Many will remember "A Seat in the Balcony," as a decided comedy hit. All who used that laugh getter will want this, which is equally as strong.

Francois Beauchamp is troubled with a serious illness which drives him to a physician. His case is

found to be serious and a cold-water shower treatment is recommended.

The medical light states that he ought really to take a cold shower hourly for eighteen years. Francois immediately hires an attendant to carry a spraying apparatus and see that he gets his treatment with proper regularity. He does, no matter where he is nor how many people are discommoded.

"ENTOMBED ALIVE."—A thoroughly interesting and perfectly developed drama of intense tone. Wonderful natural scenery for the stage.

Among the crags of the Balkan mountains dwell a tribe of woodsmen who have for years been oppressed by the ruler of their country. At the opening of our

story they are planning to capture the royal prince, both for revenge and to obtain a ransom for his return.

Next, we see their attack upon him in a defile of the hills. He is taken prisoner and carried to their camp beside a rushing mountain torrent where he is bound to a tree and left in charge of one of their number while the others go to their rest. Soon the sentry falls asleep.

During the night a young slave girl, who has been moved by the prince's sufferings, sets him free. The sentry awakes, but too late. The bandits pursue the refugee but are outwitted and fail to recapture him.

Meanwhile, the slave who had set him at liberty, is arrested, and condemned to answer for it with her life. She is entombed in a cavern and left by the band.

The prince, who has escaped, arrives at the king's castle at the same time as the emissary sent to ask 100,000 florins for his ransom. The messenger is arrested and soldiers are immediately sent against the tribe which is subdued.

The prince arrives in time to save the girl who had rescued him. He takes her to his father's palace where she soon becomes his wife.

"DRIFTS OF SNOW IN CHAMONIX VALE."—Especially photographed during the long winter to alleviate the sufferers from August heat in our theatres.

High mountains, deep valleys, dense forests, open fields, all covered with so deep a spread of white as would sound ridiculous in a story.

In the streets of the village your audience will see snow which reaches to the cornices of the buildings.

"PICTURESQUE WATERS OF ITALY."—The Film Index under date of July, 1910, printed a full page article by James S. McQuade, their Western Representative, regarding this film, which we wish to commend to the attention of every showman.

As descriptive of the film we are printing a portion only of Mr. McQuade's article.

"A NOBLE SCENIC."

* * * "The travel or scenic film will fail in its true mission—To Educate—unless those who view it can view it intelligently.

But now to view the "Italian Lakes" film intelligently.

We are aboard a small steamer, on the blue waters of Maggiore, as it approaches the small village of Baveno, on the central western shore of the lake. The boat is crowded with tourists and sightseers, and all are looking at the pretty hamlet nestling at the foot of the mountains.

Baveno is a favorite resort by reason of the commanding view it gives of the Borromean Islands. It boasts of the Villa Clara, a handsome structure built in early English style, in which the late Queen Victoria resided for several weeks in the spring of '79, and also the Crown Prince Frederick of Germany, in '87.

As one takes the steamer trip from Baveno to get a general view of the Borromean Islands, he passes in succession Isola dei Pescatori (Island of Fishermen), Isola Bella (Island Beautiful), and Isola Madra. This far off view, as shown in the Gaumont film is simply superb, vista after vista passing before the eye with reawakening splendor.

Fisherman's Island, the first of the Borromean Islands to be touched by the steamer is the home of 300 souls, chiefly fishermen and their families. Along the shore, in the picture, fishing boats are seen with netting stretched, getting ready for the morrow. The shore of the island affords numerous picturesque glimpses.

But the piece de resistance of the film is centered in Isola Bella, which is beautiful from whatever angle viewed. This island was at one time a barren rock, on which might be seen a few scattered dwellings and a church. Count Vitaliano Borromeo changed the forbidding, sun-scorched rock into a beauty spot, a very fairyland. From 1650-1671, the building of the noble chateau that now crowns the island and the laying out of the garden which has become noted as one of the finest specimens of the old Italian style, occupied the time and taxed the resources of the Count. This garden rises in ten terraces from the waters of the lake, the highest being 100 feet above. It is stocked with lemon trees, orange trees, cedars, magnolias, eucalypti, laurels, cord trees, camphor trees and magnificent oleanders, besides numerous other luxuriant products of the South. Shell grottos, arbors, and statues meet the eye at every point.

The huge chateau, the north wing of which was never finished, contains a series of handsome reception rooms, a famous gallery hung with 17th century tapestries, and many other art treasures. As viewed from the lake in the Gaumont pictures, this grand old structure and the spacious garden are clearly seen, the spectacle being impressively noble.

Lake Mergozzo, a small lake on the highway westward along the north shore of the central bay, to the west of Lake Maggiore, is next visited. The pictures of this body of water are remarkable for the water reflections shown. These are so perfect that the picture could be inverted without marring the distinctness of outline or detail. The sublimity and grandeur of the mountain scenery here hold one with the force of a great epic.

The film closes with a tinted scene showing sunset as viewed from the waters of the Maggiore. This inspiring view will linger long in the minds of all who see it and is a fitting finale to a noble scenic film.

URBAN-ECLIPSE.
(George Kleine.)

"THE SILENT WITNESS."—A well-acted, thoroughly interesting and exciting drama. It shows the swift justice which, all too seldom, is meted out to wrong doers.

The granddaughter of an old paralytic is courted by two young men of the village, one of whom she accepts. The rejected suitor, in order to avenge him-

STANDARD

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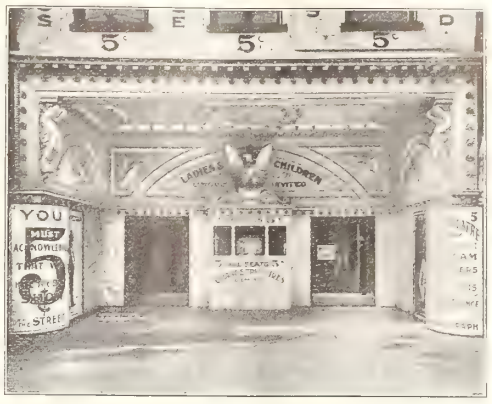

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THE DECORATORS SUPPLY CO.
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self steals some valuables in the paralytic's home, the invalid being a powerless spectator of the robbery.

The stolen jewels are then placed by the robber in the pocket of his happy rival, and thus the innocent young man is accused of the theft, and particularly charged by the one who himself was guilty of the robbery. The accusation is made in the presence of the old paralytic. His emotion upon hearing this lie is so great as to cause him to regain his speech and the use of his limbs.

The old man convicts the real culprit, and while the criminal is taken into custody, to the innocent he gives the hand of his granddaughter. One month later the wedding takes place and the dance is opened by the old man, now quite cured from his ancient illness.

The rural scenes have been carefully chosen with attention to their artistic values.

"ON THE BANKS OF THE ZUYDER ZEE, HOLLAND."—A delightful little holiday among the windmills and the dykes.

A perfectly photographed series of views which give the untraveled public an excellent idea of the lowland country of the Netherlands.

SCHEVENINGEN.

The watering place, clearly photographed and showing some thousands of beach enthusiasts, grouped upon the sands many in peculiar basket chairs.

ALKMAAR (The Great Cheese Market).

Introducing, probably, the largest stock of cheese ever photographed. The primitive methods of carrying, weighing and stowing are very interesting.

THE ISLAND OF MARKEN.

Bloomer-trousered fishermen, quaintly garbed children, full-rigged fishing boats, sharp-gabled houses, placid canals and clumsy tug-boats give the traveler a fair grasp of the entire life of the island.

LUBIN MFG. CO.

"THE HEART OF A SIOUX."—Paul Hester, a young college graduate, is assigned to teach an Indian school on one of the Government reservations and takes his sister with him to make him a home. On their arrival at the mining camp some of the men decide to test his mettle, and one of them contemptuously kicks at his valise. Paul is quick with his fists, but the other more adept with his gun, and the sight of the blued steel checks Paul. But Fawn Heart, the daughter of the chief, is quicker yet and her own gun compels the bully to drop his Colt's. Paul quickly falls in love with Grace, the daughter of the Government agent and finds his affection reciprocated. Meantime Fawn Heart also falls in love with her teacher and mistakes his kindly interest in her studies for a deeper feeling. Fawn Heart is an expert with bow and arrow, and Paul has instituted an archery contest as a part of the holiday games. Fawn Heart wins the prize and later puts her skill to good use when Lone Wolf, a member of the tribe,

seeks to rob Paul of the money left in his charge by the agent, who is called away on a trip. Paul hears a noise in the school house and enters to engage Lone Wolf in a desperate struggle, which is terminated by Fawn Heart, whose arrow pierces the Indian's wrist. Bravely she learns of the forthcoming marriage of Paul and Grace, but when the merry wedding party has passed from sight she shows that hearts are pretty much the same the world over by sobbing out her sorrow on her father's breast an effective final tableau to a story of unusual interest.

"A CHANGE OF HEARTS."—Stubbs was a gallant old sport, one of the boys, and all else that is connected with the gay life about town. Mrs. Stubbs takes delight in the societies for the prevention of something, and Stubbs is constantly telling her that he wishes that she was more like himself. Mrs. Stubbs stung by his frankness of speech, comes to realize that perhaps she is as dowdy as he says she is, and she leaves home writing Stubbs that he will not see her again until she has made herself over into the sort of woman he prefers. Stubbs is delighted and starts out to celebrate. Mrs. Stubbs, meanwhile, has been shopping. To see her you would swear that she was hopeless, but a transformation is effected before your very eyes, and from the chrysalis of the dowd emerges a radiant and dashing young woman who soon learns to like champagne and rake in the chips at poker. She gains what Stubbs calls "class" with amazing rapidity, and takes delight in the thought of how pleased her husband will be. But meanwhile the Salvation Army has claimed Stubbs for its own, and his earnestness soon gains him promotion

to a captaincy. In this capacity he goes to a fashionable restaurant to sell his War Crys, and comes face to face with his missing spouse. It is a trying moment, and both fall fainting into the arms of their friends. It's a novel idea most cleverly played.

G. MELIES.

"THE RETURN OF TA-WA-WA."—After graduating from an Indian school where he has acquired an education and schooling in the ways of the white man, Ta-wa-wa, a young Indian, returns to his native territory, and far Western home. On the way to the tribe's encampment he stops at Vail's ranch, meets Kawista, his boyhood sweetheart, who greets him cordially and with a frank admiration for his gentlemanly appearance.

While they are exchanging greetings the postman enters and hands a letter to Mr. Vail from Col. Leigh, an Englishman, stating that he will visit the ranch with Lord Wyndam, an English lord who expresses a desire to see a real Indian powwow. He hopes Mr. Vail can arrange to have one "pulled off" for his especial benefit.

Ta-wa-wa promises to help matters along and when he reaches the Indian encampment of his tribe he arrays himself in an Indian blanket and returns to the

MELIES RELEASES

August 11, 1910

THE RETURN OF TA-WA-WA

An Indian Drama that Embodies a Great Story.

August 18, 1910

HER WINNING WAY

The Bright, Snappy Comedy of a Beautiful Woman Who Wins, not One, but a Family

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ranch with Kawista to meet Col. Leigh and his English friend Lord Wyndam.

Col. Leigh with his niece Rose Leigh and Lord Wyndam arrive. As Kawista passes by Lord Wyndam is very much attracted by her; Ta-wa-wa is attracted to Rose Leigh and she seems to reciprocate his feelings. Kawista notes their glances, is suspicious and keeps her eyes open for developments, which appear when Ta-wa-wa is teaching Rose Leigh to ride and when Rose gives him her photograph which he carries in the bosom of his shirt.

Kawista tries to dispel Ta-wa-wa's infatuation for Rose but her efforts are fruitless. Col. Leigh receives a letter which calls him back to England and Rose goes with him. Ta-wa-wa decides to follow her and after he has gone Kawista, with the help of Nellie Vail, the ranchman's daughter, follows Ta-wa-wa to England. Ta-wa-wa reaches England to find Rose and Lord Wyndam just leaving the church where they

have been married. He is spell bound and his mind gives way under the shock and disappointment.

He is seized by an officer who is about to take him to the police station when Kawista puts in an appearance and begs his release, promising to look after him.

She takes him back to America and to his home where she restores his reason and wins back the love of their childhood days and the true love that never dies.

PATHE FRERES.

"THE TROUBLES OF A FLIRT."—Rose, the daughter of a gamekeeper, is engaged to marry a country yokel, Peter. The vintage season arrives and all are working in the vineyards when an Italian balladmonger finds his way to the spot. Rose is attracted by his looks and cannot forbear throwing a saucy glance at him, despite Peter's sour looks, and later in the evening when he plays music for the dancing, continues to flirt with him. However, Rose is only a flirt, and when he sends her a note asking her to meet him she promptly refuses. Peter, however, fully believes that she has thrown him over for the hand-

some Italian, and enraged at being jilted, would harm her, but the gamekeeper intervenes, and with tactful management puts matters straight between the lovers.

"JEWISH TYPES IN RUSSIA."—An educational film of great interest, showing briefly different types of this much persecuted race.

"THE 'IBIS.'"—The Ibis is a training ship supported by the Crown Prince of Belgium for the sons of fishermen who have lost their lives at sea, thus enabling the lads to following in the footsteps of their fathers and be in a position to support their widowed mothers. The training they receive on the ship is destined to make them not only good fishermen, but fine, robust sailors as well.

"HER PHOTOGRAPH."—The trouble began owing to Mr. Gayman's infatuation for a vaudeville star, who, in the due course of events, presented him with a photograph of herself in a part that required her to wear a dress that began low above and finished high below. What was more natural than that Mrs. Gayman, in the course of her wifely duties of going through his pockets, should discover it and throw it

out the window and substitute the photo of a demure salvation lass. How could the theme of this film be accomplished if little Willie and his big brother playing leapfrog outside had not found it and naturally took it home with them, where their papa quickly confiscated it. To describe the various adventures of this fascinating photo in detail would spoil the fun that even the most hardened exhibitor is sure to get out of the picture. But we will tell you that in the course of the story the photo passed through the hands of four men, two boys, one idiot, a negress, a

clergyman, and two policemen, and is discovered and thrown away by three wives and one fiance. It eventually fell into the hands of a Bronx policeman.

He of course being an honest man took it to the station house, where the original soon appeared to explain it. But the desk sergeant was the happiest man, for he was the one who kept it for all time nailed above his desk.

"THE RED GIRL AND THE CHILD."—Dick Sutton, a cowboy, leaving his wife and little tot of a daughter at his cabin, rides off to a jollification that is taking place at the store that in those regions fills the part of saloon, postoffice and grocery. On arrival he is just in time to stop Bill Duggins, a cattle rustler, from bullying an Indian squaw. Bill, sore, swears he will be revenged and on his way to his camp meets Dick's little girl going to the spring to obtain some water. Seizing her in his arms he quietly approaches Dick's cabin and fastens on the door a note to the effect that he had taken the child away in return for Dick's smartness to him at the saloon. The wife shortly after finds the note and rides post haste to inform her husband. Accompanied by the grateful Indian woman and all others present, Dick starts in pursuit of the renegade, and they are rapidly closing on Bill and the little girl, when they come across the child's skirt on which has been scratched with blood "follow and I will kill the kid." Frightened for the child's safety they stop to consider, and finally the Indian girl disguises as a lad and starts off to try to get back Dick's daughter. She crawls quietly in the dark of the night up to Bill's camp, and taking the

LUBIN

LUBIN

A CHANGE OF HEART, Released Thursday, August 11th. Length about 970 feet

A splendid comedy with a novel plot played by the pick of the Lubin comedians.
One of those stories that get them talking.

Released Monday, August 15th — Length about 990 feet

THE DISTRICT ATTORNEY'S TRIUMPH

A thrilling dramatic story—tense, exciting and of sustained interest. The romantic girl wanted a hero for a husband and found him in the man whom she had rejected but a few days before. A stunner.

See Description Inside

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GAUMONT AND URBAN-ECLIPSE

Gaumont Releases of Tuesday, August 9
2 Subjects on 1 Reel, about 905 Feet

"THE WATER CURE" - - - - Comedy
As laughable as "A Seat in the Balcony."
Approx. length 488 feet.

"PICTURESQUE WATERS OF ITALY"
A Noble Scenic. Approx. length 417 feet.
(See above cut.)

Urban-Eclipse---Wednesday, August 10
Reel about 918 Feet

"THE SILENT WITNESS"
Rural Drama of about 540 feet.

"ON THE BANKS OF THE ZUYDER ZEE"
Travelogue about 378 feet.
Excellent Subject Matter.
(See above cut.)

Gaumont---Release Saturday, August 13
Reel about 985 Feet

"ENTOMBED ALIVE"
Balkan Drama, - - - About 880 feet.
(See cut below.)

"DRIFTS OF SNOW IN CHAMONIX VALE"
Scenic of about 105 feet.

Current Releases Fully Described on Another Page of this Paper

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child, ties it on her back in her native way and starts back. Bill and his party soon find out that the child has been snatched away from them and start in pursuit, and one of the most thrilling chases across western country ensues until at last the Indian woman hauls herself, with the child still on her back, hand over hand over a rope stretched across a wide and deep gully. On reaching safely the other side she turns and cutting the rope sends to the bottom her pursuers who had already started across. Ridden of them the rest is easy for the child of the plains and she returns the little girl safely to its distracted parents.

"OLIVER TWIST."—Oliver Twist, an orphan apprenticed in London to a master who ill treats him, runs away and is found wandering, famished and penniless by Bill Sykes and The Artful Dodger, two of London's holigans of that period. They take him to Fagin, the old Jew receiver of stolen property, who having provided him with a good meal, wants him to turn pickpocket and work for him. He is forced to start out with Sykes and the Dodger as instructors, and as a first lesson an old gentleman, Mr. Brownlow, is easily robbed of his watch by the Artful Dodger. Oliver had all the time objected to the crime but he is the one captured by Brownlow and arrested. A storekeeper, however, overhears the truth when the two culprits are conversing outside his store and hastens to court in time to free Oliver, who is adopted by Mr. Brownlow on hearing his sad story. Some months after, when sent on an errand by his benefactor, he is shot by Sykes for refusing to aid him and his companions in a robbery. Fagin and his gang are, however, soon after this captured and imprisoned, and on his recovery Oliver visits Fagin in jail and forgives him for the wrongs he tried to do him.

EDISON FILMS

August 16th, 1910

HIS NEW FAMILY

By ROY NORTON

A wonderfully beautiful story. Upon the death of his mother a delicate but manly French boy is shipped to a Western mining camp only to find that his father who had emigrated previously has just been killed in an accident. The ensuing story is a beautiful blending of pathos and humor of which Mr. Norton is such a master and one of the best by him.

Approximate Length, 1000 feet.

August 19th, 1910

How The Squire Was Captured

The squire smitten with a pretty girl, finally, when he couldn't get her, has to take the maiden aunt. A charming comedy full of laughable situations.

Bumptious Takes Up Automobiling

The latest and funniest adventures of our stout friend, Jones. You simply *must not* miss this picture. Some very effective trick work is used to add to the trouble and the automobile does things that mortal man could hardly conceive.

On one reel, Total Length, 1000 feet.

Don't Fail to Book "LOVE AND THE LAW" Adapted from David Copperfield, By Chas. Dickens—Released August 23

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"FORGIVEN."—James Bartlett, pastor of the Vine Hill Church, meets and falls in love with Helen Mason, one of the parishers—oblivious of the early history of the Mason family. He is happy in the interest of his work—a devoted wife and a home made cheerful by an angel child who proves the tie that binds. The pastor's spinster sister, whose home is with him, finds ample time to offer suggestions and advice through her evident dislike to Helen.

In the early 80's John Mason was convicted of a crime and for ten years had languished behind prison bars, when one day he made his escape and found his way to the home of the minister for protection. Helen, fearful that her husband would become aware of the blight hanging over the family, gives him money, which was church funds, left in her keeping. Her only impulse was to save her good name and help her brother to safety.

The husband sees their parting and forms a hasty conclusion—turns her from his door. With a breaking heart and a guarded secret in her bosom, she turns toward the cruel world, guided by the all-seeing power and her womanly instinct for the good and pure. During all this time she is persecuted by Jim Wilson, under threat of exposure, until life almost becomes a burden. In fleeing his unwelcome attention, she seeks refuge in the church, only to be pursued—her flight to the belfry and miraculous escape by the bell rope. She sees one evening through the lighted window her husband and little girl sitting in the pastor's study. She is so unnerved and broken-hearted that she faints and her fall attracts the spinster sister, who had just entered the room. She at once goes to her assistance and carries her within the house, bringing her face to face with all that was once life and happiness. The Sister of Charity arrives with a death-bed confession from the brother that he alone was to blame—that he had forced his sister to give him the money and to keep his secret. A new light comes to the home. Mother father and daughter, in one fond embrace, begin life anew and only sunshine and happiness shrouds the little Vine Hill church.

"LOST IN THE SOUDAN."—Selig unhesitatingly announces "Lost in the Soudan," as one of the most thrilling and inspiring stories ever told in a thousand-foot picture film. Captain Iris and Lieutenant Payne—brother officers in the British army—are commanded to report for duty in the Soudan. Hasty preparations are made and the two young soldiers, with their escort, begin their weary march across the hot desert sands. They finally reach an oasis, where a halt is made and the long line of soldiers with their camels and horses are given an opportunity for a brief rest. A quarrel ensues between the two officers and the Lieutenant is struck down suddenly. Through the treachery of their Arab guide the camp is attacked, their horses and camels stolen and the soldiers are massacred by a hundred murderous savages of the desert. Believing the Captain to be the only survivor, the Arabs take him captive to their stronghold in the hills.

Years elapse. A caravan is seen slowly winding its way across the desert. It is part of Kitchener's victorious army passing over the Soudan. A strange creature is seen in the immediate foreground, a snake is crawling along the sands, the being raises his cudgel and is about to kill the snake when he espies the caravan coming towards him and immediately bounds away in fright. He is pursued by the soldiers, who bring him to bay in his cave on the hillside.

After a desperate fight the soldiers bring him out into the sunlight and find that he is a white man—one of their own race, but stark, raving mad. Hanging to the tattered rags upon his back is a button of the British Army. Was the poor, wild raving creature once a British officer? The flag is fetched and placed before him. He sees it and pauses in his wild fear. Wildly he clutches the banner. The soldiers stand in breathless expectancy. Slowly he looks from one to the other. Something from the hazy past comes to him. Gradually he remembers—he was once one of them. The soldiers at last reach their home post. The desert has been robbed of its prey. The lost comrade has been brought back to life and love and civilization—but who is he? The denouement is happy and startling and brings to a finish one of the best pictures ever made under the "Diamond S" trademark.

VITAGRAPH CO.

"THE DEATH OF MICHAEL GRADY."—Wurra! Wurra! says Mike, as he places his hands to his stomach to accentuate the intense pain he is suffering in that part of his anotomy as he pursues his way homeward, explaining to his neighbors, whom he meets, "he feels that sick he could die." Poor man!" say the neighbors. "The saints be praised! It's a doctor you should see, and not be thinking of an undertaker."

Reaching his home, Mrs. Grady hustles Mike into bed, gives him a good horn of whisky and goes about her affairs, keeping a close eye and ear on her husband to keep tabs on his condition. The neighbors, glad to gossip and not slow to exaggerate, tell of Grady's sickness and how he was that bad that he felt the chill of death creeping over him. "A fine man is Mike, and Mrs. Mike too young to be a widdy, while Mike had such a good paying job." Mike lies moaning and groaning in his bed, underneath the window. His lamentations can be plainly heard by his sympathetic friends who chance to be passing the house, and when they are met by other friends who tell them about Grady's sickness they immediately add their acquired knowledge to the severity of the case until there is little hope in their minds for Mike's sojourn among them.

Mrs. Grady in the course of her household duties is arranging an Irish stew and sets about peeling some onions, which make her eyes water, and she is obliged to relieve them occasionally by wiping her eyes with her apron, and when she is through with the onions she stands up and again applies her apron with renewed vigor to her suffering orbs. Two of her

neighbors, who are appointed a delegation to inquire about Mike's condition, are just about entering the house, and getting a glimpse of Mrs. Grady weeping onion tears and wiping her eyes, immediately come to the conclusion that Mike is dead, and they must lose no time in attending to the obsequies. They hurry to the undertaker, florist and monument builder, and make all the necessary arrangements for the funeral.

Mike, relieved of his pain, is now sleeping a sound sleep. His wife, feeling satisfied that he is all right, goes out to do a little shopping. She no sooner leaves the house when the undertaker places a crepe on the door, and the mourning friends enter the house to "wake" the dead, taking possession of the parlor and asking themselves "Why did he die?" A different scene is witnessed on the outside of the house when

Mrs. Grady returns and sees the sign of mourning on the door. She falls in a heap and thinks her Mike has taken a sudden turn and succumbed to the inevitable.

Recovering herself sufficiently to enter the house, she is ushered into the parlor and surrounded by the assembled wailers. Their noise and wails awakes Mike, and he sits up in bed, listens, jumps to the floor and makes his way, in his long nightgown, into the parlor before the assembled friends, who mistake him for a ghost and hurriedly run pell-mell from the room.

Mrs. Grady looks up between her sobs, and when she satisfies herself that Mike still lives she throws herself into his outstretched arms, and together they shed tears of joy. The too-previous friends regain their senses, and one by one they re-enter the room and congratulate Grady that he is not a corpse and Mrs. Grady that she isn't a "widdy."

"MRS. BARRINGTON'S HOUSE PARTY."—All the world loves a lover, and never gets tired of a good love story; and this is a very good one, with a strange complication of affairs, which is happily set right at the proper time with a very happy ending. A young man and woman (they are necessary, of course), are in love with each other (quite natural). The young man asks the young lady's father for his daughter. The father refuses to listen to his request, and even turns a deaf ear to her pleadings for his consent.

The young folks, with the assistance of a friend, elope, get married, and keep their wedding a secret until the lady is invited to spend a "week end" at Mrs. Barrington's to participate in the house party she is giving. The young wife manages to get Mrs. Barrington to invite her husband. Mrs. Barington is fond of lionizing and always pleased to distinguish herself in match-making.

She readily sends the young man an invitation, and when he arrives she gives him a room next to and connecting with his wife's room. Everything is arranged just to their liking, and whenever they meet in the hall they act in the usual way with newly mar-

ried couples—very affectionately. One evening they meet on the balcony of the house and lovingly converse and embrace. An old busybody who is sitting at one of the windows observes them, and, ever ready to create gossip and scandal, tells Mrs. Barrington, who decides to approach her guest and ask her what it all means.

While dressing for dinner the young woman finds it impossible to properly place a pin in the back of her dress and calls on her husband in the next room, through the connecting door, and just as he has finished the pinning Mrs. Barrington knocks at the outer door of the room. The wife hurriedly pushes her husband through the intervening door and, as she closes it, her dress is caught. Mrs. Barrington enters, and as the young woman advances to greet her hostess she finds her dress held by the door. Mrs. Barrington sees her predicament and accuses her of abusing the hospitality of her home and violating common decency.

At this point the husband comes from his room and explains that they are man and wife, shows Mrs. Barrington their wedding ring and places it on his wife's finger. Mrs. Barrington is delighted, and agrees to go to the young lady's father and intercede for his recognition and blessing. They all go to the father's home and win his entire approval, and at the same time Mrs. Barrington wins the father's heart and hand.

"THE TURN OF THE BALANCE."—Hotel life is always punctuated with new and interesting arrivals. In this instance there is a man in the case as well as a woman. They are both young and have a mutual love. The young girl is stopping at a fashionable hotel with her father when the young man appears as one of the guests. After becoming acquainted the young people pass much of their time together, and, strange to say, they do not become acquainted in the usual way.

This is the way: The young lady is playing golf and the young fellow is walking across the links when she drives a ball straight ahead, which lands with considerable force on the eye of the young man. She becomes alarmed and runs to his assistance, bathing his eye by dipping her handkerchief into the lake and applying it to his injured optic.

ESSANAY FILMS

ONE GOOD THING AFTER ANOTHER

Release of Wednesday, Aug. 10.

COMEDY

"Up-to-Date Servants"
(About 827 ft.)
A comedy with a pretty sentiment and many humorous situations, pictured in perfect photography.

"Feeding Seals at Catalina Island"
(About 170 ft.)
An interesting short travel picture showing a party of tourists feeding the tame seals at Catalina Island. A good subject.

TRAVEL

Get the Poster

WESTERN

Release of Saturday, Aug. 13

"The Girl on Triple X"

(Length, approx. 950 ft.)

A story of gripping interest, with thrilling situations, excitement, action. It's the kind of picture that delights your crowds. **Book it.**

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BERLIN
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They walk home together and she introduces him to her father, and the young man intimates to the old gentleman a desire to pay court to his daughter. The father objects on general principles or disposition,

but his distemper doesn't seem to interfere with the getting together of the young folks.

On one of their strolls around the lake they see the girl's father boyishly paddling a canoe, and at a second glance see the canoe upset and the occupant fall into the water. The young man plunges into the water and saves the girl's father, who, when he recognizes his daughter's beau, expresses his gratitude and his desire to renew their acquaintance, and at the same time gives him permission to call on his daughter.

The young man, who is a stock broker, is suddenly called to the city by the fluctuating market, and finds when he reaches his business that it has gone from bad to worse until ruin seems to be the end. In a hopeless state of mind he is contemplating suicide, places a revolver at his head, and is only prevented from destroying himself by the ringing of the telephone bell.

He receives a message from the young girl whom he met at the hotel asking him to call and see her. He goes, and she tells him she will consent to marry him. He tells her of his failure in business and that he is in no financial position to marry her. She tells him that love will find a way to secure a livelihood, but riches can never purchase true love. The young man is filled with new life and ambition, declares that while he has lost wealth he is made rich indeed by her love.

BIOGRAPH CO.

"THE HOUSE WITH CLOSED SHUTTERS."—What a contemptible type of human animal is the coward. He is totally devoid of all the elements that go to make up a man. Charles Randolph was one such as this, bombastic and haughty, but with no real courage, and what was worse, a heavy drinker. He, his sister Agnes and mother were the only survivors of an old and distinguished fighting family. Agnes is high-spirited and lovable, and at the beginning of the Civil War Charles is carried away by the enthusiasm, and urged by Agnes, procures a commission in the Confederate service and is assigned to General Lee's staff. Members of the same regiment are Lieutenants Wheeler and Carter, both good natured rivals for the hand of Agnes. The story opens with the departure of the boys with their regiment for General Lee's headquarters, taking with them a large Confederate flag which Agnes had just completed. In Lee's tent Charles is given sealed dispatches and launched on a most important mission. It is a perilous undertaking and during the course of the journey he becomes panic-stricken with fear, and drinks heavily hoping to revive his waning courage. Completely overcome, he dashes madly toward his own house, where he seeks to hide himself. Here he becomes very drunk, and Agnes and the mother are horrified at the awful disgrace that threatens the family name. With sudden impulse Agnes decides to don Charles' uniform and proceed on the mission in his stead, to return in time that he, when sober, may go back to report to General Lee the result. She makes the perilous journey and delivers the dispatch, but on the return she is caught in the battle's maelstrom with her horse shot down. She becomes imbued with the spirit of the conflict and rushing into the very vortex fights as Charles never could have. In the retreat the flag is in danger of capture and Agnes (leaping over the breastworks, seizes it only to be shot down by a shell. No one has suspected that the gallant soldier was other than Charles, and news is sent to the Randolph homestead of his death. At the reception of this information, Charles realizes what a contemptible dog he is, and the mother, fully appreciating the awful disgrace the exposition of it would be, commands that Charles remain forever where he is for the good of the family name, that the world may not know his sister died protecting a coward. The shutters are closed and barred and all is mysterious and gloomy. At the close of the war the young suitors return, but are told that Agnes is not to be seen, being crazed from grief over her brother's death. Year and year it continues the same, the constant suitors, growing old, leave their floral tribute at the door. Inside the darkened rooms Charles goes through the bitter years from youth to old age paying the price of his cowardice until death mercifully releases him.

"A SALUTARY LESSON."—God's greatest gift to the home is the child, and how often is it scantily appreciated. In this Biograph story is shown the result of this lack of attention toward the child which almost reached a fatal culmination. Mrs. Randall is strongly addicted to the reading of cheap novels, so much so that she has little time for anything in the nature of domestic duties. The care of her ten year old little girl is especially odious. Living in their seashore cottage, the little one begs her mamma to take her to the beach, but mamma petulantly tells the child not to bother her. The father enters at this moment and more to shame the mother than anything else, takes the child for a stroll on the beach. They have hardly departed when the minister calls and Mrs. Randall sets about to do her utmost to entertain him. While on the beach, Mr. Randall meets a very fascinating and flirtatious young lady, and in a spirit of daring reciprocates her attention. The poor child is now left to its own devices to amuse itself. So, neglected, she wanders across the strand to a distant quiet bay. This portion of the resort is entirely deserted and the child mounts a rock far inland on which she sits to rest. The journey has fatigued her, and overcome by drowsiness she dozes off to sleep. Meanwhile her careless indifferent parents are pursuing the bent of their own inclinations unmindful of what danger their child may be in. Some time has elapsed and the tide turning, we find the rock on which the child sleeps completely surrounded by water which is still rising until it reaches her, waking her up. There she is marooned on the rock, with no help in sight. Her protracted absence arouses alarm and a search is started, but in vain, until a life-saver strolling this distant beach hears a feeble cry. Looking in the direction from whence it came he espies a small dark object far out from land. This proves to be the child's head which now alone remains above the surface. He swims to her rescue, and carries her to her distracted parents, who have by this time been taught a bitter lesson as to what their careless indifference resulted in.

EDISON MFG. CO.

"THE LADY AND THE BURGLAR."—Professor Blackburn is an eminent lecturer, a man well past middle age. He has married a beautiful and charming young woman of whom he is deeply enamored. No clouds mar the Professor's marital happiness. The young wife is very fond of the Professor, but he is so engrossed in his studies and the preparation of lectures on Egyptian hieroglyphics that he does not respond sufficiently to the ardent devotion of his wife. Mrs. Blackburn is constantly importuned by a previous suitor whom she had rejected and though she declines at all times to listen to the handsome Lothario, she refrains from telling her husband anything about his advances.

An automobile accident happens one day which has a great effect upon the domestic affairs of the Blackburns. A little girl is badly injured in the accident and Mrs. Blackburn picks her up and carries her to the child's home. There she meets the father of the child, a man of poor circumstances, whose appearance would indicate that he is of the lower strata of life. Mrs. Blackburn places the child upon the little cot in her room and sends one of the neighbors for a doctor and a nurse. When they arrive she makes arrangements with them for the care of the child, and instructs them to leave nothing undone for the comfort and welfare of the little one. For this she receives the gratitude of the father, who is deeply impressed by the kind act of this beautiful "Lady Bountiful."

We now go back to the Blackburns. One day Mrs. Blackburn is waiting in the park for her husband to come along, when Ainsley, the rejected suitor, passes, sees her and accosts her. The Professor coming to the place of meeting, sees his wife in conversation with a handsome stranger, and for the first time in their married life jealous finds a place in his heart. Mrs. Blackburn does not tell the Professor who the handsome stranger, is fearing to arouse the very sentiment which has, unknown to her, begun to tear the Professor's heart. The suspicions of the Professor are deepened when on entering the parlor one day he finds Mrs. Blackburn hastily concealing between the pages of a book a letter which she has just received. He asks her what is in the letter and she hesitatingly says that it is from a friend. As a matter of fact, the letter is from Ainsley, announcing that he will take the first opportunity of calling

when the Professor is not at home. Mrs. Blackburn is angered at the reception of this letter, but does does not tell the Professor anything about it.

While the Professor's mind is tossed between varied emotions of love and jealousy he receives a call to deliver a lecture out of town. Hastily gathering some data and books, he bids Mrs. Blackburn goodbye. It is evening and as the Professor leaves his beautiful home we see a rough-looking character, none other than the man whose child was befriended by Mrs. Blackburn, watch him as he walks away. The man's attitude indicates that he intends to burglarize the house, and such proves to be the case. He steals around the back way and enters the rear window. While Dykes, the burglar, is filling his sack with the silverware in the dining room another visitor calls. The butler is presenting the caller's card to Mrs. Blackburn, when the latter, who proves to be Robert Ainsley, is seen to enter the room unannounced. He is clever at passing off the intrusion, and tries to make love to Mrs. Blackburn. She repels his advances and asks him to leave the house. He laughs at her, and refuses to go.

While this scene is going on the Professor, who has forgotten a couple of books which are necessary in the delivery of his lecture, returns to the house, enters the library and hears some discussion going on in the other room. His jealous mind immediately forms the conclusion that Mrs. Blackburn is untrue to him. While the Professor is trying to fathom the difficulty in the library we now watch Dykes, who is leaving the dining room and entering the parlor. He is on the scene when Mrs. Blackburn and Ainsley are in a heated discussion, and when he recognizes Mrs. Blackburn he tries to help her out of the dilemma. When the Professor drops a book in his excitement in the next room Mrs. Blackburn realizes that her husband is at home and tries to get Ainsley away. She is afraid of his stepping into the hallway for fear that he would meet the Professor, and she is afraid of telling the Professor of his presence for fear that he might be unjustifiably jealous.

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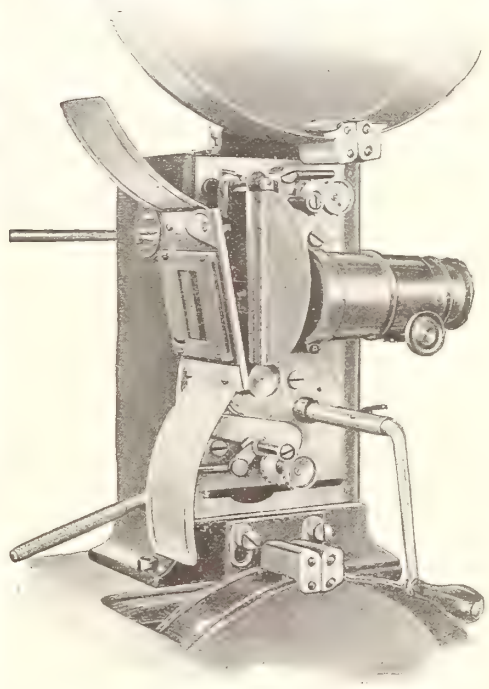

Notice the peculiar construction of film gate. Hinged at bottom, it applies even tension to both perforated edges of the film.

Edengraph Manufacturing Co.

GEORGE KLEINE, Pres.

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NEW YORK

Write for list of Selling Agents and Complete Illustrated Catalogue.

She is in a quandary what to do, when Dykes, the burglar, steps forward, places his gun to the breast of the undesirable Ainsley and tells him to leave the house in the manner that he (Dykes) entered. This Ainsley does. Telling Mrs. Blackburn to trust him, Dykes places his pistol on a chair and pretends to take the necklace from her throat. The Professor enters and is surprised at not finding what he expected. He quickly rushes to his wife's aid. Seizing the revolver he forces Dykes to throw up his hands. The Professor backs toward the telephone on the table. Mrs. Blackburn now realizes that the man who has saved her is going to be captured. Her quick wit saves the situation. By a clever ruse she effects the escape of Dykes. This is not a great worry to the Professor, for the fact that his jealousy was unfounded is the paramount consideration with him. A happy ending follows, the action of which is most convincing and splendidly characterized by those involved in the scene.

The story of this film is splendidly sustained from

start to finish, and the picture is up to the usual high Edison standard.

"THE ATTACK ON THE MILL."—On the left bank of the Moselle River in France there once stood the old, picturesque mill of Merlier. It is just such a spot as this that painters rave over, to which poets love to lend their choicest fancies, which writers describe with rapture, and alas! around which fate often plays her saddest tragedies. War never marches its iron wheels across a lovely bit of landscape but what it leaves its mark of human suffering behind. The main issue is too great for the world to stop to note the little tragedies that strew the path of the

marching legion. It is only when such master writers as Zola pause and mediate over the great little tragic events strewn beside the larger issue that the world gets a glimpse of the true horror and misery of war. It is just such an event that Emile Zola has made into a masterpiece of literature, and which the Edison Company has translated into black and white upon a field of canvas which fades now and then into the soft, pale blue of night revealing magnificent scenes of falling waters and moonlit rivers. Few pictures have had such gorgeous stage settings and such picturesque backgrounds as Edison's latest silent drama, "The Attack on the Mill."

First, the eye is introduced to the old mill itself, with a gay betrothal party in progress, and laughter and merriment on all sides. Suddenly the laughter is hushed by the martial tread of feet, and the smile of joy fades from the two young lovers' faces as the French soldiers march into the courtyard and prepare to defend the mill against the oncoming attack of the German army. The mild summer afternoon has but halfway run its course towards its western home when a wounded outpost comes staggering into the courtyard with the news of the advancing German army stamped upon his blood-stained forehead. Suddenly the courtyard is filled with the smoke of battle, and we know that the long-expected attack is on. In one of the rooms of the ancient mill old Merlier, his daughter and young Dominique her lover, are huddled close together in mute terror and humble submission, while behind the barricaded windows of the room kneel powdered and bloodstained French soldiers, sullenly resisting the leaden onslaught of the Germans from without. Neither old Merlier nor Dominique takes any interest in the conflict save that of terror, fear, wondering when it will all be over and dreading the result.

A leaden messenger of war has rudely kissed the brow of Dominique's sweetheart, and slowly the red blood trickles down her cheek. Dominique sees it, and a savage impulse of defense leaps into his brain. He hurls one of the soldiers aside and, seizing his gun, smashes the window frame and stands there loading and firing with the determination that each shot shall reach the heart of a German soldier and teach him to remember that the woman whom Dominique loves is more precious to him than a thousand other lives. At sunset the French decide that to defend the mill any longer would be useless, and a hasty retreat is ordered, but Dominique does not hear them. The red stream of blood on his sweetheart's forehead is all that he can think of, and so he continues to load and fire until suddenly he is confronted by the German Captain and his officers, and into his ears are read these words:

"Any citizen of France bearing arms against the German army, not clothed in French military uniform, will be treated as a spy and shot without court-martial."

He feels the warm, soft arms of his sweetheart around his neck, and then he is marched away to be locked in a room till the Germans have time to end his life in the morning. Upstairs in the room above him old Merlier's daughter stands listening. She is thinking and thinking of the coming dawn. Silently she goes to the window and opens the inner shutters. The soft moonlight steals into the room. She decides to crawl down the ivy-covered wall to her lover below. Unfastening the window of her room with an old knife, she crawls down to the window below and knocks. Soon the two lovers are in each other's arms. After much pleading Dominique agrees to try to escape for her sake. They steal to the window. On the opposite shore by the great water falls can be seen the German sentinel passing back and forth in the moonlight, with his rifle on his shoulder. Dominique is unarmed. Slowly the girl takes from her bosom the knife and finally stretches it towards him. The lovers look into each other's eyes and they understand one another. Dominique takes the knife and prepares to leave.

An hour later and the head of a man appears above the rocks on the bank of the opposite shore just behind the waiting sentinel. A stone falls into the river—a muttered cry and the two men are locked in each other's arms in a terrific struggle. A knife gleams in the moonlight, and slowly the sentinel sinks to the ground, while young Dominique stands staring down at him. The alarm of Domininque's escape is given in the morning, and the body of the dead sentinel is brought before the commanding officer, together with the knife that was found beside him. Old Merlier realizes by his daughter's looks of terror and cry of fear that she is guilty of young Dominique's escape, and he takes the blame upon himself to shield her from the guilt. The commanding officer is relentless in his determination to capture young Dominique, and gives Merlier the opportunity of finding him and bringing him back in order to save his own life. This, of course, the old man refuses to do, knowing what it would mean to two young lives. But his daughter learns the fact and seeks out Dominique in his hiding place. There she is forced to tell the man she loves that his life is the price of her father's.

The hour of execution has arrived, and old Merlier stands waiting for his doom, when young Dominique and his sweetheart return only to find that she has failed to save either one of their lives, as the Commander decides to make both pay the penalty of the crime. But the fate of war often changes with the passing moment, and it is thus that the ultimate close of the picture gives the audience a thrill of joy and surprise that were well to leave untold. The Edison Company has surrounded this picture with a lavish production, and the photographic quality, acting and costumes are all that could possibly be desired for such a masterpiece of literature as Emile Zola's "Attack on the Mill."

KALEM CO.

"THE CALL OF THE BLOOD."—"The Call of the Blood" is the title of the latest Kalem Indian production. It is characterized with the same attention to detail that has made the others of this series so successful, and the story in this production, as all other Kalem Indian films, is founded on an historic fact.

During an Indian tribe's warfare the little daughter of one of the chiefs who has fled in the panic with the other children becomes lost and strays into the path of a pioneer family. The pioneers have just buried their only little child at the side of the trail and their hearts go out to the miserable Indian girl, who timidly approaches them for protection. They take care of her and bring her up as their own, and the girl becomes in training and dress like one of her white sisters. There comes a time, however, when a young white man falls in love with her, and her foster parents consider it their duty to tell both the girl and the young man the story of her origin. The girl's first impulse is a desire to see something of her people, and her father and her lover reluctantly consent to accompany her in a search for the tribe from which she originated. Thinking that her long life among the whites will cause her to revolt when she sees the poverty and hardship of her own people, it turns out that "The Call of the Blood" is too strong, for when the tribe is finally located the young squaw completely forgets her foster father and her white lover, and takes up with a young buck, whose squaw she becomes in spite of the argument and protestations of her white friends.

The picture is a primitive problem play of the strongest type, and is a most important study in American ethnology.

KALEM SUBJECT: "CALL OF THE BLOOD."

"THE BORROWED BABY."—In order to better balance their line, the Kalem producers have been working of late on comedy ideas, and it is promised that good comedy subjects will from now on be a regular part of the Kalem product. The first of the new series is called "The Borrowed Baby," and is announced for Wednesday, Aug. 10. The theme is a variation of the popular "Lost Child" idea, and embodies many original and highly ludicrous situations.

The mixup all starts from the decision of the Bugleville Dramatic Society to produce an amateur play. The cast calls for a baby. They believing it necessary to have the real baby at rehearsal, one of the girls volunteers to go to the home of a friend and borrow one. The friend happens to be out at the time, but a note which is left on the table explaining the situation blows out of the window. There is first shown the experience of the baby in the hands of the amateur dramatic society, and then the sensation when the mother reaches home and discovers that the baby is gone. The village constable is called in and the house is ransacked without results. In the meantime, however, the rehearsal is ended and the company proceed to the baby's home. The leading man is detailed to take the baby in. Of course he falls into the hands of the constable, who thinks he is a kidnapper, and the picture ends in a scream of laughter, with every one trying to explain.

MEXICO WILL SEE FIGHT FILMS.

There is no fear of race rioting in Mexico City, over the Johnson-Jeffries contest pictures, and the Mexican sports will not be denied the pleasure and sport of seeing them. Every true Mexican, who can stand for a bull fight and not have his temper aroused can stand seeing so tame a sport as a boxing match.

Governor Landsay Escauden of the Federal District, says he will not interfere with an attempt to stop the fight films. "Happily," he said, "we have no negro question here."

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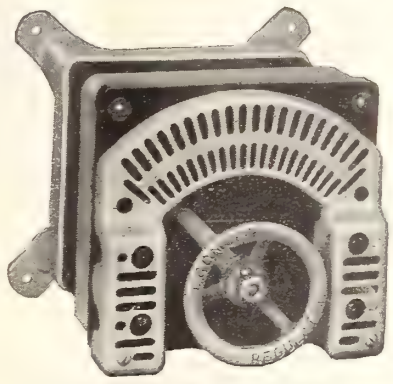

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ELECTRIC APPLIANCE COMPANY

DALLAS
NEW ORLEANS

GREAT INTEREST IN ESSANAY CONTEST.

Many Letters from Exhibitors Endorse the Plan—Hundreds of Answers Have Been Received.

The Essanay Company's "new name" contest, in which they offer a prize of $100 for a new name for "moving picture show," has aroused no little interest among the exhibitors and hundreds of answers are being received by the Essanay Contest Editor, who is confident that the contest will be a success. Letters to the Essanay Company from exhibitors all over the country voice a hearty endorsement of the Essanay's plan and suggest that the theatres should be permitted to advertise the terms of the contest to their patrons.

The Smith Brothers, Menomonie, Wis., write: "We understand you are running a contest for a new name for the picture houses, and we think it a fine plan.

"Is the contest open to picture patrons and would there be any objections if we advertised in the local papers to the effect: 'any patron of the Grand Theatre can enter the contest for the $100 word as given by the Essanay Film Mfg. Co. For further information call at the box office, etc.' In this way we would create an interest in the contest and it would make a fine ad. for us."

Another exhibitor in Jersey City, N. J., has offered $100 for a new name for moving picture show to the patrons of three Jersey City theatres. He proposes to advertise in all the local papers, to posterize his lobby, and to make announcements on his screen. He has requested the Essanay Company to be the judge of the contest.

Hundreds of names have been received by the Essanay Company up to date.

"We will certainly find a suitable name from the hundreds of really excellent suggestions we are receiving," said the Essanay Contest Editor. It is evident that the majority have caught the right idea and their contributions bear evidence of thoughtful study and earnest endeavor. Some of them define their words and show the reasons for their invention. One contributor submits the following: "Pantagraph: A definition name covering the musical and pictorial and dramatic features of the five-cent theatre. Pan, Greek God of pastoral music. Pan, Greek root word of pantomime, panorama, etc. Graph, already adopted by the film profession and understood by the public."

Here is another:

"Panoptican."

Etymologically correct. Of Greek origin, like the word "Hippodrome"—definition Century Dictionary and Cyclopedia.

"An exhibition room for novelties, etc."

There are many other words which are just as appropriate and which show just as much real study on the part of their contributors.

In the next issue of the Essanay Guide the Essanay Company will insert a poster for the lobbies of the theatres, with other press matter which should prove of interest to the patrons of the theatres. This Guide will reach the exhibitor about ten days before the close of the contest a long enough period to sustain the interest.

For those who are not informed of the terms of the contest here they are in brief:

One Hundred Dollars are offered for a new name for "moving picture show," "five-cent theatre," or "nickelodeon."

Write the name you choose on the back of envelope, enclose in the envelope your name and address and address it to the Essanay Contest Editor.

The contest is open to all and will close Sept. 1st, when the judges will examine the contributions and make their selections.

Contributions should be addressed to Contest Editor, Essanay Film Mfg. Co., 435 N. Clark street, Chicago.

PLAZA READY SEPTEMBER 1.

Springfield's New House Will Be a Model Theatre for Pictures and Vaudeville.

The Plaza, the newest motion picture theatre, to be erected in Springfield, Mass., is expected to be completed within the next few weeks. If all goes well the house will be dedicated to the public Sept. 1. The house is one of a chain owned and operated by the Goldstein Amusement Company, which has houses in Westfield, Holyoke, Exeter and other cities throughout New England.

The Plaza is in Taylor street, near Main street, right in the center of the city. The structure it occupies is practically being rebuilt. The main entrance will be about 20 feet wide, at one side being the box office and the other being the balcony entrance. Immediately inside, at either side of the grand entrance, are retiring rooms for the men and women. The seating capacity—boxes, orchestra and balcony—is 1,000 persons. The chairs are of solid metal framework, upholstered in green leather. The side walls as well as the metal ceiling will be painted and so finished as to blend with the green trimmings of the house. The operating room will be of the most improved style—being noiseless and fireproof in every respect. The room will also be large and airy, thus giving the operators plenty of room to get around in. The house will be thoroughly ventilated.

Only pictures of the latest subjects will be shown, while the vaudeville will be first class. The pictures will be changed every day and the vaudeville program twice a week.

NEW MANAGER FOR AIRDOME.

Wm. Drollinger, of Vincennes, Ind., who has been managing the Airdome for the past two months, has also been made manager of the new theatre.

Mr. Drollinger is well known in the theatrical profession and knows how to get prestige for a new house. While the new house will run a first-class stock, motion pictures will also be used between the acts.

NEW AIRDROME FOR PHOENIX.

John T. Vance, of Phoenix, Ariz., has rented two vacant lots in the heart of the city, and is now erecting an airdrome that will seat about 1,000 persons.

Mr. Vance came to Phoenix, from Mesa, where he has successfully carried on the same business. He expects to give his patrons the best there is in the picture line.

ANOTHER NEW ONE FOR BALTIMORE.

A new motion picture and vaudeville theatre will soon be erected at 1105 and 1107 North Broadway, Baltimore, Md. The plans of the architects have already been accepted by the owners who are greatly pleased with them.

The front of the building will be of ornamental metal, decorated with vari-colored electric lights, and the interior will have a large seating capacity. The structure will be one story and will cost about $8,000.

TRADE MARK

American Productions

Released August 10th.

Her Photograph

One of those screaming American comedies, full of fun and sure to interest.

Released August 12th.

The Red Girl and the Child

A Western drama of the right kind, with plenty of exciting situations and full of ginger and snap.

Released August 17th.

A Cheyenne Brave

An Indian film that is a classic. Not a white man, woman or child in it. There is a great chase by fifteen canoes through most beautiful waters.

RELEASED AUGUST 24th

THE TROUBLES OF A POLICEMAN

It is a shame to see what the boys did to Officer McGinnis when he interfered with their crap game. This will be a great hit.

NEW YORK
41 West 25th St.

PATHÉ FRÈRES

CHICAGO
35 Randolph St.

GET YOUR BIDS IN NOW

FOR EXCLUSIVE STATE RIGHTS FOR THE

JOHNSON-JEFFRIES CONTEST PICTURES

Held at Reno, Nev., July 4th, 1910

Greatest Boxing Exhibition Ever Held. Greatest Motion Pictures Ever Taken, Showing 15 Complete Rounds with Knockout. All bids must be accompanied by certified check for 10 per cent. of amount bid.

Address **J. & J. CO., 10 Fifth Avenue, Cor. 8th St., New York City**

SOMETHING TO PRINT

Ask Your Local Editor to Give Space in His Paper to This Story.

"A great ado" is made over the prospective exhibition of moving pictures representing the fight between Jack Johnson and James Jeffries for the boxing championship of the world at Reno, Nevada, on the Fourth of July.

According to reports, the pictures of this fight are to be made the main pretext to injure an industry that promises far greater benefits than the fanatical agitators and jealous opponents who are instigating this clamor and persecution are capable of bringing about.

After nearly forty years, connection with the press, during which time I have had an abundance of proof that the great leaders in the newspaper field are sincere in their asservation that they offer "a fair field and no favor," I do not hesitate to ask for space enough to make a statement that will help fair-minded men to a rational conclusion as to the right of rabid reformers to cause trouble and immense loss without further warrant than bare assertion based on distorted and grossly exaggerated reports of evil-being, and further, to be wrought by the exhibition of a series of pictures that show what a man can do with the weapons nature gave him, instead of using the coward's knife or pistol.

During the past ten years the moving picture industry has developed from its crude experimental stage as a cheap amusement for the populace into a form of entertainment that appeals to the most intelligent classes of people in all civilized countries.

In its vast diversity of attractive features, the taste of a vast majority is fully satisfied and the bearer of the slender purse is able to enjoy himself on equal terms with the rich set.

Like every other great innovation that threatens to diminish the power and revenue of established institutions, the moving picture was bound to meet with violent opposition by jealous, greedy and fanatical opponents; but notwithstanding all the obstacles put in its way, the moving picture is firmly established as the dominant entertainment of the masses.

The cause for the rapid and tremendous expansion of the moving picture industry is obvious. A man can take his entire family to such an entertainment for the price of one seat in the gallery of a "regular" theatre. Thousands upon thousands of men who have spent their leisure hours and money in saloons and gambling houses, whom the reformers could not bring to a realization of their wrongdoing, now find it more profitable and agreeable to spend their spare time and money in the "picture houses" with their wives and children.

The usual program of pictures presented at all the moving picture theatres of the better class consists of three reels of one thousand feet of film each; one reel a "drama," the second a "scenic" or purely educational series of pictures, and the third a "comedy."

Whoever will take the trouble to investigate the moving picture theatre without prejudice, and talk with many of its most intelligent regular patrons, as I have done, for the purpose of ascertaining the truth as to its influence, will be greatly surprised at the indisputable good done by the viciously lampooned industry.

The dramatic part frequently is a religious subject, which is far more impressive and inspiring than the preponderance of sermons heard. Or it may be a historical production that gives a much better conception of a race of men, or of events and the customs of a period that is fixed in the mind by the forced cramming of any text. Or it may be scenes that arouse patriotism; a more chivalric spirit among men who have found no such emulation in their earlier environment. Other of these dramas depict social conditions, true to life, that impress one strongly that evildoing is an error that sooner or later leads to misery and a disastrous end, while good impulses and noble deeds bring happiness and other rewards.

The so-called "regular stage" at various times has claimed to exercise a salubrious moral influence; but in view of the long vogue of its devotion to adulterous filth, even its most partial supporters have not had temerity enough to continue that pretension.

More good, wholesome plays that teach the advantage of praiseworthy moral conduct have been shown on the traduced screen during the past two years than have been seen on the "regular" stage in half a century. Taking the "scenic," "industrial," and "educational" films as a group, there is no gainsaying the fact that they impart a general knowledge for a few nickels that would cost many dollars and many days of study to acquire, let alone such expenditure as would be entailed for personal observation. In this group we find marvels of nature, otherwise accessible only to the adventurer of unlimited means. We see achievements of men so stupendous that no description or ordinary picturing would avail to give even a faint conception therof. The famous show places of the world, that the very small minority alone have hitherto been privileged to admire, are brought before our eyes for a nickel or a dime, expanding our knowledge of the world and its strange inhabitants, both human and animal, as nothing else would enable us to grasp the reality of its vast and incomparably interesting diversities.

One incontestible advantage of the moving picture is that it is comprehensive to all races. No matter what the language of the spectator may be, if he possesses any intelligence whatever he is able to get a mental grasp of the subject portrayed.

But the moving picture means to millions of foreign-born citizens, who see scenes of their home land on the screen, can only be understood by those who speak many tongues; who hear parents tell their American-born children of the countries and the peoples from which they came; who see the deep emotion of the expatriated at sight of a familiar scene, of groups of men and women, among whom may be loved ones they will never see again.

Whoever will take the trouble, as I have, to listen to comments and to enter into conversation of enough patrons of a moving picture theatre to obtain a correct opinion, will retain no doubt as to the worth of these productions as a factor, a powerful factor, in improving the minds of men and women, of boys and girls, who have neither time and money to inform themselves otherwise; who find in the moving picture the only available models to fit them to become good citizens. Every such earnest student of social problems will agree that the benefit derived from the moving picture has been manifested beyond questioning.

Eminent educators and clergymen, in constantly increasing number, declare the moving picture to be a most valuable aid in their respective fields, and some of these are so convinced of its value that they strongly advocate the installation of projecting apparatus in the schools and churches, realizing that studies that can be entertainly illustrated are more fruitful in good results than instruction that is taken solely as a duty and is considered irksome and laborious.

To be cheeringly entertained is one of the absolute needs of the people. The "comedy" film provides that enjoyment and relaxation in proper measure at far less cost and risk than it is elsewhere obtainable.

In view of the indubitable aim of the leading producers of moving pictures to raise the standard of this industry with most commendable persistence—no less in the aspect of its art than in its utilitarian possibilities—and, moreover, in view of the undeniable fact that no class of business men have been so ready to conform to regulation by civic authorities, however unreasonable in some instances, it appears to many to be high time that the rightful claims of those engaged in this popular business be given as fair a hearing as the vilifications of its fanatical enemies.

ANOTHER "VITAGRAPH NIGHT"

Miss Turner Receives Ovation at Bay Ridge Airdome—Release Notes.

Another Vitagraph night at which the Vitagraph Girl appeared was given at the Bay Ridge, N. Y., Airdome, corner of 72d street and 3d avenue. As usual Miss Turner was given an overwhelming reception and the Vitagraph pictures were heartily appreciated and applauded. The illustrated song, "The Vitagraph Girl," was sung, encored and repeated. The attendance was a record breaker, thirteen hundred persons were comfortably accommodated in the grove and open air auditorium, which has an asbestos roof. A very delightful and novel feature of this place is the small tables which are located about the grove, at which are served ice cream and light refreshments within sight of the pictures.

The "Death of Michael Grady," announced for Aug. 9, is a live one, and will keep everybody in high dudgeon. It's the funniest thing that ever happened. Poor Mike has a pain and the neighbors try to bury him before he dies, but they can't keep a good man down, and he bobs up serenely at the last moment, frightening the mourners out of seven years' growth and the audience into uncontrollable fits of laughter. If you want to see a good ould Irish play on the order of "Hogan's Alley" and "Squatter's Sovereignty," the "Death of Michael Grady" will make them look like dead ones.

"The Three Cherry Pits" is an odd but not a very impressive name, perhaps; it is, however, a great picture, involving a great story of a Napoleonic veteran who has been struck by three cherry pits thrown by three young men, with whom he later fights duels, wounding them where the pits had struck him, teaching them a lesson they never forgot, very much to the satisfaction of the old soldier's honor and the young men's benefit.

"Mrs. Barrington" will follow "The Three Cherry Pits" on Friday, Aug. 12. This is a society drama wherein a suspicious "busybody" is foiled, by established facts, in furnishing gossips with a choice bit of scandal.

RESULTS COUNT. DON'T DELAY

But Come Right Along. For If You Don't Come NOW, You Will LATER on—CAN'T HELP IT

AMERICAN FILM SERVICE, BEST IN AMERICA

Excela Soundograph on Exhibition

THE HOUSE OF SPECIALS 79 South Clark St., CHICAGO

CHICAGO LETTER

(Continued from page 8.)

through the hot weather and will continue throughout the summer season. This is due to the perfect ventilating system installed, which includes large exhaust and intake fans as well as side wall oscillating fans. Mr. Sampson is confident that the service arranged for with the General Film Co. will carry his business to the highest notch yet reached.

E. J. Stanton, owner of the Vaudette theatre, Michigan City, Ind., played a joke on I. Van Ronkel and Joe Hopp as they passed through his home town, on the way to the F. S. A. convention at Detroit, the week before last. He boarded their train and presented each with an infant feeding bottle, provided with the necessary tube and nipple. Instead of lacteal juice, the bottles contained samples of fine old Amontillado; but finding that it was impossible to remove the corks and that they must extract the fluid in the infantile way, the film exchange men demurred, on the plea that it might "go to their heads." Manager Stanton, hearing this, left the train for a moment and returned with several "cold bottles" which he tendered them, expressing the hope that the contents would go to their "tummies." Mr. Stanton had not time to satisfy himself on the point however, as the train just then pulled out. However, "Van" and "Joe" arrived in Detroit "smiling."

A. R. Welch, one of the chief officials of the Welch Motor Co., of Pontiac, Mich., made a social call on F. C. Aiken last week. On his recent motor trip to Detroit, Mr. Aiken and his party called at the Welch factory at Pontiac, where they were delightfully entertained. It must be remembered too that "Fred" believes there is no other car on earth that can beat the Welch make.

C. Willard, owner and manager of the Boulevard theatre, 12th street and Ogden avenue, who has formerly been taking Independent service, arranged for licensed service, Monday, August 1st. He gives as a reason that, regardless of the quality of independent film, which is generally doubtful, the purchases of any independent exchange in Chicago are too small to prevent the repetition of a program. Experience has taught Mr. Willard that his patrons refuse to pay to see shows which they have already viewed before.

R. W. Powers, manager and owner of the Ashland theatre, 1556 West 12th street, has closed his house for extensive repairs, which will include the enlargement of the seating capacity. Mr. Powers is an enthusiast for straight moving pictures and will use no vaudeville in his new house when it opens.

Frank Thielen, the well-known owner of a circuit of ten theatres in Illinois, has transferred the lease of the Temple theatre, Elgin, Ills., to F. Vanston, who was formerly connected, in an executive capacity, with the Elgin Watch Co. Mr. Vanston has been thoroughly imbued by Mr. Thielen with the necessity of showing the best pictures, and he will make special trips to Chicago, four times weekly, for the selection of his program.

J. Finklestein, manager of the Star theatre, 1142 S. Halsted street, has reopened his theatre for the season. The Star has been closed for about a month on account of hot weather.

W. D. Maurice, owner and manager of the Family theatre, Lafayette, Ind., who has been giving a straight moving picture show for the last two months, has closed for the balance of the summer. He will open with vaudeville and licensed pictures August 29.

Pocket Bros., of the Electric theatre Watervliet, Mich., have been placed on the circuit which includes Benton Harbor, Berrien Springs and St. Joe, Mich. All films used by the three last mentioned towns will be used in rotation by the Electric.

Joseph Desberger, owner of the Star theatre, Paducah, Ky., and formerly a customer of the Western Film Exchange of St. Louis, is now booking his service with one of the leading licensed exchanges in Chicago.

Guy T. Alchon, of Osage, Ia., re-opened his theatre July 28 to good business. He uses moving pictures only, 9,000 feet weekly, with three changes. His house has been closed since July 1 on account of the hot weather.

C. H. Williams, of Seymour, Ind., has increased his film service from nine reels weekly to fifteen. Mr. Williams has taken vaudeville out of his program and finds the change beneficial to his business.

J. Natkin, manager of the Ideal theatre, 1228 Halsted street, city, is now using seven reels of first run weekly, 21 reels in all. This departure on the part of Mr. Natkin shows considerable enterprise and will, no doubt, prove most advantageous to his business as the locality in which his theatre is located is one of the best in Chicago.

Geo. W. Benson, manager of the Lyric theatre, Flora, Ind., has closed his theatre for extensive alterations. He expects to open in about three weeks, using moving pictures exclusively.

Wm. Neisen, who has been projecting an independent open-air exhibition in Gunther's Park, Chicago, for the past month, has ascertained that his patrons demand, and will have, licensed films. He recently closed a contract with the George K. Spoor Co. for the installation of a complete kinodrome service.

The Duluth, Minn., Orpheum, which has been in course of erection for the last six months and which is claimed to be one of the finest theatrical structures for the housing of high-class vaudeville in the country will open August 22. In accordance with the policy of the Orpheum Circuit, nothing but high-class licensed films will be used in this house. Arrangements have been made with the George K. Spoor Co. for Kinodrome service, which at present is used in the other sixteen houses on the Orpheum circuit.

The Grand theatre in Joliet has closed for the balance of the summer season and will open with vaudeville and licensed pictures Sept. 1.

Alamo Park, Cedar Rapids, Ia. (G. K. Barton, manager), one of the first parks in the United States to exhibit moving pictures during the summer months, has just reinstated the policy of featuring moving pictures, after an effort to eliminate them, as a matter of economy. The public want moving pictures of the licensed brand and must get them.

Many Victimized by Fake Reno Pictures.

The "independent" fake picture maker is getting in his best "dip" efforts on the pockets of promoters who are anxious to get films of the Reno contest at bargain prices. In Peoria, it seems, the would-be exhibitors were caught pretty badly, judging from the following excerpt from the Peoria "Herald" of July 18:

FIGHT PICTURES ARE FAKES—PROMOTERS MAKE DISCOVERY.

Peoria Men Who Buy Costly Films Discover That They Have Been Victimized.

A bunch of fight picture promoters in Peoria are calling on high heaven to witness their wrath and despair and, incidentally, the public has just escaped a severe bilking, for, yesterday, it was discovered that the films of the Jeffries-Johnson fight advertised to be shown in Peoria this week are clever fakes.

The promoters found it out themselves yesterday, and lost no time in announcing the fact. The films, it appears, were made from pictures of a pair of doubles who cleverly impersonated every blow struck in the ring at Reno in front of a moving picture camera in New York. Last night the promoters issued the following statement:

"To the Public: It has just come to our knowledge that the fight pictures advertised by us to be exhibited at the Second Street Turner Hall this week are not the actual photographs of the contest at Reno, July 4. It was discovered that the pictures—for which we paid a very large sum of money—are an excellent reproduction of the contest, but not actual photographs of the fighters themselves. Every blow struck during the fight is faithfully portrayed by the camera. But the photographs are not those of the fighters themselves, but 'doubles,' which, however, greatly resemble them.

"There is not the slightest disposition on the part of any one connected with this enterprise to deceive the public in any way. Hence the facts are frankly laid before you. The management is now making arrangements to secure pictures of both Johnson and Jeffries in training quarters. The public, therefore, will be shown actual photographs doing the various training 'stunts' preliminary to the fight itself.

"No one regrets more than the members of this company that announcement should have been made that the pictures were the actual ringside photographs of the fight. We were deceived more than any one else, and it was only by accident that the truth was discovered. We make haste to lay the facts before you, trusting that this explanation will be received with the credit due it."

Quite a number of other places have been heard from, though not in detail, showing that the rank impositions of a confidence game have been practiced in numerous instances. Does the "moving picture camera in New York," referred to in the foregoing article, belong to A. Kessel, Jr., of the Empire Film Company? Or is it right at our doors here, the property of A. W. McMillan?

Jeffries-Johnson Motion Pictures

EXCLUSIVE RIGHTS IN MICHIGAN

Authentic and Only Original Motion Pictures of the Reno Contest, July 4th, 1910.

LICENSED BY THE MOTION PICTURE PATENTS CO.

WIRE OR WRITE

Michigan Fight Pictures Company

71 Griswold Street, Detroit, Mich.

ANY INFRINGEMENTS WILL BE VIGOROUSLY PROSECUTED

IMPORTANCE OF THE ARC.

Bio Carbon People Establish Free Information Bureau.

Considering the important part that electrical apparatus plays in the production of motion pictures, it is remarkable that the development of the electrical equipment has by no means kept pace with the improvement in films, machines, etc. We are accustomed to thinking of electricity as the most progressive of all sciences and it has certainly performed wonders in the fields where it has been most thoroughly applied; but it is evident that heretofore the electrical interests have not regarded the motion picture field with the seriousness which it deserves.

The very main-spring of the motion picture is the electric arc. Without it, the present industry could not exist, yet for the past ten years this arc has been produced from the same carbons as are used for open arc street-lighting abroad. Little attention has been paid to the quality of the light, or its suitability for the purpose, beyond selecting carbons of a grade that would burn steadily and satisfactorily. As a matter of fact the ordinary open electric arc is a long way from being the ideal sort of light for projection purposes.

If you will note the unnatural manner in which streets are illuminated by the open arc lamp you will see our meaning. The ordinary open arc gives its light from a very small brilliant spot, making sharp edged shadows—exactly the opposite of natural lighting in which the shadows are merged gradually into each other. This is sometimes partly corrected by the use of opal globes—an expedient obviously impossible in picture projection.

The ideal light for picture projection is the calcium light, which gives a soft powerful light, making naturally graded shadows which cause the picture to "stand out" in a lifelike manner. Unfortunately, however, the calcium light is not strong enough to throw motion pictures the necessary distance, though it is frequently used in high-class motion picture houses for song and stereopticon slides on account of the advantages mentioned above.

It is evidently "up to" the electrical people to produce an electric arc of calcium quality, and in fact, the Charles L. Kiewert Co., of 41 Cortlandt street, New York, claim to have done so in their Bio Carbon. It is said that many of New York's best operators declare the Bio arc to be equal to calcium light in every respect, yet about a third stronger than the ordinary carbon will produce with the same current. If these claims are borne out in practice it will result in a great improvement in motion picture production.

Anything that will render the picture more lifelike will be of enormous benefit to the producer. The public has been educated to a high standard of excellence in motion picture plays, and is daily becoming more and more critical. Productions that were considered fine a few years ago would not pass muster anywhere today, and no doubt the pictures we are proud of today will a short time hence be regarded as "horrible examples." The improvement of electric carbons will surely play a large part in the future progress of the art. It is certain that no part of motion picture apparatus is less understood by the average operator and the subject is undoubtedly worthy of vastly more attention than it has received. In fact, the importance to the operator and manager of a thorough understanding of the theory of light production from the electric arc, cannot be underestimated. The Charles L. Kiewert Co., is taking a step in the right direction and one that will no doubt be attended by a general improvement in the production of motion pictures. They claim to be receiving a very gratifying support from the motion picture field and that much interest is being displayed in the Bio Carbon. They have inaugurated a free information department which will answer all questions, and give instructions regarding the correction of all troubles and difficulties pertaining to the production of motion pictures in so far as the light is concerned. This will assist in placing this subject upon a more scientific basis.

It is evident to any one who has studied motion picture production that the carbon will be responsible for a large portion of future development, and the progressive operator or manager, will, we are sure avail themselves of this service to the fullest extent.

GLEICHMAN IN TOWN.

Mr. and Mrs. Philip Gleichman, of Detroit, Mich., were at the Hotel Astor last week. Mr. Gleichman is a member of the National-Vaudette Film Exchange Co., of Detroit, and spent several days visiting the picture trade in New York.

SANTA ROSA HOUSE IMPROVED.

Many new improvements have taken place at the Nickelodeon, Santa Rosa, Cal., within the past week. The front of the house has been repainted, new sign boards have been placed in front of the house while the interior has been repainted and the floors oiled with a dustless substance. Soon as the new fireproof curtain comes and is placed, the house will be ready for the coming season. The same improvements have taken place at the Theatreette.

REPAIRING THE STANDARD.

The Standard theatre, Pekin, Ill., closed July 23, for repairs. The management will reopen the first week in September. Manager Dittmer is now in Chicago arranging for his vaudeville bookings for the season.

It is the intention of adding the best motion pictures in order to complete the desired program. Last year the house did an excellent business with prospects of a better one this season.

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MAX FLORENCE, Gen'l Manager

RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

SCOTT AND VAN ALTENA.

"I'LL BUILD A CASTLE IN LOVELAND."—Music by Arthur W. Lange; published by the Royal Music Publishing Co., New York. A very pretty ballad illustrated by very beautiful pictures. The novel and color effects are unique and characteristic of the Scott & Van Altena kind and seen in but few other slides. Who wouldn't build a castle in Loveland for a little girl like this one.

"YOU'RE MINE, ALL MINE."—Lyrics by Richard H. Buck; music by Theodore Morse; published by The Theodore Morse Publishing Co. A fine set of lyrics set to a catchy tune such as Theodore Morse usually writes. The slides are without doubt some of Scott & Van Altena's best. They contain beautiful moonlight effects, rare coloring, beautiful scenery and handsome models—all that could be desired in a set of slides. If the song lacked anything to make a success the slides themselves would certainly make it a hit.

"I'M BUGS ABOUT YOU."—Words by Victor Smalley and Jack Drislane; music by Geo. W. Meyer; published by Haviland Publishing Co. A novelty song, using a popular slang phrase as the title. A cute little girl and boy are the principals in the fine set of illustrations. Decidedly novel "bug effects" here and there make the set a very unique one. The slides ending each chorus are most cleverly carried out, and show what this firm can do in the novelty line.

"YUCATANA MAN."—By S. R. Henry, composer of "Peter Piper," "Down at the Huskin' Bee," "I've Got the Time, I've Got the Place," etc. Henry is well known among song writers, and his latest piece, "Yucatana," is bright, cheery and snappy. The slides are without doubt the best produced by Scott & Van Altena since their wonderful illustrations for the "Espanolia Prance." They are somewhat of the same nature—Southern scenes—and are full of the romance proverbial of warm climated countries. Besides the usual number of clever novelties the set contains many tropical scenes that will delight old and young alike.

"LUCY-ANNA-LOU."—Words by Edward Madden; music by Gus Edwards, the writers of "By the Light of the Silvery Moon." This, their latest song, has also to do with the moon, which fact may cause many to go "luny" over it as they did over the former. The slides are one fine set of moonlight scenes posed by two as graceful young persons as we have ever had the pleasure to look at. They seem to "get right in" to the thing and make the set full of human interest. The soft but rich coloring of the set, too, makes it a very attractive one.

"PLANNING."—Another of Gus Edwards' charming melodies set in waltz style to the lyrics of Will D. Cobb. Published by Gus Edwards. Here's one of those all-novelty sets that Scott & Van Altena know so well how to produce. Each slide a novelty, each novelty a winner. The models, too, are winners. When planning, plan "Planning" or your program will not be complete.

"IT'S THE SAME OLD ME."—Words by Arthur Gillespie; music by Terry Sherman; published by Chas. K. Harris, New York. It's awfully easy to do a thing when you know how. It seems to be the easiest thing in the world for Scott & Van Altena to illustrate love songs in spite of the fact that most lyrics in love songs are similar. Of all this class of illustrations made by this firm, no two are alike, except in quality. This latest one is very interesting and in a class all by itself.

"WHEN YOU DREAM OF THE GIRL YOU LOVE."—A pretty love ballad with words by Louis Klein; music by Leo Edwards; published by Victor Kremer Co. The story is of a young man desperately in love, who sees beautiful visions of his darling at night. These visions are beautifully portrayed in the illustrations with handsome models, good posing and vivid coloring. In true Scott & Van Altena style.

"HIDE FROM THE LIGHT OF THE MOON."—Words by Dave Clark; music by Sally Ginsberg; published by Ted Snyder Co. A song with a pretty tune and dealing with a pair of lovers, the park and the romantic moon. The illustrations show beautiful moonlight views, with models full of life and expression. Novel effects abound, and the set, on the whole, is an attractive one.

"SOME DAY WE'LL BE HAPPY."—Words by John Lyle; music by George E. Lyle; published by Consolidated Music Supply Co., Chicago. A sentimental ballad, with illustrations representing beautiful rural scenes. In the first half of the song the couple are school children, while in the second part they meet again after a number of years. The views in this set are exceptionally fine, with artistic coloring, beautiful floral and novel effects, and should appeal to those who admire the rustic in nature.

DE WITT C. WHEELER.

"WHEN THE SUMMER DAYS ARE GONE."—Words by Leo Curley; music by Geo. Christie; published by Witmark & Sons. While the summer days are not yet gone, this song may seem unseasonable, but it was so good the publishers couldn't wait, so published it ahead of time. The slides by Wheeler certainly do show some fine selections of scenery by him. It would seem that all the beauties of nature full bloom in the summertime are pent up in this little set. Seashore, mountains, rivers, lakes and woods are all here, beautifully colored and charming to look at.

"BAND, BAND, BAND."—Words by Seymour Brown; music by Nat D. Ayer; published by J. H. Remick & Co. As the name implies, this is a novelty song, written in a novel way to a novel idea, and shows progressive ideas in song writing. The slides are one of Wheeler's best comedy sets. He shows us a very beautiful girl leading a band around the streets. The costumes of the players are, of course, brilliant and dazzling. The coloring is exquisite, and there are plenty of novelties. But best of all is the model. It is worth getting the set to see her.

"I LOVE YOU, DEAR."—Words by Blair Leyton; composed and published by Sydney P. Harris, Detroit, N. Y. A beautiful set of lyrics in the true love strain, set to a fine melody. This is one of the love ballads that are so difficult to illustrate. But Wheeler makes the slides interesting no matter what the song is. This is an example.

"WHAT IS THE WORLD WITHOUT YOU."—Words and music by J. Hayden Clarendon; published by J. H. Remick & Co. A semi-high class love ballad, which is written in a popular vein and is sure to please any class of audience. The illustrations are a well thought out series of poses, which, executed with the well known skill of De Witt Wheeler form a very pleasing set of slides. Scenic effects, rich in nature, are also present in numbers.

"ONLY A CHAIN OF DAISIES."—Words by Fred. J. Barnes; music by Raymond White; published by Kominsky Music Co., Troy, N. Y. One of the annual daisy songs which always please. The lyrics are seasonable in nature and the music all that can be desired. Here's a set of slides in which some very cute children play an important part. Slides in which children appear always make a hit when the youngsters are posed correctly. The natural grace and charm of youth is proverbial. This set should be especially well adaptable to houses frequented largely by women and children.

"ON A SUNDAY EVENING IN THE SUMMERTIME."—By Edward O'Conner; published by Grinnel Bros., Detroit, Mich. As the title would imply, this is a typical summer love ballad, but treated in a novel manner, and is bound to be popular. There are very many different ways in which different people spend Sunday evenings. Wheeler has depicted in this set of slides the way a certain young couple spent theirs. Sometimes moonlight walks, boat rides, excursions, etc. All beautifully colored and all extremely interesting. Don't miss "On a Sunday Evening in the Summertime."

"LOVE SICK."—Words by Louis Weslyn; music by Herbert Spencer; published by M. Witmark & Sons. One of the mushy love ballads which, if good, are all to the good. This one fills the bill both in lyrics and melody. The slides do more than fill the bill. They fill the mind with wonder that it is possible to obtain such beautiful effects in a song slide. Perhaps never has Wheeler combined such grand scenery, such good looking models and such artistic coloring in one set. It is his best set. The novelties, of which there are many, are surprisingly clever and very taking.

"COME ALONG, MY MANDY."—American version by Nora Bayes and Jack Norworth, and sung by them all last winter at the Broadway Theatre in the "Jolly Bachelors." Published by I. B. Harms, New York. For slides with beautiful models this set can't be beat. The girl is pretty, the man handsome, and they pose in an excellently easy and graceful manner, so as to become at once favorites with audiences who view the slides.

"IN MY GARDEN."—Song by Clare Kummer; published by J. H. Remick & Co. Miss Kummer, the composer of "Dearie," can always be depended upon to produce a hit, and "In My Garden" is no exception. The slides are an excellent example of an artist's work, for only an artist could discover scenes such as reproduced so beautifully in this set. Not only are the scenes beautiful in themselves, but are colored so strikingly as to make them twice as impressive. A good song, with a splendid set of slides.

ALFRED L. SIMPSON.

"ONLY LOVE DREAMS."—By Edward Madden, author of "Starlight," etc; published by Shapiro. This is a beautiful love ballad with a melody fitting for such a tender theme. Simpson has done justice to this song with a wonderful set of slides remarkable for their beauty, clearness and natural coloring. The young lady who posed for this set of slides is a most beautiful model. The scenery is extremely artistic.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham, authors of "Roses Bring Dreams of You," "You're the Ideal of My Dreams," "Let Me Waltz Home, Sweet Home, with You Just for Old Times Sake." Published by Shapiro. This is going to be the ballad hit of the year. After all, the heart interest is the thing, and no one can escape the touch of sentiment conveyed by this delightful song which Frank Morrell is singing at Hammerstein's Theatre this week. The slides Simpson has sent out for this song are beautiful. His models are well chosen and extremely good looking. Photography is good, and the coloring beyond criticism.

"HOOP LA (I'M HAVING THE TIME OF MY LIFE)."—By the writers of "Yip I Addy I Ay;" published by Shapiro. This is one of those catchy airs, together with clever humor, that is bound to appeal to every one. Simpson has made a very novel set of slides for this number, depicting the awkward country pumpkin in a series of funny poses that speak very well for his sense of humor. This set of slides will be a distinct addition to any programme.

"YOU AINT GOT THE GIRL TILL THE RING IS ON HER FINGER, AND EVEN THEN YOU NEVER CAN TELL."—By Al Bryan and Kendis and Paley. These clever writers are known the world over for the number of sensational hits they have produced. Simpson has illustrated the bashful youth and the worldly-wise father in bright snappy situations that are bound to create a laugh wherever shown; they are funny without being vulgar and yet artistic as are all of Simpson's slides, and illustrate the words of the story so well that the eye follows the action of the story without trouble and even a poor singer could not help but make good with these pictures. This catchy little number is published by Shapiro.

"ARRAH, COME IN OUT OF THE RAIN, BARNEY McSHANE."—By the author of "Colleen Bawn," "Tipperary," " Bit o' Blarney," etc.; published by J. Fred Helf. An Irish song full of humor and true Irish wit. This is a good set of pictures, Simpson has outdone himself in depicting the jolly Irish widow and her Barney. The photography is unusually excellent and the surroundings quite out of the ordinary. The coloring is very fine.

"BABY FACE."—By the author of "The Yankiana Rag," "Oh, You Kid," the ever-popular Melville J. Gideon; published by Chas. I. Davis, Cleveland. The announcement of a new song by this composer is always welcome news to his many admirers. Simpson has chosen an exquisitely beautiful girl as his

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model; posed in pictorial surroundings of great beauty. He predicts a big hit for this dainty little ballad.

LEVI CO.

"WHEN THE OLD OAKEN BUCKET WAS NEW."—Words by Geo. Moriarity; music by Joe Cooper, writers of the big song hit, "I Can't Miss That Ball Game." Published by Harry Cooper, of the Empire City Quartette. The melody is very sweet and worthy of a pronounced success. Slides in typical Levi style illustrate the lyrics in an interesting fashion.

"AS THE TRAIN ROLLED AWAY."—Words by Arthur A. Myers; music by Sidney T. Wilson. This song is above the average in many ways. Slides by Levi tell the story in a simple manner, and together with the novelties.

"VALLEY FLOWER."—Words and music by Kerry Mills; published by F. A. Mills, New York. An Indian song of merit, as are most of the songs exploited by these publishers. The posing is in typical Indian style and shows many new phases of Indian life. For those fond of Indian pictures this set should appeal.

"A LITTLE GAME OF LOVE."—Words by E. Soloman; music by B. Osias. This song when demonstrated in a large New York department store is said to have made a big hit. The slides are worthy of Levi.

"WHEN EVERYTHING WAS SUNSHINE."—Words and music by Will Wood. Published by Will Wood, New York. A song that conveys just what the title reads, a very bright and pleasing love song, and the slides are beautifully executed and finished with the skill of Levi.

"IN THE VALLEY OF OLD ST. JOE."—Words and music by Dennis Mackin; published by M. Witmark & Sons. This is one of those sentimental ballads for which M. Witmark & Sons are noted. Posing is good; slides are artistically colored.

"I WONDER IF YOU LOVE ME."—By Mabel Hite and Tom Kelly; published by M. Shapiro. Shapiro does not get out very many ballads, but when he does, it usually is a big hit. This song is Mabel Hite's big hit in her act, and that is sufficient in itself to show the value of the song.

"IN DEAR OLD TENNESSEE."—By Olive L. Fields; music by Harry S. Newman; published by M. Shapiro. It is the song for which Shapiro is said to have paid $5,000 to the Sunlight Publishing Co. Levi Company claims that this set of slides is the best ever put out by them.

WOMEN SEE FIGHT PICTURES

Colonial Theatre Well Represented by Fair Sex Who Enjoy Johnson-Jeffries Contest.

No doubt the many who have seen the pictures of the Johnson-Jeffries encounter, being exhibited at the Colonial theatre, on Broadway, New York City, have noticed the large number of ladies who accompany their husbands and escorts to see the pictures of the big battle.

In the audience last Saturday night, there were nearly as many ladies as men, and they seemed to enjoy the pictures. There was one young woman from California, who seemed especially interested in the battle and she talked freely with her husband and his friend on all points of the contest. When asked if ladies enjoyed seeing such pictures, she said: "Women from the west enjoy all kinds of athletics and they see no harm in a man understanding the art of self defense. So far as the pictures are concerned. I am under the impression some women enjoy them the same as men do."

Just before the pictures were put on a traveling man from the west came in and asked if ladies accompanied by their husbands were allowed to see the pictures. "Why?" asked one of the men in the box office. "Well, my wife wants to see them and if she is not admitted, I can't come." They were both admitted and said they enjoyed it immensely.

All during the exhibition Joe Humphries, the well known announcer explained the different points of the contest, which kept up the interest as well as the good humor. The house was quiet at all times and when the exhibition closed no one was heard to say they hadn't enjoyed the evening, and their morals were none the worse for the entertainment.

DOINGS AT LUBINVILLE

"Shorty at The Shore" a Seaside Comedy—Moving to New Studios.

The Lubin Manufacturing Company announces for release the third week in August "The District Attorney's Triumph" for the 15th, and "Shorty at the Shore" for the 18th. The latter is an Atlantic City comedy and brings forward a new comedian as companion to the Lubin Company's taller funny man. "The District Attorney's Triumph" is a strongly dramatic story of a girl who wants a romantic hero for a husband.

The new costume department of the Lubin Company is one of the busiest places on the new factory site. Two professional costumers have charge of a large staff of operators, who are kept busy turning out material for the pending pictures and overhauling the old costumes.

It is expected that the new Lubin factory will be occupied the coming week. When the employees leave the old Market street place in the evening they will take with them their personal belongings, and the next morning report at the new factory, where they will find a completely new equipment. In the matter of convenience, including light and ventilation, the factory building will be a model of its kind, while the system planned will permit the film to travel in a direct line from receiving to shipping department.

Some of the comedy stories planned for forthcoming Lubin production are unique in theme and treatment. "Lubin Comedy" has become a trade name in the picture business, standing for productions in which there is comedy action in every scene, combining the humor or idea with the humor of action..

Four policemen were required to hold back the boardwalk crowds while "Shorty at the Shore" was being made at Atlantic City, and the "gallery" at times numbered into the hundreds. The picture is an unusual one in many respects, showing in clear photography many of the most famous points and concluding with a chase in a wheeled chair that made even the director laugh. It is to be released Aug. 18.

NEW CORPORATIONS

Western Film Company; capital stock, $75,000; paid up, $30; Arthur S. Hyman, O. S. Wilson and S. W. Thompson, directors.

Kinz Brothers Amusement Company, Springfield, Mass.; operate places of amusement; capital, $1,000. Incorporators: J. S. Kinz and Marie B. Kinz.

North Side Theatre Company, Chicago; operate places of amusement; capital, $400. Incorporators: Alfred Hamberger, E. S. Hartman and A. O. Beck.

VITAGRAPH

"LIFE PORTRAYALS"

For Release Friday, Aug. 12

Mrs. Barrington's House Party

Rich in Heart Interest and Delicate Comedy

An elopement and a secret marriage with a happy ending. Approximate length, 977 feet.

For Release Tuesday, August 9

The Death of Michael Grady

An Excruciatingly Funny Comedy. Mike doesn't really die, you know, and that's where the joke comes in. Approximate length, 938 feet.

For Release Saturday, August 13

The Turn of the Balance

An Appealing Society Love Story. A wealthy young woman comes to the aid of her sweetheart in the nick of time. Approximate length, 980 feet.

If you are not getting our Bulletins send in your name and address at once. In making revisions a number of names have been dropped by mistake.

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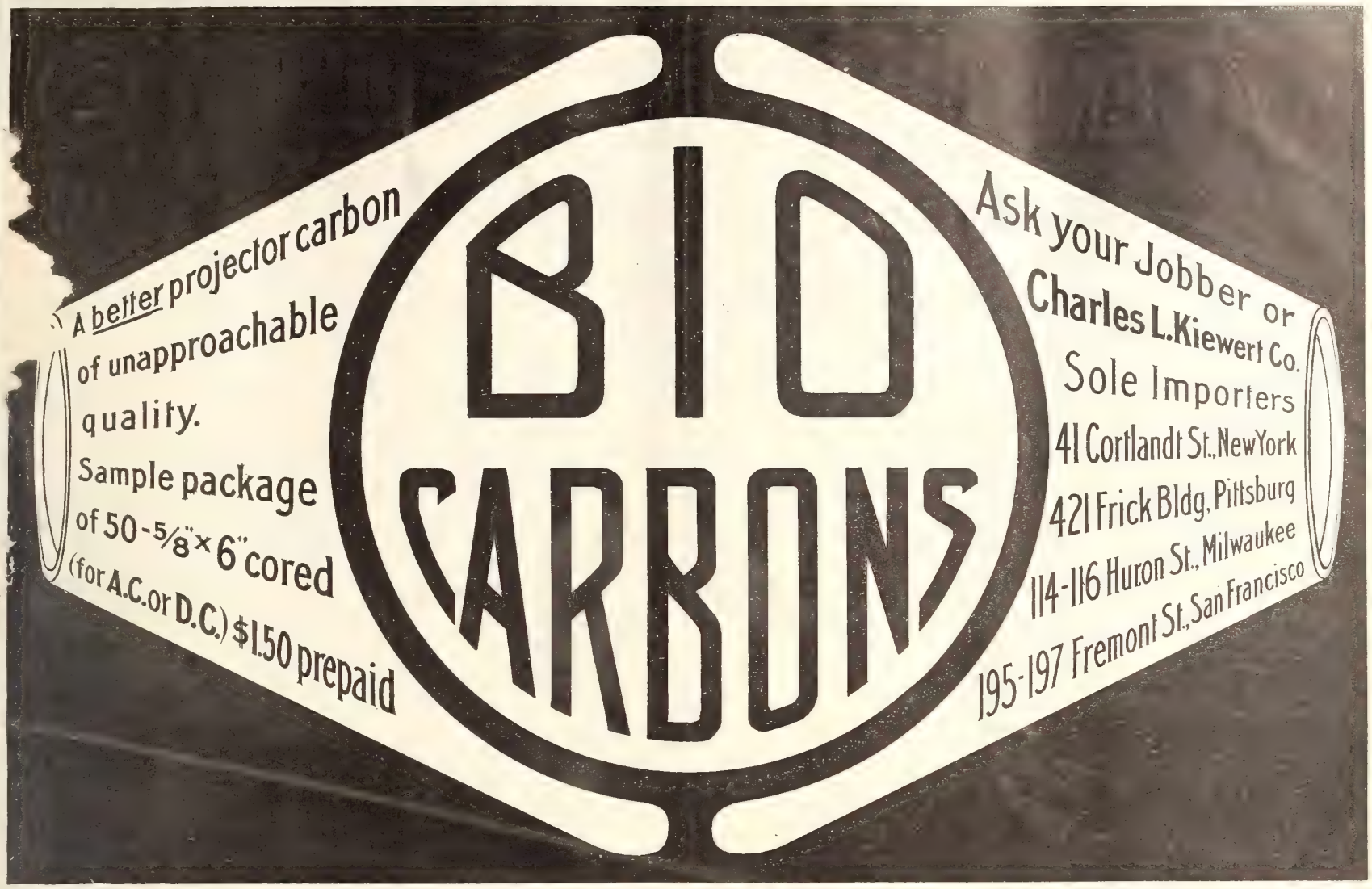

Last 4 Weeks' Productions of Licensed Film Makers—August 13

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 18	A Flash of Light	Dramatic	998
July 21	As the Bells Rang Out	Dramatic	457
July 21	Serious Sixteen	Comedy	535
July 25	The Call to Arms	Mediaeval Drama	994
July 28	Unexpected Help	Drama	968
Aug. 1	An Arcadian Maid	Drama	984
Aug. 4	Her Father's Pride	Drama	996
Aug. 8	The House with Closed Shutters.	War Drama	998
Aug. 11	A Salutary Lesson	Drama	980

EDISON CO.

July 19	Old Love and the New	Dramatic	1,000
July 22	A Frontier Hero	Dramatic	450
July 22	Lazy Farmer Brown	Comedy	550
July 26	Peg Woffington	Drama	990
July 29	An Unexpected Reward	Drama	750
July 29	Bumptious as an Aviator	Comedy	250
Aug. 2	With Bridges Burned	Drama	1,000
Aug. 5	U. S. Submarine "Salmon"	Educational	325
Aug. 5	The Moths and the Flame	Comedy	675
Aug. 9	The Lady and the Burglar	Dramatic	950
Aug. 12	The Attack on the Mill	Dramatic	1,000

ESSANAY CO.

July 20	The Thief	Drama	992
July 23	The Desperado	Western Comedy	1,000
July 27	A Fair Exchange	Comedy	635
July 27	A Personal Matter	Comedy	344
July 30	Broncho Billy's Redemption	Drama	950
Aug. 3	Mulcahy's Raid	Comedy	550
Aug. 3	A College Chicken	Comedy	448
Aug. 6	Under Western Skies	Drama	1,000
Aug. 10	Up-to-Date Servants	Comedy	827
Aug. 10	Feeding Seals at Catalina Island.	Educational	170
Aug. 13	The Girl on Triple "X"	Western Drama	950

GAUMONT

July 19	The Failure of Success or the Doctor's Downfall	Drama	975
July 23	The Princess and the Fishbone,	Grotesque Comedy	580
July 23	The Foxy Lawyer	Comedy	430
July 26	The Beautiful Margaret	Burlesque	410
July 26	An Angler's Dream	Mystic Comedy	315
July 26	Making Wooden Shoes	Industrial	225
July 30	The Sculptor's Ideal	Drama	530
July 30	The Forbidden Novel	Comedy	440
Aug. 2	An Ancient Mariner	Humorous	431
Aug. 2	The Ace of Hearts	Comedy Drama	554
Aug. 6	The Lord's Prayer	Allegorical	470
Aug. 6	Teneriffe, the Gem of the Canaries.	Travelogue	505

Aug. 9	The Water Cure	Comedy	488
Aug. 9	Picturesque Waters of Italy	Travelogue	417
Aug. 13	Entombed Alive	Drama	880
Aug. 13	Drifts of Snow in Chamonix Vale	Scenic	105

KALEM CO.

July 13	Grandmother	Dramatic	985
July 15	Corporal Truman's War Story	Dramatic	910
July 20	Haunted by Conscience	Military Drama	995
July 22	Brave Hearts	Indian Drama	900
July 27	A Daughter of Dixie	Drama	900
July 29	Pure Gold	Western Drama	960
Aug. 3	A Colonial Belle	Revolutionary Drama	955
Aug. 5	The Legend of Scar Face	Indian Drama	875
Aug. 10	The Borrowed Baby	Comedy	905
Aug. 12	The Call of the Blood	Drama	940

LUBIN MFG. CO.

July 14	The Adopted Daughter	Drama	980
July 18	Rosemary for Remembrance	Drama	960
July 21	John Graham's Gold	Drama	925
July 25	The Step-Daughter	Drama	900
July 28	Wife's Mamma	Comedy	870
Aug. 1	Three Hearts	Drama	970
Aug. 4	Ah Sing and the Greasers	Comedy	840
Aug. 8	The Heart of a Sioux	Indian Drama	980
Aug. 11	A Change of Heart	Drama	970

MELIES.

June 30	The Ruling Passion	Dramatic	950
July 7	The Little Preacher	Cowboy Comedy	950
July 14	The Golden Secret	Drama	950
July 21	A Postal Substitute	Drama	950
July 28	The Woman in the Case	Drama	950
Aug. 4	Mrs. Bargainday's Baby	Comedy	950
Aug. 11	The Return of Ta-Wa-Wa	Indian Drama	950

PATHE FRERES.

July 18	Mistaken Identity	Drama	495
July 18	Awful Symphony	Colored Trick	426
July 20	Manon	Drama	758
July 20	Catching Lobsters	Educational	216
July 22	The Cowboy's Sweetheart and the Bandit	Drama	909
July 23	More of Betty's Pranks	Comedy	426
July 23	Pete Has a Good Time	Farce	476
July 25	Getting Even with the Lawyer	Comedy	676
July 25	Breaking Up Ice in Finland	Educational	305
July 27	Detective's Dream	Trick Comedy	587
July 27	On the Ethiopian Frontier	Colored Scenic	387
July 29	Tommy Gets His Sister Married	Comedy	850

July 30	Cagliostro	Drama	1,000
Aug. 1	Betty as an Errand Girl	Comedy	610
Aug. 1	Hunting Bats in Sumatra	Educational	371
Aug. 3	Under Both Flags	American Drama	820
Aug. 3	The Barrel Jumper	Acrobatic	144
Aug. 5	No Man's Land	Drama	538
Aug. 5	No Rest for the Weary	Comedy	361
Aug. 6	The Latest Fashion in Skirts.	American Comedy	715
Aug. 6	Fiftieth Anniversary of Yokohama	Scenic	243
Aug. 8	Troubles of a Flirt	Colored Comedy	776
Aug. 8	Jewish Types in Russia	Educational	207
Aug. 10	Her Photograph	American Comedy	623
Aug. 10	The "Ibis"	Educational	374
Aug. 12	The Red Girl & the Child	American Drama	925
Aug. 13	Oliver Twist	Drama	928

SELIG POLYSCOPE CO.

July 18	The Phoenix	Drama	1,000
July 21	Mazeppa	Drama	1,000
July 23	A Mad Dog Scare	Comedy	690
July 25	A Sleep Walking Cure	Comedy	310
July 28	The Cowboy's Stratagem	Drama	995
Aug. 1	Her First Long Dress	Comedy	640
Aug. 1	Shrimps	Educational	360
Aug. 4	The Law of the West	Western Drama	1,000
Aug. 8	Forgiven	Drama	995
Aug. 11	Lost in the Soudan	Drama	1,000

URBAN ECLIPSE.

July 27	Mexican Domain	Travelogue	325
July 27	The Art-Lover's Strategy	Drama	580
Aug. 3	The Witch of Caraboose	French Legend	630
Aug. 3	Camel and Horse Racing in Egypt.	Sporting	355
Aug. 10	The Silent Witness	Rural Drama	540
Aug. 10	On the Banks of the Zuyder-Zee, Holland	Travelogue	378

VITAGRAPH CO.

July 19	Twa Hieland Lads	Comedy	988
July 22	Davy Jones and Captain Bragg	Comedy	935
July 23	Hako's Sacrifice	Japanese Drama	995
July 26	Uncle Tom's Cabin, Part I.	Drama	935
July 29	Uncle Tom's Cabin, Part II.	Drama	1,000
July 30	Uncle Tom's Cabin, Part III.	Drama	1,000
Aug. 2	An Unfair Game	Drama	990
Aug. 5	The Wooing O't	Comedy	980
Aug. 6	Her Mother's Wedding Gown	Drama	1,015
Aug. 9	The Death of Michael Grady	Comedy	935
Aug. 12	Mrs. Barrington's House Party	Drama	971
Aug. 13	The Turn of the Balance	Drama	980

KALEM FILMS

THE PERVERSITY OF FATE

A POWERFUL ROMANTIC DRAMA

Issued Wednesday, August 17th. Length, 970 feet

The wilderness of upper Canada furnishes the background for this very interesting story. A story full of heart interest and human emotion. Nothing quite as good has ever been done along this line. A high class feature.

TRUE TO HIS TRUST

OR THE BABY AND THE BLACKFOOT RAIDERS

A FRONTIER DRAMA

Issued Friday, August 19th. Length, 822 feet

This thrilling historic pioneer story will create business for the motion picture theatre. While exciting and tense, it is not on the dime novel order.

RUNNING FIRE

SOME COMEDY

Issued Friday, August 19th. Length, 175 feet

Don't overlook this big scream

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

KALEM CO., Inc.

Eastman Kodak Building

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EDISON Special Film Reel

FEATURES:

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2. Durability.
3. All metal hub.
4. Accessibility in threading film.
5. Made of heavy cold rolled steel.
6. No springs to bend, break or lose.
7. Slot for film end always at center of square opening.
8. Will outwear half a dozen reels of other styles.

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H. F. HOFFMAN

The Film Index

Scene from Gaumont Aesthetic Subject, "Tactics of Cupid"

Vol. VI. No. 8. NEW YORK, AUGUST 20, 1910 Whole No. 226

The FILM INDEX

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INFORMATION FOR ADVERTISERS

ADVERTISING RATES

Whole Page	$60.00
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One inch, single column	1.40

Discounts on Time Contracts—5 per cent. on three months; 10 per cent. on six months; 20 per cent. on one year

CLASSIFIED ADVERTISING — "For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed 4 lines, 25c. one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

AUGUST 20, 1910

CASUAL COMMENT

MAYOR GAYNOR of New York City was the victim of a deadly assault, on Tuesday, Aug. 9, made by a discharged city employee, just as he was about to embark on the steamship Kaiser Wilhelm der Grosse on a vacation tour.

At this writing the Mayor is steadily recovering from the first effects of the assault, and will recover unless other complications arise.

Let us hope that nothing will intervene to cut short the life and great public work of this distinguished citizen and servant of the people.

In common with all business men the picture men of New York have occasion to be thankful that Mayor Gaynor, in his official capacity, has had the backbone to stand between them and the clamor of crank reformers who would ruin a legitimate business if they could.

Mayor Gaynor's example of respect for the law and hatred for arbitrary action in disregard of the rights of others has already exerted a wide influence. It will be felt in every community of this great nation. All men, therefore, are concerned in his eventual recovery and restoration to health and duty.

Again, and always, let us hope.

WHY not picture revivals? This is a question that has been suggested to us by exhibitors who inquire, now and then, for some subject that has long since been retired and forgotten. In the past few years there have been a number of notable pictures immensely popular at the time of release, but which have been retired by the purely and automatically mechanical system now in vogue. Few if any of those pictures have gone the full rounds of the numerous picture theatres. Probably not fifty per cent. of the picture theatre patrons of the United States and Canada have seen them. If they could be revived and properly advertised there would undoubtedly be a strong demand for them.

The revival idea is as good for pictures as it is for legitimate dramatic productions. It has been observed by dramatic critics that the best offerings of the dramatic stage of recent date have been revivals of good old plays with competent casts of players. "Jim, the Penman" and "The Mikado" by all-star casts in New York theatres were eminently successful from both an artistic and a financial point of view. Undoubtedly there would be as great an interest among picture theatre patrons in revivals of some of the big feature pictures of other days.

A few suggestions from exhibitors and exchange men as to what pictures could, in their opinion be successfully revived. The manufacturers themselves may also have ideas on this point; working together a list of subjects could easily be arranged that would meet general approval.

Just to start the ball a rolling and to develop opinion on this subject The Film Index would be pleased to hear from exchange men and exhibitors. Send us a list of the pictures you would like to see again. Not necessarily all the good ones you can remember, but a few of the subjects that made the greatest impression upon your audiences and that are more than one year old.

SEVERAL amusement and picture journals recently published advertisements so worded as to lead their readers to believe that the advertisers had a splendid bargain in Johnson-Jeffries fight pictures for sale. Since then two of the journals in question have gone to some trouble to explain that the ads were deceptive and might have led their readers to believe the commodity offered was something different from what it really was. The Film Index refused the business in question because the copy was misleading, thus protecting its readers from what appeared to be an attempt to obtain money under false pretenses.

The Index has had occasion to refuse questionable advertising announcements before and will always endeavor to keep its advertising columns above suspicion. This policy is as necessary for the protection of reputable advertisers as for our readers. It will also relieve The Index from the necessity of "apologizing" and "explaining," to save its face.

THE Dramatic Mirror picture man grows peevish over our occasional reference to his antipathy for Jersey scenery, and accuses us of unduly "gnawing the Jersey bone." Singular, isn't it, that he should balk at taking a bit of the medicine he has ladled out so liberally and gratuitously to others.

However, now that he has discovered that there is merit in Jersey scenery, we feel sure that he will permanently drop his "Jersey josh."

MAKERS of motion pictures and others engaged in the business of distributing and exhibiting them, should not become nervous or panicky because now and then a detracting item is published in a newspaper. Neither should they fancy that the appearance of such items is due to a failure to patronize the advertising columns of the newspapers.

Every form of amusement popular with the public is a mark for crank reformers and the "funny men" on the papers. No man or measure may hope to escape the jibes of the paragrapher of the sensational yellow journals.

Sit tight and give the newspaper man all the good "dope" on pictures he will use. We print in another column a sample of what one picture man is doing. Try his method.

Many Picture Men in Town

Last week saw quite a gathering of exchange men in New York. Mandelbaum, of the Lake Shore, was over from Cleveland, Ohio; Louis Mitchell, of Little Rock, Ark., and Memphis, Tenn.; H. C. Stevens, of the Amalgamated, Portland, Ore.; and J. C. Woolf, of the Florence Exchange, Salt Lake City, all dropped in to transact a little business at headquarters.

Kane Out of Crawford Exchange

It is reported that Arthur Kane, for a long time a popular factor in the O. T. Crawford Film Exchange Co., of St. Louis, has severed all connection with that company and will probably become connected in some important capacity with the licensed exchange business.

Front Cover Scene

Our front cover illustration for this week is of the final tableau from the hand-colored aesthetic feature subject to be released by George Kleine on September 24th, 1910. This subject introduces one of the most remarkable child players ever presented to lovers of motion pictures, and every scene is a wonder from the standpoint of artistic value and photographic perfection. The descriptive bulletin on this subject is of interest.

Long Takes Vacation

Mr. Sam Long, of the Kalem Company, left New York on Saturday, August 6, for Denver, Colo., and Western points of interest with the intention of taking a month's vacation. He was accompanied by Mrs. Long.

Vitagraph's London Smith Here

Mr. George Smith, London representative of the Vitagraph Company, and brother of Mr. A. E. Smith of the Vitagraph Company, is in New York on business. He will remain in America about a month, making his headquarters at his brother's home in Brooklyn, N. Y.

F. W. Hall Builds New House

F. W. Hall, proprietor of the Aitkin electric theatre, Aitken, Minn., is branching out his show business, and has purchased a lot in the new town of Cuyuna, and is erecting a building, which is nearly completed. The front of the building will be similar to those of the theatres in the large cities, and will be an up-to-date theatre when completed. Mr. Hall expects to be ready to open up for the entertainment of the people at Cuyuna in the course of a few weeks.

Simpson Screen Agents

Alfred L. Simpson sends some interesting news regarding the progress of his exploitation of the Simpson Solar Screen. The screen, as we have told before in these columns, is an invention by Mr. Simpson by the use of which motion pictures and slides can be projected in a well-lighted auditorium. It has a metallic surface of aluminum and other substances that projects pictures with great brilliancy even in the light. It is the only screen that can be used in the light, and is fully protected by United States letters patent.

Contracts have been closed for State rights by the following agencies: Lake Shore Film & Supply Co., for Ohio; J. D. Wheelan Film Co., for Texas; Imported Film & Supply Co., Ltd., for Louisiana, and Miles Bros., Inc., for California. The Yale Film Co. are now negotiating for the state of Missouri.

MAYOR SEES MERIT IN FIGHT FILMS

"You Cannot 'Sissify' the American Boy," Says Mr. Gaynor

The following article appeared in the New York Herald of Friday, August 12, 1910. Its especial appropriateness at this time when so much is being said against the motion views of the Johnson-Jeffries contest, constrains The Film Index to print the Herald's reference to the forthcoming article in the Pictorial Review. The text of Mayor Gaynor's article will appear later.

MAYOR GAYNOR'S views on the subject, "The Municipality and the Child," are to be published in the September number of the "Pictorial Review," advance copies of which became available yesterday. The Mayor said:

"The American child may have too much speech in the family circle and too much theoretical education, but it has never had too much attention from the government, national, State or municipal.

"Take for instance, the problem of the child on the streets. We receive stacks of complaints. And I ask, Who has the greater right to the streets of New York, a child or an automobile? Within reason a child has a right to play in the streets. What is to be done with the active youngsters? Are they to be shut up in pens like cattle ready for shipment to the shambles?

"Most of the complaints that have come to my office about children have come from childless men and women. They have grown to hate themselves and everybody else, but even these ill-natured complaints must not be lightly dealt with. They are signboards pointing to the need of more room for children to grow up in.

"We have had too much educational refinement. By this I mean the refinement of the educational system itself. We want simpler courses of study. Most of the modern children are top-heavy. There should be no study after school hours for the smaller children and very little of it for the older ones.

"A lot of pressure has been brought to bear on me concerning the prize-fight pictures. You cannot 'sissify' the American boy. He will not permit it—and you do not want him to do it. I have never seen a prize fight, but I have no quarrel with the man who wants to see one. If pictures of a prize fight will teach a boy how to defend himself when called to do so, then, I say, let him see the fight pictures. The man who rails against prize fighting is the very man who would wallop his son well if the latter did not know how to defend himself when attacked by another boy. The man with red blood in his veins knows that blows such as boys will exchange do not kill, and the right blow, rightly landed, may make a man of a boy who has had too much book learning and too little physical development.

"I feel the same way on the subject of dancing. I even receive protests against dancing in the public schools, dancing in the city parks and the scheme of establishing municipal dance halls. Now, young people want to dance. It is a perfectly wholesome, natural desire. I wanted to dance when I was young. I did it, and it never hurt me. The boys and girls of to-day want to dance, and, mark my words, they will dance.

"Therefore, it becomes the duty of every city to see that its young people dance in the right place. Do not imply the worst motives to the boys and girls who frequent dance halls. Give them the right sort of dance halls, and just see them desert the wrong sort.

"And it is the same with moving pictures. I have been going to see moving pictures. They are all right. The harm lies in the way children go to see them. If they go with the wrong kind of company that is up to the mother. She ought to know who takes her children to moving picture shows, theatres, etc.

"We have twenty-seven playgrounds in the city of New York. They will do the children who can reach them a lot of good; but among New York's million or so more of children they are—well, just a flea bite.

"And so you see the duty of the municipality to children is a big problem. It is not going to be solved to-day nor to-morrow, but it will be solved in time. We must move slowly and not make grave mistakes. All progress in government, sociology, politics, philosophy and religion, to be good, must be the result of slow and careful growth. How slowly do our bodies grow! How slow is the growth of trees! How long was the Almighty brooding over His work!"

PICTURES AT MANASQUAN.

Old Parker Hall Changed to New Theatre; Under Management of Borden & Gibbeit.

The New Motion Picture Theatre, formerly Parker Hall, Manasquan, N. J., is doing an excellent business this summer. The house is under the management of William Borden and Daniel Gibbeit, two popular Manasquan boys, who are doing their best to give their patrons the best there is in the way of licensed films.

The machine used is one of standard make and latest models, thus giving the pictures great clearness. During the summer months straight pictures have been run; but as Manasquan is a thriving hustling town, and enjoys good clean entertainment it is the purpose of the managers to put on first class vaudeville in connection with the pictures.

Parker Hall, as it is known by, is an old Manasquan land-mark. For years it has been the only amusement place between Asbury Park and Freehold on the west and Toms River on the south. As a theatre for traveling companies the house has been a failure; but since motion pictures came in vogue, this old land-mark has become the delight of hundreds of pleasure loving people.

The new managers, Borden & Gibbeit, are two hustling young fellows, who take delight in catering to the public's amusement, and want to give the best entertainment they possibly can for the money. In using licensed pictures they get the best of all there is in the dramatic, comedy and educational films.

It is rumored that the house will be put in much better condition in the near future, which will greatly add to the business the managers are looking forward to.

WOULD SUPPRESS CRIME PICTURES.

Editor of The Film Index:

As I am a reader of The Film Index, I have noticed several items in regards to better film subjects, and as an exhibitor I wish to state my views on the matter.

The people want good subjects, of all kinds, and I think they should be something on the order of a standard novel or up-to-date story. They should be thrilling (some subjects) and exciting to make them interesting, but at the end let them finish so everything ends right.

Don't let them finish with the killing of some of the actors. In a well written novel or story, if you notice, it ends well, no matter how exciting the body of the story is.

I think the Board of Censorship should cancel all films that finish with a killing or a murder; it leaves a bad impression on the public. Hoping I may have some light on the subject, I remain,

Yours truly,

W. D. Rowell,

El Dorado, Kan.

A JOLLY KALEM COMEDY

It's "Straight" and Full of Humorous Situations

IT is pretty generally understood among picture players that everyone connected with the Kalem stock company works—they just get the fever. Recently a particularly ill-favored young dog annexed himself to the company and became so insistent in his determination to work in the pictures that no amount of abuse could keep him out, even when he was not wanted. He was just a mutt, and didn't seem to know when it was his cue to keep out.

Noting the mutt's liking for the business, a scenario was written for him, and he was trained for the part. If you doubt this, just wait till you get the Kalem subject—"Mamma's Birthday Present." Don't wait to get it, but order it in advance, because it's worth seeing.

In the first scene father comes out of his store to go home, when he is tackled by a man

FROM KALEM SUBJECT: "MAMMA'S BIRTHDAY PRESENT."

carrying a dog which he offers to sell. Father doesn't want the dog, but the fellow insists, until an idea occurs to father. It is his wife's birthday, and he will present her with this mutt as a joke. He buys it, and starts home. Attempting to board a trolley car, he is put off by the conductor, and is compelled to walk all the way. Reaching home at last, he sneaks the dog into the house and hides him in a cubby-hole under the stairway. Then father is called away on business, and leaves without saying anything about the mutt.

Company comes—two girls—the cook quits, and there is a lot of good comedy over the preparation of dinner, in which the biscuits and the steak are burned. Finally all retire, only to be aroused in the middle of the night by a noise that suggests burglars. After much fear and trembling, the three girls determine to capture the burglar, and down stairs they go.

Now, Mutt has been shut up under the stairway all this time, and is growing hungry. It is his clawing at the door of his cubby that has upset things. The girls locate the hiding place of the supposed burglar and barricade it while they telephone for the police.

Mutt is shown in the picture making desperate efforts to get out. In this scene he proves his ability as a picture actor beyond question.

The police arrive, accompanied by some of the neighbors, all armed to the teeth. The barricade is removed, the door opened, and out comes Mutt, to everyone's consternation.

Just at this point a messenger boy arrives with a message from father, explaining the dog's presence.

Throughout the picture the situations are well marked out and brought to a fitting climax, entitling the subject to a seat among the other straight comedy pictures of recent production.

USING NEWSPAPER SPACE

How the Best Sort of Publicity for Pictures May be Obtained

The Film Index has freqently reproduced examples of newspaper advertising used locally by managers of picture theatres. Much of it was commendable and worthy of emulation. The usual method is to run the stereotyped reading notice in the amusement column with, now and then, a display ad. for a feature program, all of which is good.

With the growing importance of pictures and the fact that they have become the chief form of amusement in the smaller towns the public demands and the newspapers require something of more general interest than the usual announcement of the subjects to be shown at the theatres from day to day.

An example of the broader and better use of available newspaper space is furnished us by Ben L. Morris, secretary of the Spagg Amusement Co., which operates picture houses in Bellaire, Ohio, and Wheeling, W. Va. The Index gives space to Mr. Morris' contribution that its readers may take pattern from it and, if possible, follow the good example:

LONG SHOWS.

Moving Picture Shows Here Gradually Increase in Length.

Views of Jeffries-Johnson Fight to be Released.

Interesting Gossip of Interest to Moving Picture Patrons.

The big show appears to have caught on with the many Wheeling patrons of the "flickering reflections." Starting off with the two reel shows, came the "one solid hour's entertainment for a nickel." The two-hour show was next, and now there is a two-and-a-half hour show on the boards at one of the local playhouses. At this rate it will soon be a case of the popular song, "come after breakfast, bring lunch along." But, however, the all evening show is the thing that is going a long ways towards popularizing the pictures. They make it worth while for people to dress and go out for the evening to see a show. Wheeling has both classes, and the regular nickelodeons that pick up the transient trade are still gathering in the small coins.

Regardless of the many protests, the pictures of the recent Jeffries-Johnson prize fight are to be shown. They will be shown simultaneously in three theatres in New York, one in Boston, one in Philadelphia and two in Chicago. Following that they will go into the smaller towns. There will be six reels of them, making a two-hour show. They show the training camps and many incidents leading up to the fight, and the full fifteen rounds of the contest. They are said to be the best fight pictures from a mechanical standpoint ever put on the market. The company controlling them will not permit them shown in the ordinary picture show houses with other pictures.

The popular Vitagraph Company has made a three-reel picture of "Uncle Tom's Cabin," to be one of the most elaborate pictures ever put on the market. They will be released July 27, 29 and 30th. The company has been over six months making this set of pictures, which are expected to be classics of their kind.

Buffalo Bill and Pawnee Bill, who are making their farewell tour, are to take their big company to the latter's Western ranch at the close of the show season and go into the business of making moving pictures.

Travelogue pictures are popular with local audiences and the manager of one of the local theatres states he has constant inquiries for this class of picture—those showing foreign countries and unusual scenes. "Roosevelt Reviewing the French Troops" was a very good picture, giving fine views of the ex-President. During the past week Wheeling people have taken in "An Excursion to Wales," "A Vacation in Havana," "Motored Among the Cliffs and Gorges of France," watched the "Beigian Army Riders," take "A Trip to Brazil," seen "The Rhine from Cologne to Bingen," "Tropical Java of the South Seas," been "In the Realm of the Czar" and have seen other interesting sections of the world which the ordinary run of people do not get to see in the real.

Fred Walton, known as the emperor of silent comedy, has joined the Selig Company staff, and is writing a series of pictures for them. The first was "The Hallroom Boys," the two ribbon counter clerks who are so well known to the readers of the News through the comic supplement. Selig also has the well known Milton and Dollie Nobles, familiar to every old theatregoer, and they have acted their famous play, "The Phoenix," before the Selig cameras, and it will soon be seen here.

The South Side Theatre on Chapline street was opened the past week, making another to the big list of theatres showing pictures now operating in Wheeling. They are using the independent pictures, making the fifth house in Wheeling using that class of goods.

"Picture Music" is a new term for piano playing that has become popular with the advent of the moving pictures. Very few ordinary piano players can play to the pictures, most of them bang away at most anything, a ragtime piece doing for a funeral or death on the curtain, and a selection from a popular opera for an Irish jig.

The Independent forces are now exceeding the Association in the number of pictures put out each week. The Association releases twenty-three pictures every week, while the Independents have been making twenty-six to twenty-eight a week.

What is claimed to be the most elaborate religious picture since the first Passion Play will be "The Lord's Prayer," to be released by the Gaumont Company next month.

It is estimated that the pictures of the big prize fight cost the promoters $200,000.

The Essanay Company of Chicago is offering $100 for the best word name to substitute for "moving picture theatre."

The foregoing filled a column in a Bellaire daily. Mr. Morris contributes this matter once every week and says that it is "news matter that most any paper in the country would be glad to run free of charge."

NEW $10,000 HOUSE FOR ST. PAUL.

The Penny Parlor at 14 and 16 East Seventh street, St. Paul, Minn., has been closed and work has begun to remodel the building for a first class motion picture theatre. The improvement will cost in the neighborhood of $10,000. The house will be operated by a newly formed corporation, known as the Twin City Amusement company.

The house, which will be ready by September 1, will be finished with decorations of the Moorish style. A large pipe organ will be installed in the orchestra pit. Only first class pictures will be used.

SOCIETY SEES FIGHT PICTURES.

The pictures of the Jeffries-Johnson contest were shown at a dinner party given by Mr. and Mrs. Joseph E. Widener, of Philadelphia, at their summer home in Newport, R. I., August 7. The pictures were greatly enjoyed by the society folks, who saw nothing out of the way, in them.

In spite of the big minstrel show, which proved a hit, the pictures were the features of the evening.

BEAUTIFUL LOVE COMEDY

Pathe American Players Make Happy Version of the Lover's Well

PATHE'S American players have fairly excelled their previous satisfactory efforts in a delightful love comedy drama, due for early release, entitled "The Lover's Well." The story is based on the lines in the "Dream Book," which instruct the girl in search of her true love to look for him in a well at midnight on Halloween, and another warning her to beware of a false maid who will cause trouble.

The scenes of this picture are especially well chosen and delightfully picturesque. There are several dramatic moments that are given their proper value. The usual Pathe photographic quality completes a picture that reflects credit upon the makers.

Briefly, the story is of a pretty country girl, with a young soldier for a lover. Following the directions in the "Dream Book," the girl looks into the well to see her true love. The lover happens around in time to discover the girl's plan, and manages to get to the well and look in, too. As the night is rather dark, the girl does not discover her lover till the moon, shining through a rift in the clouds, reveals him as he leans over the wall about the well. There is a pretty little love scene here that is particularly well done.

After this the soldier boy rises in rank and forgets his sweetheart in the charms of another girl. Both girls chance to meet the soldier as he comes from his post, and he coldly turns down his first love—the dainty country girl—for his latest enamorata.

How he is eventually turned down and fooled by the "false maid," for whom he narrowly escapes wrecking his career, and is finally brought to his senses by a recollection of his meeting with his first sweetheart at the well is successively pictured concluding with a double exposure which shows that first meeting at the old well, as it comes to the mind of the conscience-stricken soldier.

With this memory haunting him the lover wanders off towards the old well and finds his little country girl is on a similar quest. We will not attempt to describe the touching final scene —something must be left to create a desire to see this picture, and we believe you will agree that it is as convincing a bit of picture dramatics as you have witnessed in many a day. It is one of those pleasantly haunting scenes that you will not quickly forget.

"If a maid would her future husband see
On Hallowe'en night, 'tween twelve and three,
She should go alone, if the moon is bright;
And look down in the well, on Condon's Height."

"The troth once plighted,
Let the lovers beware,
Lest a false-hearted maiden
Bring sorrow and care."

SCENES FROM PATHE'S AMERICAN SUBJECT: "THE LOVER'S WELL."

FIGHT PICTURES WELL RECEIVED.

People of Stamford, Conn., Suffer No Bad Effect from Pictures—Many Ladies Present.

The exhibition of fight pictures in the small towns, has done anything but cause race riots. The newspapers have watched with much interest the way these pictures have been received and had there been any demonstration on the part of either whites or blacks, the news would have been spread far and wide.

In those towns where the pictures have been shown, both the press and the audience have spoken most favorable regarding the films. The pictures have not only attracted a large male audience, but many women have taken the opportunity to see just what the pictures were like. So far, from all accounts, the women who saw these pictures were by no means horrified by the brutality that is alleged to be displayed.

To show how the press and public are receiving the fight films in the smaller cities, the Stamford Advocate gives the following account of the exhibition in Stamford, Conn.:

A good sized audience attended the exhibition of the Jeffries-Johnson fight pictures last night, in the Alhambra theatre, and, like the audience in the afternoon, was orderly. There was not even a sign of the race feeling. At the evening performance, white men and colored men sat across the aisle from each other and chatted about the fight, but not one word was said that might lead to hard feeling. The audience was a mixed crowd, and comprised many of Stamford's sporting enthusiasts.

The police protection was very good. Chief Brennan had Officers Thewlis, Kenefic and O'Brien, Bicycle Officer Kurth and Detective Sergeant Heffernan at different places in the audience, but their services were unnecessary. Neither Jeffries nor Johnson received applause. During the entire first reel, showing Jeffries's training quarters and the ex-champion doing his stunts, there was not a hand clap. Johnson's training quarters were not shown. During the reel showing Reno's crowded streets, the audience applauded for the first time, and this was for Bob Fitzsimmons, who could be seen in an automobile, talking and laughing with a crowd of sports. Fitzsimmons got another hand when the reel showing the introduction of many of the pugilistic stars at the ringside was shown. Tex Rickard also received a little Stamford applause.

The audience laughed but twice. Once when the pictures showed John L. Sullivan giving a bag-punching exhibition (John L. managed to hit the bag about three times out of ten), and again during the twelfth round of the fight, when the announcer was telling about the kidding match between Johnson and Corbett. Corbett said, "Get him now, Jim." Jeffries at this time was fast weakening, and was entirely on the defensive. They had been fighting for over an hour in the hot sun, on a cloudless day. All Johnson said was: "It looks like rain, Corbett," and his face wore a golden smile.

The audience was by no means confined to the male sex. Women were there and in goodly numbers, and seemed to enjoy the fight as well as their escorts.

"Isn't he the rough thing!" remarked one member of the fair sex, as Johnson knocked Jeff through the ropes.

A little newsboy waiting outside asked Dr. T. J. Biggs, who attended with a party of friends, if he had lost any money on the result.

Among the prominent men present were Councilmen Austin and Smith, Deputy Judge Stanley T. Jennings, Frederick Berg and Chief Brennan.

A number in the audience came in automobiles and carriages, which formed quite a line in front of the theatre.

PICTURE WAR ON MOSQUITOES.

Dr. L. Marshall Price, secretary of the State Board of Health, of Baltimore, Md., is considering the advisability of conducting an educational campaign against flies and mosquitoes. His plans for the warfare include motion picture films, which he proposes to distribute among the several motion picture theatres of the state with the request that they be displayed on screens. There will be no charge for the films.

"These views could be made especially to appeal to children," said Dr. Price recently, "and once you get the children earnestly enlisted in your behalf you have accomplished a great deal. I would suggest that the children be organized through the schools to help the health authorities in having unclean places cleaned and thus destroy the breeding places of disease.

NEW ORDINANCES FOR RICHMOND.

An ordinance requiring motion picture theatres to open not earlier than 9 o'clock in the morning and close not later than 11 o'clock at night was recommended to the Council of Richmond, Va., July 29. The original measure provided that the hour of closing should be 10.30 o'clock, but Councilmen Burke and Fuller took the position that this was too early. The ordinance also provides that before an operator shall run a motion picture machine he must be examined by the City Electrician.

TRIBULATIONS OF A SCENARIO WRITER

By WILLIAM H. KITCHELL

THERE is nothing new under the stars, even from the point of view of a scenario manufacturer. Everything in history, from Ananias to Julius Caesar and the rest of the biblical characters, down to hobble skirts, has been "done" in pictures. Even Job and his tribulations has been brought to life to slow music, played by a musical "picshow" artist with a predilliction for cigarettes.

Unfortunately, Job never tried scenario writing. If he had his finish would have been sooner and more interesting. Imagine Job and his boils hammering a typewriter under a tin roof on a hot day in June, laboriously concocting an ice-cold seashore love drama. And imagine him in cool September, reading the note from the picture manufacturer declining the aforementioned story. "Your Ms., 'Jiggins at Coney Island,' received June 25. We like it, but owing to the fact that the story is now unseasonable, and that we have under production a story similar in topic to the enclosed, we are compelled to return it." If Job's spotless reputation for patience wouldn't have caved in after that, he would be more than human.

"$10.00 to $100.00 for Moving Picture Plays." So advertise the film people. Ah, those hundred-dollar checks! How enervating one would be to a writer, if it were framed on a gilt mat and hung over the seltzer bottle to gaze at as a curiosity! Yet, the manufacturers may not be so much at fault. Probably the "fraud-detectors" used to stamp their checks stop work at "Not Above $50." Besides, the picture business is not what it was fifty years ago, and the manufacturers need the money.

And the equivalent they expect for the cash! In a magazine story, a writer may spill 3,500 words in a chat between two irresponsible young persons who are about to fall overboard into the slushy sea of love, and get away with the goods! "I've got the time, I've got the place, but it's gosh-darned hard to find the girl," runs a topical song. Worked up as a magazine narrative, this plot complication would be good for twelve numbers of 4,000 words each, at a cent a word, or more, and be published afterward in book form at a big royalty to the author.

Made over into picture stuff, the same plot would require two complete autobiographies, a description of how the old man broke his right ankle bouncing the bridegroom out of the house the morning after the wedding, and a tableau showing the inevitable baby that followed the matrimonial venture. All this written in fifteen scenes for $25.00, and worked into 750 feet of film! Then, when all details are supplied, the MS. comes back torn and thumb-tracked, shy a two-cent stamp which the office boy of the "Tear-'em-up Film Company" has carefully washed from the return envelope, with a note tucked inside, saying: "This story is lacking in incident"! No wonder the insane asylums are overrun with demoralized scenario writers—and editors—as a result of advertising for picture plays in the trade journals of happy story writers.

Then, why write scenarios? Why did Lot's wife look back at the pillar of salt, or words to that effect? Why did Jim Jeffries swing his feet over the ropes at Reno to get what was naturally coming to him by way of the African? Jim didn't care for the money. He merely wanted to see how he looked in the moving pictures. In this peculiar failing of human nature lies the sole reason for the existence of a scenario manufacturer.

Ah, it is glorious to be a picture playwright! To sit next a garlic-eating son of Naples in an open-air theatre, with the smoke of a cigar and a flock of tame mosquitoes above one's head, and a first-run reproduction of one's own narrative dancing to life above the footlights. There is no cold print to freeze a mistake of syntax or a weak paragraph into an eternal icicle of memory. The dramatic director has corrected all errors of plot and judgment, and the originator sees his story rise—rise—until, "Why the devil don't you frame-down that dod-gasted string of junk?" yells the refined operator to his assistant at the wheel, and the story drops to earth.

The plot unfolds, and one by one the characters, as imagined by the author and the picture people, light upon the screen. The film happens to have gone through the studio with "bells on," so to speak; and the reel runs smoothly, with clear pictures well developed. Only six of the author's cherished "features" have been omitted thus far, and although the heroine eludes the villain in an aeroplane instead of a buggy, as originally intended, the change looks very well in the limelight. All is well. Suddenly a blur comes over the writer's eyes as he looks at the screen, and hears the hand-clapping of the assembled multitude. "Let me write the nation's plays, and I won't care a picayune who stops the fight pictures," he murmurs rapturously. Then he wakes, to find that the sprocket wheel of the machine has collided with the sparking plug, and that the audience has only been applauding, in a rude, sarcastic manner, the mechanical ingenuity of the operator.

At last the reel jiggles on, and the crowd settles into rapt attention. Hist! the climax approaches. This is where Annie, the Girl from Bingo Gulch, should decline, in a few well-chosen gestures, the hand of Chestnut Spriggins, the young owner of the Bonanza mine in Death Valley. The author gazes mistily. What in Weehawken! She has accepted—and without an apology for her lapse of the proprieties! Another story ruined, and nothing to show for it but a bank check.

The hum of voices reaches the ear of the scenario writer as he stumbles into the night. "I like them cowboy chases best." "A few more plays like that and I'll take a hand in closing the picture shows myself." "I'll bet the fellow as wrote that sketch had been on a tear for a week." It is such talk as this that makes a reputation. "Let me write the plays of a nation, and"—

But there are compensations. There are film manufacturers and film manufacturers. The real kind predominate. For one story spoiled in the taking there are a dozen hammered into artistic shape by a friendly editor and stage director, who have the author beaten forty ways in knowledge of plot construction and "picture values." The one production department furnishing the excuse for the present article is located in Mesopotamia, and its scenario editor was hung last week for robbing a beggar of a crust of bread. As for the rest, they are human, like the scenario writer, and better mannered as a class. There is one—but this is not a sketch of personalities.

At any rate, there is one position in the world which no writer of scenarios will envy. It is that of the unfortunate editor who is compelled to read his story plays.

MAJESTIC THEATRE, SULLIVAN, IND.
F. W. Campbell & Bros., owners and managers.

FROM TYRANNY TO LIBERTY

An Edison Picture Drama With Pilar-Morin in the Leading Part

MLLE. PILAR-MORIN appears in a favorite role in a forthcoming Edison picture entitled "From Tyranny to Liberty." As the wife of the editor of a Nihilist newspaper published in St. Petersburgh, she endures the brutality of the Russian police to protect her husband from arrest. The part is a trying one and one that only an artiste of Pilar-Morin's ability would care to undertake.

Her efforts to save her husband are successful through the singular resemblance to him of the printer who betrayed the whereabouts of the newspaper office to the police and who is caught in his own trap and taken for punishment by the police in belief that they have the husband.

Having escaped arrest the editor with his wife and daughter escape to America—freedom's land, and are seen gazing upon the Statue of Liberty from the deck of a steamship as they near the end of their flight from tyranny.

The story is lucidly told by the picture which is replete with intensely dramatic situations.

SCENE FOR EDISON SUBJECT: "FROM TYRANNY TO LIBERTY."

SCENE "FROM TYRANNY TO LIBERTY."

THE MAN WHO LEARNED.

In a previous issue of The Film Index extended reference was made to a picture on the question of milk supply made by the Edison Manufacturing Company. That picture is soon to be released under the title of "The Man Who Learned." Those who have seen this picture agree that it will, as an educational subject, become as valuable as the already famous "Fly Pest" picture.

The subject was made at the instigation of the New York Milk Supply Committee and with that committee's co-operation an intimate insight of the bad and good methods of handling milk are pictured.

To give the subject a sentimental interest and to bring the lesson home to the people in a manner which will not be quickly forgotten, there is a story of a baby—the grandson of the old fashioned farmer who will not learn new methods—who nearly dies from drinking milk from its grandfather's dairy. When "Grandpa" sees the effect of the impure milk and discovers that it came from his dairy he goes home and transforms things. After this there is a reconciliation between the old fellow and his son, who make up their differences caused by the old ways of doing things against which the son rebelled.

This is a subject that is bound to attract widespread interest.

SCENE FROM EDISON SUBJECT: "THE MAN WHO LEARNED"—THE MILK PICTURE.

PICTURES HOLD IN NEW BEDFORD.

Motion pictures at New Bedford, Mass., are more than holding their own these hot summer days. At Vien's theatre, on Main street, the house is kept crowded at every performance. Such licensed films as "The Cowboy's Sweetheart," "The Call to Arms," "A Mad Dog Scare" and other pictures bring rounds of applause every time they are thrown on the screen. While the vaudeville is the best that is on the market, there is no doubt that the pictures are what attract the most attention, especially the children. Educational pictures are being highly appreciated.

FREEPORT WILL HAVE NEW HOUSE.

Messrs. Foster & Bender, two well known picture men of Freeport, Ill., are planning to erect a motion picture and vaudeville theatre in that city. The new playhouse will be located at 75 Stephenson street. The managers claim when the house is completed, it will be most modern in every way. The ventilating apparatus will keep the house filled with pure and wholesome air at all times. The pictures will be the latest licensed films. Music will be furnished by a three-piece orchestra and the latest illustrated songs will be sung by a first class artist.

A SLIDE INNOVATION.

A novel idea in the slide game is inaugurated this week by the Levi Company. By special arrangement with the American Press Association the Levi Company will make slides for and distribute illustrations of all the great news events that are headliners in the newspapers. The slides will in each case be made at the time of the event from photographs taken by the Press Association. They will be released by Levi immediately after.

Already illustrations for "The Capture of Dr. Crippen by Wireless," "The Attempted Assassination of Mayor Gaynor," and "The Johnson-Jeffries Fight" are on the market.

CHICAGO LETTER

By James S. McQuade

Chicago was resplendent in colors last week, and all are blended to adorn the insignia of Knights Templar from every State in the Union, from Canada and from lands beyond the sea. State Street has been so richly and ornately decorated that it has been rechristened "Templar Way," while Michigan and Wabash avenues are only slightly in the rear, from the point of attractive and costly display. Over $250,000 have been spent on this mark of respect and welcome to the Templar hosts, whose ranks will marshal at least 65,000 men.

This is the third triennial Knights Templar conclave held in Chicago, and the thirty-first which has assembled in this country. The first grand encampment, convened in Chicago, took place in September, 1859, and the second in August, 1880, just thirty years ago, when there were only three commanderies in Chicago and fifty-one in the State of Illinois, with a total membership of 3,900.

The most spectacular feature of the present encampment was the grand parade of Tuesday, August 9, in which from 65,000 to 75,000 Knights marched in full regalia to the strains furnished by 100 bands of picked musicians. The long line of march was thronged by hundreds of thousands of sightseers, at least 500,000 of these being visitors. This parade afforded a pageant such as has never before been witnessed in the history of Knight Templarism in this or any other country, both from the point of numbers of commanderies participating and of decorative splendor along the marching line. Imposing and architecturally and symbolically beautiful arches were passed under at various points by the marching Knights, the scenes being picturesque to the point of mediaevalism, and the color effects bewildering and fascinating.

Competitive drills will be held at the Cubs baseball park, Wednesday and Thursday, when crack commanderies will vie for supremacy and for rich and costly trophies.

Readers may wonder what all this has to do with films and the film industry, but they will be pleased to learn that all the pomp and magnificence of the parade and all the clever and spectacular evolutions of the drills will be brought to them at their homes throughout the world by means of moving pictures. William N. Selig purchased the sole rights to take and make these pictures, and five expert camera men from the Selig forces will make it a point to chronicle in film every important spectacular feature of the present encampment. This Selig special release bids fair to surpass in interest and pageantry any film that has yet borne the diamond trade-mark, and Masons everywhere will doubtless hail its appearance with pleasure and enthusiasm.

Decision on Jeffries-Johnson Pictures Postponed.

The hearing of the mandamus suit brought by Aaron J. Jones and George K. Spoor against the city of Chicago, in the matter of the Jeffries-Johnson pictures, was postponed until Monday, August 8. On that date the complainants and their counsel appeared before Judge Bretano in the Superior Court, Corporation Counsel Brundage representing the city. After argument by both sides, the court adjourned temporarily for the purpose of seeing the films run off, this being done in the private projecting room of the Selig Polyscope Co. on Randolph Street.

After the exhibition the court held a short session, and it was decided to withhold the rendering of a decision until Wednesday, August 10.

Detroit Grants Permit.

Some weeks ago it was heralded by the press throughout the country that the Detroit authorities had refused to grant a permit for the exhibition of the Jeffries-Johnson pictures in that city. Contrary to the dispatches, Mayor Breitmeyer and Chief of Police Croall issued a permit for the presentation of the pictures licensed by the Motion Pictures Patent Co. The permit was granted on Wednesday, August 3, and the pictures have been on exhibition at the Avenue Theatre, that city, since Saturday, August 6, when they will be given an eight-day run.

As has been the case in every city where these pictures have been exhibited, the crowds in attendance at the Avenue Theatre have been orderly and no disturbance has been made. In fact, everyone who has visited them is astonished at the fuss made at the outset by hysterical reformers.

The Detroit rights were purchased by Wesch & Blankmeyer, of that city, and the rights for the State of Michigan are owned by the Michigan Fight Pictures Company, with offices at 71 Griswold Street, Detroit.

The Moving Picture in Surgery.

The value of the moving picture in educational work is becoming more and more apparent to progressive instructors, and its aid has already become indispensable to students in surgery and experimental science. Magazine and special writers, it will have been observed by the careful reader, are devoting considerable space nowadays to this mission of the moving picture and to the boon conferred on students who have not the means nor the opportunity to attend the famous seats of learning.

The student in surgery of moderate means cannot hope to gain a thorough knowledge and practice in clinics until he has graduated from the smaller college and laid by a sufficient sum during his early years of practice that will enable him to continue his studies in the larger medical colleges at home or abroad. But with the aid of the moving picture, and with competent professors in the small college, he can now take a course that will embrace all the operations, ordinary or difficult, performed by the most noted surgeons in the largest colleges.

The following article by Edwin Tarrisse, which appeared in the magazine section of the Sunday "Tribune," of Chicago, August 7, will be read with great interest by all who have watched the progress of the moving picture in late years, and who have been watching with eager eyes its triumphant march into new fields for the uplift and benefit of the human race:

These seems to be little doubt that the moving picture machine is destined to become a recognized factor in the course of surgical instruction.

Among others who will benefit by its introduction may also be reckoned those persons—and there are many such nowadays—who, although not actually following the profession of medicine or surgery, interest themselves in assisting the suffering, as they will thus acquire a knowledge of certain facts of immeasurable importance.

It is probable that few persons, if any, can have foreseen in the invention of the moving picture machine that which would to a great extent revolutionize the world of teaching; and yet this is precisely what the instrument promises to do, though originally offered to the public only as a toy, an amusement for an idle hour, in the form of a superior magic lantern combining motion with pictorial effect.

The moving picture machine has already brought scenes of national and stirring interest before spectators prevented from seeing the actual occurrences, and with a promptitude that made the representation more valuable. Now it appears about to enter on a path of usefulness the extent and value of which it is impossible to estimate; for it has been recognized as an unrivaled means of demonstration for the use of teachers, and in cases where the eye and hand require to be educated and trained, there is unmistakable evidence that before long its application will be widely established.

Everyone will understand the enormous advantage to those engaged in imparting instruction of a demonstrator which can be called upon to repeat the examples required to explain a lesson whenever and as often as may be required, and can, moreover, be depended upon to reproduce the examples in precisely the same way. The latter attribute makes the moving picture machine extremely useful, especially in cases where delicate and exact manipulation is required, and gives the instrument a great advantage over a mere flesh and blood performer, whose fatigue, state of health, etc., might cause variations.

The use of the moving picture machine, by which moving reflections of the subject under consideration will be distinctly seen by all, also enables a much larger number of students to assist at an illustrated lecture, and to derive benefit from the demonstration. In addition, the lecturer, whether he be the author of the examples or not, might be expected to give a far more clear and lucid interpretation of his subject, if freed from the embarrassment of simultaneous performance.

To students unable to attend the lectures of the cleverest and ablest professors, as well as those whom fate compels to reside at some distance from the centers of education, the moving picture machine in its new function will come as an incalculable boon, for it will be possible by its aid to repeat the illustrative action of the greatest authority on any given subject, and by means of an accompanying lecture to repeat the lesson not only as many times as may be required, but in as many different places. This will enable the poor as well as the wealthy, the country as well as the town, to enjoy the same high advantages.

GREATEST MARK IN SURGERY.

Useful as all this undoubtedly promises to be, the moving picture machine, however, proposes to make its greatest mark in the science of surgery, and by its illustrative power to add immensely to the knowledge of that science, as well as to simplify the means of acquiring it.

It has also been suggested that by familiarizing people with the sights, the moving picture machine might show, much of the terror felt regarding a surgical operation could be dispelled; while the apparent precision and ease with which everything is accomplished, as well as the calmness of the surgeon and his assistants, would induce a feeling of confidence.

Enough has been said to prove that the moving picture machine has a future of usefulness totally unsuspected by those who first launched it, and of an extent no one in these days of marvelous discoveries can possibly foretell; while, in addition, there is stimulus given to and a change likely to result in the art of photography, of which the moving picture machine is a part.

Tom Norman Goes Angling.

Tom Norman, chief clerk of the program department of the General Film Co.'s branch at 85 Dearborn street, left for a fortnight's vacation on Friday, Aug. 5. He has gone to visit his parents in Northern Minnesota, with whom Mrs. Norman has been summering for several weeks.

"Tom's" home is situated in a fine fishing section of country, being near Lake Pokegama, a magnificent fresh water lake, ten by seven miles, well stocked with fish. Besides, Snake river is close by, a stream which anglers love to whip, because of the fine variety of game specimens of the finny tribe to be found there.

"Tom" has promised so many messes of trout to his large circle of friends here that he will need a wagon to bring them in; and, if he fails to do so, he may need the wagon for himself. The crowd is fish hungry just now and they will prove worse than half a dozen "repeaters" should he return empty handed.

Chicago Film Brevities.

There is a good opportunity for a live exhibitor, with the necessary funds, to open a licensed picture theatre in Burlington, Ia. At present there are three picture theatres in that city—the Elite with a capacity of 315, and the Palace and the Lyric with a capacity of 276 and 183, respectively. The two last mentioned are independent houses, but a modern and properly managed licensed theatre would put both out of business. Burlington has a population of 25,000 and the residents are strong supporters of good pictures, all three theatres mentioned doing a good paying business. The Palace and Lyric use only eight reels each, weekly, which about exhausts the "independent" dependable output. The Elite uses 14 reels per week of the licensed product and has the patronage of the best people in the city. It will pay some licensed exhibitor to examine the field in Burlington carefully.

"Ranch Life in the Great Southwest" has already proved to be the largest seller that the Selig Co. has yet turned out in the "special" class. The demand from Europe is especially large, this in addition to the exceptional sale here.

H. H. Buckwalter of the Denver Exchange made a short stay in the city last week. He continued his journey to New York last Tuesday, where he will remain for a few days.

The Selig's Guide, gotten out especially for the exclusive use of exchanges, is highly praised by exchange men, as it contains a great deal of valuable information concerning the earliest Selig releases as well as the latest, and in such condensed form that one can catch

(Continued on page 26.)

A LIFE FOR A LIFE

A Vitagraph Life Portrayal

THERE are some conditions of human existence that we are all anxious to escape and, notwithstanding our natural antipathy for such conditions, we always pity anyone who is a victim of environments or a predisposition towards that fate. Pity is akin to sympathy and we cannot help feeling a desire to help anyone to rise above one's surroundings if we recognize the slightest ray of hope for their redemption.

The Author of "A Life for a Life," is the Author of "Convict No. 796," which made such a profound impression on all who saw it, acknowledged to be a powerful picture sermon for good.

SCENE FROM VITAGRAPH LIFE PORTRAYAL, "A LIFE FOR A LIFE."

There is nothing very attractive about a convict or a rat, but when we see the poor unfortunate in his lonely cell playing fondly with his pet rat while the world shuns him we are convinced that his love for even a dumb creature is a strong indication of a redeeming quality in his nature. At once he has our sympathy and attention and when the prison keeper bursts into the convict's cell, seizes the rat and kills it we find ourselves urging the prisoner on when he strangles the keeper for robbing him of his only companion and comfort.

The convicted man is placed in solitary confinement. A visiting clergyman with the prison superintendent, his wife and little girl, making a tour go into the cell, the child and the clergyman speak kindly to the poor fellow, his heart is moved and the darkness of his soul is dispelled by the touch of love and kindness and we cry with joy when the spark of hope we saw at the beginning is still alive and is revived in the man.

The last scene of this remarkable story show that our sympathies were not misplaced and the trust imposed and kindness extended to the convict by the superintendant and by his family were well bestowed when, regardless of self, he rushes into the blazing home and rescues the superintendent's child from the flames, willing to lay down his life that she might live. In this deed of heroism and gratitude our higher emotions respond to the better part of our natures and we are not ashamed of the pearls of feeling which irresistibly glistens in our eyes when at the end the poor fellow smilingly greets the superintendant and his child as he lies upon his bed of pain in the hospital ward.

Pictures of this kind are strong in the encouragement of the humane and philanthropic elements of our nature, they tend to develop our faith in the betterment of mankind. They are logical and natural and for that reason they appeal to the greatest good in the greatest number.

SCENE FROM VITAGRAPH LIFE PORTRAYAL, "A LIFE FOR A LIFE."

FIVE HOUSES FOR MACON, GA.

Five Motion picture theatres are in prospect for Macon, Ga., this fall and winter. In addition to the Lyric, the Palace and the Theatorium, long since established and successfully in operation, two more show houses will be opened here on September 15, both on Cherry street.

Messrs. E. A. Horne, Cooper D. Winn, Sr., and E. H. Kernagan will open a picture theatre at the Winn-Johnson stand. It will probably be called the "Princess."

Mr. William Oldknow of Atlanta, associated with Macon investors, will locate "The Savoy" on Cherry street, between Cotton avenue and Second, next to the McClure store. A lease has already been secured from the Messrs. Willingham, and the work of converting the store into a beautiful showhouse will begin at an early date. "The Savoy" will represent an investment of about $9,000 and will be so constructed as to be a vaudeville theatre, if so desired, as well as a picture house.

The promotors of the two prospective theatres say they have well investigated the situation here, and that Macon will sustain five houses. They say their stands are the best in the city and when opened will be in the midst of the "Great White Way."

FIGHT PICTURES AT NARRAGANSETT.

The fight pictures of the Johnson-Jeffries contest seems to have no effect on the morals of the society folks at Narragansett Pier. Last week, at the famous summer resort, the pictures were shown at the MacVeagh villa, which is occupied by Mr. and Mrs. R. E. Strawbridge of Philadelphia.

According to reports made by the society folks, present, they enjoyed the pictures very much. Among those present were: Mr. and Mrs. Alexander Brown, Mr. and Mrs. Robert C. Bohlen, Mr. and Mrs. H. W. Harrison, Charles Wheeler, D. Milburn, M. S. Stevenson, F. S. von Stade, Hugh Drury, Edward Connor, Dr Joseph Leidy and members of the visiting polo teams.

PICTURE ROW

On East Madison Street, Chicago

By James S. McQuade

HAVE you ever been on Chicago's "Picture Row?" While there are some 400 moving picture houses in the city, there are four of the number that have given that name to a small section of one of the great thoroughfares which connect the East and the West sides.

That part of East Madison Street which is bounded by Dearborn and South Clark streets, has gradually come to be known by the designation referred to, and every resident of the city who has the picture habit can readily direct the stranger to the locality. The four theatres are

CASINO GARDEN THEATRE, 103 EAST MADISON STREET, CHICAGO—VIEW OF FRONT.

located in one short block, two on the north and two on the south side of Madison, and they stand on property that is valued at from $10,000 to $15,000 per front foot. Little wonder—is it not?—that these theatres have narrow fronts; and great wonder—can anyone deny it?—that these costly houses offer during the week the whole output of licensed manufacturers at an admission of 5 cents! If the prices of provisions have soared and if women's hose has touched high water mark by reason of a beneficent tariff, there assuredly is offered in picture entertainment a balm for all these woes.

The Casino Garden Theatre.

Starting west from Dearborn, on the north side of the street, one first comes to the Casino Garden theatre, at 103 East Madison. The entrance and front at once impress you by their neat and pleasing architecture. True, the front width is only twenty-five feet, but as one passes into the lobby there is a cozy, garden-like effect that dispels any sense of contracted quarters. And, by the way, this lobby is one of the modern features of the Casino that has gained for the house much favorable comment. The tickets are taken up on the right-hand entrance to the body of the theatre. In case the house is full, the visitor can sit in the lobby until the usher notifies him that a seat is vacant. This innovation prevents the wearysome task of standing and waiting for room, which is trying on persons of weak physique and on ladies especially.

The walls of the lobby are covered with panelled oil paintings which extend their entire length, the effect being especially pleasing at night when the double row of ornamental lamps light up the shadows. The entrance, too, at night shows up very atractively, nearly 400 incandescent lights being used as well as a colored flashing sign of unique design.

The theatre proper has a depth of 110 feet, the height of the ceiling in the front, near the screen, being considerably higher than at the entrance. This peculiarity of construction permits the location of the operating room near the center of the theatre, and above the audience, in a vertical wall facing toward the screen. This arrangement serves to reduce the throw of the machine, which, in reality, is only about 40 feet.

The Casino seats about 400 people and that comfortably, the A. H. Andrews Co. having furnished the appointments. The interior decorations are in keeping with the scheme followed in the lobby, large panelled oil paintings appearing on the walls, on which also emergency lights, in inverted, stained glass boxes, are constantly burning. On the high front ceiling, near the screen, incandescent lights are arranged in Japanese lantern effects. To prevent the distraction of the audience by the noise created by heavy-footed persons entering or leaving, a cork carpet has been placed on the aisle.

The Casino has been running for nearly a year and in that time quite a change has been made in the business policy of the management. At first vaudeville was given a decided preference, pictures being used only as a side issue. Now vaudeville has been eliminated, except on Saturdays and Sundays, when the price of admission is 10 instead of 5 cents. Harry B. Fitzpatrick, the manager, is strongly in favor of dispensing with vaudeville altogether, and it is just possible that an understanding will soon be arrived at by the managers of the picture houses on "Picture Row," whereby pictures will "come into their own."

At the present time the Casino is using one

CASINO GARDEN THEATRE—VIEW OF LOBBY.

HARRY B. FITZPATRICK, MANAGER OF CASINO GARDEN THEATRE.

first run every day except Sunday and one reel five days old, pictures and illustrated songs forming the entertainment on Mondays, Tuesdays, Wednesdays, Thursdays and Fridays. The show is continuous, running from 9 a. m. till 11 p. m.

Under Mr. Fitzpatrick's management the Casino has realized handsome profits on the money invested by the owner, Charles Weeghman, an enterprising Chicago business man. No matter when one pays a visit, this handsome little house is found showing to capacity, which, indeed, can be truthfully said of all the four theatres on "Picture Row."

HENRY W. THOMPSON, GENERAL MANAGER OF PASTIME THEATRE.

The Pastime Theatre.

At 109 East Madison one finds the Pastime theatre, erected by the Pastime Theatre Co., about two years ago, at a cost of $22,000. This company also owns the Pastime at 70 East Adams street, which runs moving pictures strictly, and the "Victoria," in Logan square, a beautiful family theatre which seats 600 people and

which offers to its patrons high class vaudeville and two reels of moving pictures daily.

During the present summer season, the Pastime on East Madison is giving an entertainment similar to that of the Casino and of the Alcazar, the latter being directly opposite, on the south side of the street. These three theatres are booked by the General Film Co., under Manager F. C. Aiken, and it was arranged, with the consent of the manager of each house, that vaudeville should be excluded during the summer months, except on Saturdays and Sundays, also that their bookings of pictures should be so selected as to prevent conflict. As the entire weekly output of the manufacturers is at their disposal and as the manager of each house is present at the time of weekly bookings, a highly satisfactory and thoroughly practical working plan has been evolved.

Each house is exhibiting daily, except Sunday, one first run and one second run about five days old, the latter, in most instances, not having been exhibited previously on East Madison street. On Saturdays and Sundays three good vaudeville acts and two reels of pictures are used, 10 cents admission being charged. On these days the vaudeville acts are put on in order, the first from noon to 4 p. m., the second from 4 to 7 p. m., and the third from 7 to 11 p. m. The Pastime management get their vaudeville acts from the Western Vaudeville Managers' Association. When the acts are short a character singer and illustrated songs are added.

The Pastime has a seating capacity of 460, but can accommodate 480 people at a pinch. The front is only 20 feet wide and the depth is 190 feet. The main floor of the theatre, however, is 25 feet wide and the balcony boxes, on the north side of the structure, add 8 feet more to the interior width. These balcony boxes are a boon to many who dislike crowding, and they are divided into two equal sections, one for ladies and one for men.

The Pastime has the largest projection in the loop, the throw being 106 feet. The size of the picture is 15¾ by 13½ feet, the size of the curtain being 18 by 21 feet.

The ventilation is excellent and this can be vouched for all the theatres on "Picture Row." The air in the house is changed every 30 seconds and this without any discomfort caused by draughts, the exhaust being placed near the ceiling so as to draw all the heated air out over the heads of the audience.

The attendance is uniformly large and few seats are vacant at any hour while the house is open. Posters and signs are extensively used and feature films are well announced and exploited.

H. W. Thompson, general manager of the Pastime Theatre Co., makes his headquarters at this house, and he owns one-half interest in the theatres controlled by it. The house manager is E. J. Barrett, an efficient showman, who is "always on the job."

The Alcazar.

The Alcazar theatre at 108 East Madison is the oldest theatre on the street, on the East side. It was opened in May, 1907, at a cost of $20,000. Its capacity is 300. Association and licensed films have always been used here and the management always stood for straight moving pictures until nearby, competing houses introduced vaudeville.

The front and interior decorations of the Alcazar are chaste and attractive and are standing advertisements for the Decorators Supply Co. of this city. The ventilating and lighting systems are of the best modern type and the closest attention is paid to the comfort of patrons.

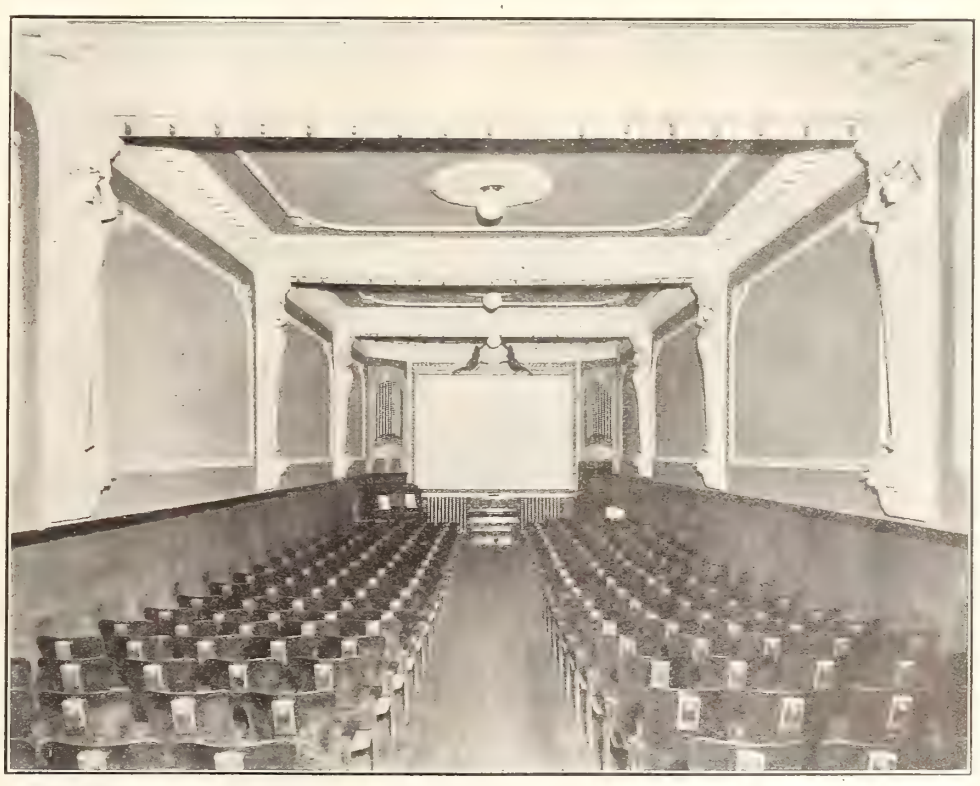
PASTIME THEATRE, 109 EAST MADISON STREET, CHICAGO—VIEW OF FRONT.

A. H. TALBOT, MANAGER OF ALCAZAR THEATRE.

This house was the first in Chicago to install a pipe organ, which is played by an expert. In serious and tragic picture subjects this instrument is used instead of the piano, and the music has attracted many regular patrons. A piano and trap drum are the other instruments used.

A. H. Talbot, manager of the Alcazar, states that he has noticed many wonderful changes in the clientele of the house since it opened. Those who first attended came to view pictures as novelties, and there were no regular patrons. Now the regular patronage has grown so that seldom a day is missed by many. They keep track of the weekly releases and have their favorite people in the production of the film, just as they have in drama and vaudeville.

V. C. Seaver, owner of the Pastime is interested in numerous ventures in the entertainment line. He has a circus on the road at present and owns the Theatorium, at 44 State street, this city, the Crescent theatre at 311



ALCAZAR THEATRE, 108 EAST MADISON STREET, CHICAGO—VIEW OF INTERIOR.

Main street, Peoria, the Princess, also in Peoria, which cost $33,000 and which seats 750 people. About October 1 a new theatre, the Empress, in Peoria, will be opened at a cost of $23,000. Moving pictures and novelty features will form the entertainment. The Empress will seat 550 people.

The Boston Theatre.

The Boston theatre was built two and a half years ago by the Boston Theatre Co., at an outlay of $17,000. It is a very neat appear-

JAMES W. FERRIS, MANAGER OF BOSTON THEATRE.

ing house on the exterior and although it seats only 300 people the space is such that with less liberal allowance for chairs it could easily seat 400. James W. Ferris, the manager, has been with the Boston since it opened, and he has always been in favor of an exclusive picture entainment, that is, so far as vaudeville is concerned.

The service of the Boston is 14 reels weekly, five of which are first runs, the balance being from four to five days old. Two acts of vaudeville are used daily, one double, from 11 to 5 p. m., and one single act, with illustrated songs, from 5 to 11 p. m.

Everything in the Boston is modern and up-to-date, including house appointments and stage equipments. The regular patronage forms a large percentage of the attendance, Mr. Ferris informed me. About 3,000 people per day, on the average, attend the Boston. Mr. Ferris states that the business has shown a very wonderful increase over that of last year and he attributes this to the marked improvement in quality of the licensed product.

The George K. Spoor Co. attends to the film bookings of the Boston.

NO "JIM CROW" PICTURE SHOW FOR ORANGE.

The efforts made by the negroes of Orange, N. J., to obtain a license for a "Jim Crow" motion picture theatre has been squelched. Mayor Seymour has now put his foot down once and for all on that line shows.

The negroes claim that they are looked upon as undesirables in shows patronized by the white race, and it is only just to them to be given the privilege of running their own shows.

A. E. ATKINSON SELLS BIJOU THEATRE.

A. E. Atkinson, the pioneer motion picture manager of Escanaba, Mich., and owner of the Bijou motion picture theatre, has sold that popular house to J. A. Frechette. The transaction took place July 30.

For a long time the Bijou has been the leading picture theatre in Escanaba, and under the management of Mr. Atkinson has been looked upon as one of the principal attractions in the city. He has taken every opportunity to give his patrons the best there is on the motion picture market, and has always kept his house strictly up-to-date.

It is said that he has an option on a first-class house in Chicago and that he and Mrs. Atkinson will leave for the "Windy City" some time during the middle of August.

Mr. Frechette is expected to keep up the same standard of pictures and will endeavor to give his patrons the best entertainment he possibly can. He has had considerable experience in this line of work and is known to be a hustler.

BOSTON THEATRE, 111 EAST MADISON STREET, CHICAGO—VIEW OF FRONT.

CAPTAIN AMENT'S NEW HOUSE.

Well Known Southern Showman Erecting New $25,000 Theatre at Meridian—Has Four Houses.

Captain W. D. Ament, of Jackson, Tenn., who already owns four first class picture houses in Jackson, Tenn., and Meridian and Corinth, Miss., is now erecting his second house in Meridian. The new theatre, which will cost over $25,000, and will bear the name of the Majestic, will not only be the finest and most modern house in that city, but will rank with any in the state.

According to the original plans the house will be equipped with every modern appliance known for the comfort and safety of the picture theatre. The ventilating and cooling plants will be such, as used in most of the theatres in the large northern cities. The machine booth will be strictly fireproof. There will be large exits both on the sides and front of the house so that the place can be emptied of an audience within a very few minutes, should occasion demand it.

The pictures that will be used will be the latest licensed films. Experience has taught Captain Ament that the Southerners will not stand for anything but the best. The same pertains to vaudeville, and as it is his intention to put on such performances, he will endeavor to get the best. It is expected the new house will open sometime about the middle of September if not sooner.

The picture business in the south, claims Captain Ament, has suffered owing to the houses being run by incompetent men, who know nothing about public amusements. Any old thing goes with such managers, but not with the patrons. They want the best, and unless a man is a capable judge of the best, he not only "stings" himself, but causes the public to get disgusted and blame the picture manufacturer.

His houses, the Elite and Marlowe, at Jackson, are looked upon, by the traveling public as two of the most modern houses in Tennessee. Both houses are running capacity audiences at each performance.

As a practical showman Captain Ament has had twenty-five years' experience. He is a man who caters to the public's needs and tries to give the best that is obtainable. His success in the south has been such as to warn others, who intend going in the same line of business, that unless they have the necessary experience it will be a useless task. It takes experience in every line to make a success, claims Captain Ament, and he has devoted nearly a lifetime to amusing the public.

MOTION PICTURES IN BUFFALO CHURCH.

A motion picture exhibition at a Sunday evening religious service was the innovation that the Rev. S. R. Vinton, of Rangoon, Burma, introduced at the Prospect Avenue Baptist Church, of Buffalo, N. Y., July 31. The picture showed the good results of the Christian missionaries work in heathen land and a large and interested audience mostly made up of young people attended. This was the first motion picture exhibition to be given in a church on a Sunday night in Buffalo, and if the attendance is a criterion of success it certainly was all that the lecturer could have wished.

Mr. Vinton is a Baptist missionary at Rangoon and was born in India. The pictures were taken by himself on the scene of his labors and illustrate the effect of Christianity on the pagan people of eastern lands. He lectured in the picturesque costume of India and his subjects was "Western Women in Eastern Lands."

TWO ESSANAY FEATURE COMEDIES

"Take Me Out to the Ball Game" and "The Count That Counted."

WHEN the Essanay Company promises a film d'extraordinary in the way of comedy, it's a safe bet that something of a top-notch order in the way of a scream provoking film will be the result. The Essanay Company promises in their comedy of August 24th, "Take Me Out to the Ball Game," a feature comedy of unusual excellence and the best of comedy of recent months.

The plot of the story is characteristic and typical of the Essanay's well known comedy subjects. The photography is of the highest order and the leading parts are in the hands of well known Essanay comedians. A brief outline of the story of the picture follows:

SCENE FROM ESSANAY'S "TAKE ME OUT TO THE BALL GAME."

A young business man, a veritable baseball bug, decides to go to the ball game and hurries home from his office for an early dinner. At home his wife, Fanny, learns where he intends to spend the afternoon and insists that she is going, also. The husband hesitatingly agrees and waits impatiently as she dresses. Finally, arrayed in their best, they hurry out to catch the ball park car. Jack, the bullpup, has been brought along by Fanny and causes considerable annoyance on the street car, but finally, landed at the park, the fan hurries off to purchase the tickets, after cautioning Fanny to wait in a certain place so she may not be lost from him in the jam. When the fan rushes back to his wife he seizes the wrong woman and drags her to the gate when the latter's husband stops him and points out his mistake.

After a few other accidents and mishaps, Fanny and her husband are seated with the crowd on the bleachers and the game starts. Jack, the bullpup, takes the lead from that moment on. A husky ball slugger drives a home run that is muffed by the fielder but the pup is on the job and grabbing the ball makes away with it. The game is interrupted for a moment while the players pursue the ball but it is at last rescued and the game continues. Jack scores another hit when, during an argument between the players and the umpire he again breaks his leash and runs out to the diamond intending to make it hot for the umpire. There is another lively scene here which ends happily for the cheering mob when the umpire changes his decision.

The game is finally finished and the fan, elated over the victory of the home team, goes home forgetting Fanny, who, unable to find any interest in it goes to sleep on the bleachers.

Fanny is aroused, however, by the faithful bullpup, and, finding herself alone and the ball park empty hurries out with the intention of making it warm for her faithless spouse.

The two meet on the street, the fan having finally remembered that his wife was left behind, and Fanny carries out her scheme to the letter. The film closes with the fan getting a drubbing.

Those who will have remembered the Essanay Company's baseball comedy of two years ago, "The Baseball Fan" will not fail to obtain this one, also. It is claimed by Mr. Anderson, who produced both of these famous comedies, promises that this latter will prove more humorous than the former. The baseball scenes of this comedy were made at one of the big parks in Chicago and are full of action and of lively interest. The comedy on the bleachers, however, is given the most prominence and is exceptionally funny.

Coming at the close of the baseball season when the interest in the great national sport reaches its most interesting phase this film will undoubtedly prove a great hit.

Another exceptional comedy film from the Essanay Company will be released one week

SCENE FROM "THE COUNT THAT COUNTED."

previous to the issue of the baseball film. It is another of Mr. G. M. Anderson's productions, is lively in action, with a good story, and excellently acted. The photography will be found to be superior to anything recently released by the Essanay Company, which, in recalling the very excellent standard maintained by the Essanay in this department, is saying a great deal.

"The Count That Counted."

This is a typical Essanay comedy. It tells of a young newspaper reporter in love with the daughter of a millionaire and who is objected to by this latter. When he asks father's consent he is immediately thrown out of the house, but not daunted by this he writes a note to the girl asking her to elope with him. The message is intercepted and an answer is returned by father telling that if he can obtain his (the father's) consent all will be well.

The reporter tells his trouble to others of the staff on his newspaper and an excellent scheme

SCENE FROM ESSANAY'S "THE COUNT THAT COUNTED."

GREAT SCENE FROM ESSANAY'S "TAKE ME OUT TO THE BALL GAME."

is doped up. News that Count de Soakum of the French nobility has arrived in town and will visit the millionaire is published and the witty reporter immediately masquerades as the bogus count and calls on his sweetheart's father. He is given an elegant reception by the father and the Count expresses his desire to marry the bewitching daughter. This latter refuses to listen to such a proposition until she learns that the Count and her Willie are the same. Then she agrees—so does father. And this is his undoing for despite his making the discovery that the Count is a fake and that the young reporter has played a trick on him he is urged to remember his promise and the film ends with his final consent and blessing.

Mr. Augustus Carney with Miss Martha Spier are in the roles of the reporter and sweetheart and both are exceedingly entertaining. The comedy is genuine and of a very high order.

NEW HOUSE FOR PEORIA.

Plans prepared by Hewitt & Emerson for the Orpheum theatre to be erected in the 100 block, North Madison avenue, of Peoria, Ill., by E. C. and A. E. Leisey, were taken July 25, to the office of J. A. Schneider, commissioner of building, for examination preparatory to issuing a permit. It will take several days for the commissioner to pass upon them.

The plans depict a structure 71x150 feet on the ground dimensions and 70 feet in height. It will be an absolutely fireproof building of steel and concrete with an ornamental front of stone and terra cotta with a basement under all. On the street floor will be two stories divided by the main entrance eighteen feet in width. The stage from the rear wall to the footlights will be 38 feet deep and 58 feet wide. The auditorium will be 71 ft. long and 58 wide with a mezzanine balcony on the second floor and a gallery on the third. The seating capacity will be 1,400 and the structure will represent an investment of $150,000.

The building will be completed and ready for occupancy by the begininng of the Christmas holiday season.

HALLBERG IN NEW QUARTERS

Little Wizard of Electricity Now Established at 36 East 23d Street, New York

One of the signs of the growth of the motion picture supply business is the recent removal of J. H. Hallberg, of "Economizer" fame, from his former quarters at 28 Greenwich avenue, New York City, to new and handsomer offices at 36 East 23d street, directly opposite the Metropolitan Life Building.

This move on the part of the "little wizard of electricity" was no surprise to his many friends and customers. They knew that Mr. Hallberg's business had doubled itself many times since he first devoted his endeavors to the motion picture industry two or three years ago, when he invented the now well known "Economizer." He was at that time the consulting electrical engineer for the Beck Flaming Arc Light Co. Later he occupied the floor above the Beck Co., and on August 1, removed to the present new location.

The new offices are ideal in every respect. They are situated right in the heart of the motion picture business of New York, and within a stone's throw of many of the large film establishments. They consist of the following departments. A large general office and sales room, a private office, fitted with rich mahogany furniture and rugs; a projection room and a large store room. These rooms are wired for a complete demonstration of his electrical goods.

Mr. Hallberg keeps in stock a big line of supplies ready for immediate shipment to exhibitors. He carries a complete line of Hallberg "Economizers" for alternating and direct current which reduce the amount of electric power bills two-thirds. A new line of "Economizers" is also out which changes alternating into direct current giving the most brilliant light possible for places where alternating is the only available current. "Economizers" for special incandescent lamps, signs, lobby and house lighting is another style.

He handles 24 inch exhaust fans made for alternating current with a special controller and reversing switch directly attached to the motor enabling one to exhaust dust and foul air in the day time and at night when the air outside is cool, to reverse the fan and blow in cool, fresh air, putting the theatre under a cool pressure.

Mr. Hallberg also carries the motiograph projector stereopticons, Hardesty opera chairs, "Electra" carbons, "Excello" flaming arc carbons and a full line of condensors, announcement slides, lenses and supplies.

MOTION PICTURES HELP ACTRESS.

Miss Irene Fenwick, a young Chicago girl who is playing comedy in her native country for the first time in "The Brass Bottle," under the management of Charles Frohman who brought her out in London two years ago, has developed a new use for motion pictures. She has had the living room of her home fitted with a complete moving picture apparatus and a screen on which she throws pictures of herself as she rehearses in the new play. By this method she declares she can study and correct her acting.

"The idea is really a valuable one for every actress," said Miss Fenwick, "and I expect that before long every one of prominence will be adopting it. The great difficulty previously has been that you can never see yourself as you appear from the front and must always rely on the criticism of the manager or the stage director."

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, AUG. 15, 1910—4 REELS

BIOGRAPH—The Usurer, dramatic, 994.
LUBIN—The District Attorney's Triumph, dramatic, 775.
The Duck Farm, educational, 225.
PATHE—Max Has To Change, comedy, 476.
Back to Life After 2,000 Years, comedy, 462.
SELIG—Willie, comedy, 975.

TUESDAY, AUG. 16, 1910—3 REELS

EDISON—The New Family, dramatic, 1,000.
GAUMONT (Kleine)—The Estrangement, social drama, 657.
Across Russian Poland, educational, 338.
VITAGRAPH—Daisies, drama, 995.

WEDNESDAY, AUG. 17, 1910—4 REELS

ESSANAY—The Shot That Counted, comedy, 975.
KALEM—Perversity of Fate, drama, 970.
PATHE—A Cheyenne Brave, American drama, 938.
URBAN-ECLIPE (Kleine)—The Rival Serenaders, Spanish comedy, 575.
Paris Reviewed From Eiffel's Tower, educational, 375.

THURSDAY, AUG. 18, 1910—4 REELS

BIOGRAPH—When We Were In Our 'Teens, dramatic, 475.
An Old Story With A New Ending, comedy, 512.
LUBIN—Shorty at the Shore, comedy, 990.
MELIES—Her Winning Way, comedy, 950.
SELIG—Human Hearts, drama, 1,000.

FRIDAY, AUG. 19, 1910—4 REELS

EDISON—How The Squire Was Captured, comedy, and Bumptious Takes To Automobiling, comedy, 1,000.
KALEM—True To His Trust, dramatic, 822.
Running Fire, comedy, 175.
PATHE—A Short-Lived Triumph, American drama, 794.
The Eriks, acrobatic, 197.
VITAGRAPH—Back To Nature, drama, 970.

SATURDAY, AUG. 20, 1910—4 REELS

ESSANAY—The Dumb Half-Breed's Defence, dramatic, 1,000.
GAUMONT (Kleine)—Refusing A Mansion, colored fantasy, 581.
Buying A Mother-in-Law, comedy, 374.
PATHE—The Shepherd's Dog, dramatic, 699.
A School in New Guinea, educational, 285.
VITAGRAPH—Under The Old Apple Tree, comedy, 995.

G. MELIES.

"HER WINNING WAY."—Anxious to escape the strain of business and seek diversion and recreation, Robert asks his father to give him a vacation for a few days' rest. The father, who is absorbed by his business affairs, one of the old school plodders, reluctantly grants the son's request, and the young man hurries from the office, packs his grip and hustles for the train. On his way he makes the acquaintance of a very charming lady, who is bound for the same place as himself. Arriving at their destination he offers to carry her grip and she accepts his proffered kindness. Loaded down he follows her to the hotel, where he gladly deposits the luggage to escape a complete collapse from exhaustion. He finds his "acquaintance" very winsome and attractive; so infatuated is he with her he prolongs his stay from one day to another until his father is obliged to send a clerk after him to bring him back. When the clerk reaches the hotel he finds the son head over heels in love with his "acquaintance" and seems willing to leave his happy home for her. The clerk is introduced to the young woman and he falls to her charms as readily as Robert did. The captivating creature drops the son and takes up with the clerk. The clerk succeeds in getting Robert to go back to the city,

pretending he will go with him. At the last moment the clerk refuses to go, and hastens back to the adored one. The son returns to business; the father asks him where the clerk is. When he is informed the old man gets furious and immediately despatches another clerk after the first one. The second clerk walks into the same ensnarement as the first, with the same result, the girl gets them all. The boss in despair determines to go himself and see what is doing. He gets a worse "crush" than any of the others, is her devoted slave, calls her "honey bunch" and gets perfectly foolish over her.

He is entertaining the lady with all the delicacies of the season and spending his money with a lavish hand. A gentleman with three or four children now appears upon the scene. The kids shout in chorus, "O, mama!" and lovingly gather around the old gentleman's lady friend, very much to his surprise and chagrin.

The son and the clerks, who have returned to the scene of their discomfiture in search of the boss, arrive just in time to see the children clinging to their mother. In concert with the boss they all exclaim "stung" and unceremoniously beat it for the city.

PATHE FRERES.

"MAX HAS TO CHANGE."—Max, having made the acquaintance of a millionaire, is invited to a social evening to help entertain the guests. The host's daughter falls violently in love with him and announces to her father that she means to marry him. Her ideas do not coincide with those of her father, who declares to that young man of genius that if he

does not find some means of breaking it off he will blow his (Max's) brains out. Max politely refuses, but the barrel of a revolver brings him to a more amenable frame of mind, and we find him next day doing his best to destroy the good impression that the young heiress has of him. For some time the girl tries hard to believe that to dust boots with a serviette and to use fingers instead of a fork are but the vagaries of a genius. She, however, gets thoroughly disgusted when Max, feigning to be intoxicated, does some most outrageous things. She rushes out of the room, leaving her father convulsed at Max's antics. So thoroughly diverted is he and so excellent a fellow does he now find Max that he abruptly changes his mind and insists that Max must marry his daughter. Again Max refuses, but the every-ready gun is whipped out, and at the point of the revolver makes his peace with the girl and confesses that he was compelled by her father to behave as he did.

"BACK TO LIFE AFTER 2,000 YEARS."—A uniformed attendant is sleeping soundly by the side of a marble tomb, in which lies the remains of one of ancient Rome's mighty Caesars. The top of the tomb gradually slides off, and there emerges a fine old Roman dressed in classic toga. Shaking the dust from his feet, he sets out through the city, but naturally finds things have changed since he last knew Rome. Some of the crumbling ruins he can recognize; others he cannot. Finally he meets a picture postcard seller, who shows him cards with views of modern Rome. He is so delighted with them that he starts through the city to inspect, but the sight of two well-dressed girls captures his eyes, and soon making their acquaintance they all adjourn to a restaurant. Meantime the attendant awakes, and, finding the tomb empty, soon discovers the truth. He locates the old warrior in the restaurant, half asleep from the effects of the strong champagne. With the aid of two guards he places him in a wheelbarrow and they take him back to his tomb, where he is soon again put to rest, and the heavy marble cover being replaced, the attendant falls back in his chair and is able to finish his own sleep.

"A CHEYENNE BRAVE."—Red Shield, a Cheyenne, is madly enamoured with the daughter of a Sioux chief, which love is reciprocated by her. But the Sioux and Cheyennes were ever bitter enemies and a marriage between them is not to be thought of, so when

he offers ponies and fur robes for the hand of the maid he is promptly refused by her father, who informs him that at no price can he marry his daughter. Big Bear Claw, himself a Sioux chief, is the successful suitor for the girl's hand, and she is then given

to him. Red Shield, however, follows on their trail, and on a dark night awakes her and together they fly. Big Bear Claw and his braves soon take up the pursuit, and when Red Shield and the squaw take to the river in their canoe they soon follow in their fleet of

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canoes. After a long chase down the stream they are unable to catch up, but when Red Shield takes again to the land he is hindered by the girl, who is becoming fatigued, and is soon overtaken. Big Bear Claw, wishing to be generous to the girl, offers Red Shield

that they fight for her, and after a long knife and wrestling fight Red Shield is victorious, and taking the squaw in his canoe sets out with her for the home of his people.

"THE ERIKS."—The performance of these two acrobats and contortionists creates an involuntary holding of the breath, even when it is watched in motion pictures.

"SCHOOL IN NEW GUINEA."—A colored educational film of merit and interest. Showing how the children of savage parents are becoming civilized.

"THE SHEPHERD'S DOG."—Jack, a shepherd lad, incurs the displeasure of his master by reason of his attachment to a little black poodle, which the elder man declares is no longer any good for looking after the sheep. The farmer accordingly purchases another dog, and then instructs Jack to drown his dog in order that a saving of food may be effected. Jack carries the dog to the stream, but his heart revolts at

the idea of drowning his only friend, and he ties the animal to a tree. The farmer's suspicions are aroused when he sees Jack slip some of his food into his satchel, and, following the lad, ascertains the truth. Determining that the dog shall be drowned, he decides to do it himself, and carries the animal to an old wooden bridge where the current runs swiftly. As, however, the farmer leans against the rotten handrail it gives way, and he is precipitated into the stream. In a

flash the dog has plunged in after him, and with his assistance is saved from the rapid waters. Shamefaced and repentant, the farmer owns up like a man to his unkindness of heart, and from that day Jack and his dumb friend are two honored members of his household.

"A SHORT-LIVED TRIUMPH."—Colonel Smith at the last moment found that he would be able after all to preside at the unveiling of the statue at Tortland, and after wiring the Mayor to this effect jumps

into his sixty-horse power machine and starts for Tortland. Shortly after passing through Newark his car broke down, and divesting himself of his sword and uniform he endeavored to assist his chauffeur to locate the trouble. Not being successful, he went off to fetch a neighboring blacksmith. Weary Willie

was taken for the Colonel and presided at the ceremonies, in addition to which he made a great hit with the wife of the Mayor. In the midst of the ceremonies, however, the real Colonel Smith appeared on the scene, having obtained a lift in another vehicle, and

soon satisfies the assembled company as to his identity, and after a short-lived triumph Weary Willie has to again tramp on in his weather-worn attire.

SELIG POLYSCOPE CO.

"WILLIE."—Willie gets a letter from his best girl's papa in answer to his proposal for his daughter's hand, in which he reminds him of his inability to support a wife and suggests he go west and grow up with the country and then come and talk to him. Willie goes, takes a few ideas along with him regarding the invasion of the wild and wooly. He arrives at the Texas camp and is shown his bunk. Willie finds his silk pajamas are not adapted to the surroundings and the initiation of the rope and saddle not conducive to his early training.

It was a long eventful night. Morning dawns and finds the tenderfoot on a broncho, nothing like a Florida truck horse, who politely takes to the occasion and attempts a few acrobatic stunts. Willie arrives at the bunk house slightly disfigured, but still in the ring. He finally discovers his courage, gives the bully of the guying cow punchers a good trouncing, floors the manager of the ranch, shoots up the place and returns east to claim the girl. All ends happily and is one of the brighest western comedies of the season.

"HUMAN HEARTS."—In presenting Hal Reid in his original creation of Tom Logan in "Human Hearts," we feel we have supplied a long felt want in picture stories—namely, that of presenting in person, a well-known theatrical star, in a staple play, known throughout the country. The story of Tom Logan, the village smithy, stand to-day without a rival as a portrayal of the vast human emotions concealed in the hearts of life's weary travelers, and has given to the stage a memorable story enjoyed by millions of people, and is now reproduced in picture by the famous Selig Company.

We find Tom Logan busy at his forge one sultry day when the arrival of Ford and his wife Jenny takes him for a moment from his work. The sturdy manhood of Tom could not stand idly by and see Jenny abused by her husband, who had in many ways made life to her seem almost a blank. Sometime later we find she was compelled to leave him. Two years roll by and she returns to the little village of Cedarville with all its quaint environments that show little change—Samantha, Seth, Tom and all the boys and girls are there. Logan looks with favor upon Jenny and that admiration is returned. The church bells soon tell the villagers of their happy wedding.

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with a baby girl—a welding in the chain of life's dearest happiness. One day there comes a stranger that leaves a serpent's sting—he proves none other than the worthless husband, who watches his turn and pleads with Jenny to return to him. The old love flame is rekindled and Tom is left alone. Not content with breaking his heart, the former husband seeks revenge.

BIOGRAPH CO.

"THE USURER."—"Lay not up for yourself treasures upon earth, where moth and rust doth corrupt." —Mat. 6-19. How few there are that appreciate the truth of this advice from holy writ, in our incessant struggle for gold. Wealth is not only transitory, but it often conspires against our eternal salvation. "Ye cannot serve God and Mammon." True it is that the fight for fortune is ethical where the methods are legitimate, but the one despicable means is that of the usurer or money shark. This man fattens on the misfortunes of his fellow beings, gloating over the fact that his debtors are his abject slaves, and like the ancient king who called for a reckoning from his servant, "But forasmuch as he had not to pay, he commanded him to be sold, and his wife and children, and all that he had—" This is the procedure of the usurer. We find him about to leave his office in the evening, ordering his collectors to warn the delinquent debtors that if they do not pay by the morrow their effects will be sold. They start off on their rounds while he goes to spend an evening of pleasure at a banquet. What a contrast. On the one side the poor unfortunates apprised of their inevitable fate, while he and his friends quaff the blood-distilled wine, and regale themselves with viands paid for with the tears of the needy. The next day the collectors carry out the usurer's orders, and the plea "Have patience with me and I will pay thee all" is ignored. The bed is removed from under a poor widow's sick child; the household effects of a widower with one small child are seized and sold and other cruel, merciless deeds are perpetrated. Still, in the time of all this misery our usurer is enjoying the best the land affords. However, there comes a time of his reckoning, and "woe unto you, for ye devour widow's houses, therefore shall ye receive damnation." The poor man whose goods were seized, in desperation terminates his unendurable existence, and here the blood of the oppressed cries to Heaven. The widow leaves to go to the usurer to plead mercy, and when she arrives at his office he is in the safe. The poor woman faints from exhaustion and, falling against the huge safe door, which stands ajar, closes it. Here he is imprisoned in his storehouse of blood gotten wealth at the mercy of the time lock. Struggle as he may, his condition is hopeless, and so he falls to the floor of the vault suffocated. Of what value is his gold now? Will it buy him eternal happiness? No, for "we have brought nothing into this world, and it is certain we can carry nothing out." The next morning when the time lock snaps, the usurer is found the victim of that great leveler, death.

"WHEN WE WERE IN OUR TEENS."—Diplomacy is one of the most valuable traits in a man's makeup. By it he loses nothing and often gains much; besides, it prevents trouble. When we are in our teens, diplomacy stands us good in love's young dream. Tom did not possess this quality, and when May showed to him her latest painting, Tom said "punk," for in truth he was anxious to discourage her hobby for painting, knowing full well that she would never become a great artist. Howard, his rival, was more diplomatic. He praised her efforts and is at once the top-notcher in May's esteem. This perturbs Tom, and he at once plans to trip Howard up. Disguised as a tramp, he, with the butler's assistance, steals the painting and in the presence of May tries to sell it to Howard, who, not recognizing it as May's, calls it "the worst ever." May, however knows her own handiwork, and seizing the canvas bids them "beat it," for as regards her they are both in the "in bad" class.

"AN OLD STORY WITH A NEW ENDING."—Cupid has often started something he hasn't finished and possibly he hugely enjoys the disappointment of the victims of his folly. Miss Pauline Smith is forelady of the factory, and the girls, jealous of her, plan a practical joke, by placing one of her cards in a pair of overalls which they are getting ready for shipment. The overalls are later on purchased by a Rube who is recognized as the village Beau Brummel. He, finding the card, becomes "chesty," and immediately writes the following letter to the fair unknown:—"Dear Miss:—I found your name and address in a pair of overalls I just bought. Suppose we round up this romance by us two getting married. I know I could love you. Just say the word.—Jay Downs." This letter is delivered by the mail carrier to the girl who is highly indignant and answers:—"Dear Sir:—I don't want a silly noodle who gets mashed on a girl he never saw. I don't know how my card got in those overalle. I want a fellow who can afford something better than a 47c. pair of breeches. Yours respectfully, Pauline Smith." Result—Conceit gets a jolt.

EDISON MFG. CO.

"HIS NEW FAMILY."—Michel Lafayette, a school teacher in one of the little seacoast towns in France, concludes to go to America to better provide for the maintenance of his wife and eleven-year-old boy. He leaves after bidding farewell to all his neighbors and his scholars, and lastly his devoted wife and son, whom he leaves to the care and protection of the cure of the village. We follow Michel to America, where he finally wanders into the great Southwest and seeks occupation at a large quartz mine. This is given him and for sometime he goes along successfully. A year after his arrival in America his wife dies in France. The good old cure, thinking it best, sends little Jean by express to his father at Holcomb, Ariz., in the United States. At about the time Jean leaves France, Michel Lafayette, his father, is killed in a mining accident. When the boy arrives at Holcomb and is turned over by the stage driver to the express agent, there is a curious crowd of miners gathered about. As the express agent inquires "who knows Michel Lafayette" there is a silence which immediately conveys to the agent that the father is no more. The pathetic little figure of the French boy among his strange surroundings is beautifully portrayed. The question arises among the miners what to do with the child. It is suggested that a widower among them who has two children of his own, one Jack Smith, take the boy in charge and that they will club together to help him along. Smith peremptorily refuses to do this and roughly withdraws with his own children. Big hearted Andy Kendal, typical old pioneer, takes in the situation and makes up his mind to adopt Jean. Jean, on learning of his father's death, is deeply affected, but rousing the manly instinct which fills his heart, child though he is, in the slang of the day, he "braces up" and accepts Andy's open offer of friendship. We see Andy bring the boy to his cabin and establish him in his new home. After Andy has built a bunk for the boy they proceed to enjoy their first meal together. Jean, who has been reared with elegant manners, is terribly shocked at the table etiquette which Andy displays, and a beautiful comedy scene is enacted between the rough old miner and the little French boy. They finally come to a complete understanding and everything looks bright for the household which has opened up a new life for Jean. After some months of life in the West little Jean becomes more of a Westerner. He wears boots and the characteristic handkerchief about his neck and he is innocent of a coat. The only children in the camp are the little boy and baby girl of Jack Smith, the ruffianly character who refused to take care of Jean. Jean becomes attracted to the little ones and seeks frequent opportunities of playing with them. This annoys Smith, who orders the French boy away. One way Smith is walking near the edge of a mountain stream and is roughly dragging his little boy along; the boy seemingly is overtired and Smith to hasten him, attempts to strike the little lad, when Jean comes along and remonstrates with him. Smith becomes very angry and makes a quick movement to strike the lad. Jean ducks the blow, but Smith's movement is so great that he misses his footing and goes over the bank into the stream below. Jean is thunderstruck and rushes down to try to help the man who had just attempted

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to strike him. He is unable to do anything, for Smith is carried down by the rushing stream. Jean cautions the little children to remain quiet and he runs to the mine where Andy is engaged and tells the superintendent of the accident, running back himself to the little ones. The men rush along the stream and finally find the body of Smith, but too late. Little Jean has seen them recover the body and knows that the father of the children is no more. A big thought comes to him. He takes the little ones by the hand and brings them home to the cabin of Andy Kendal. The youngsters are very tired and Jean puts them both into his little cot, tucking them in for the night. He feels the necessity of looking up Andy Kendal, who is busy with the men at the mine, and before leaving the cabin writes a characteristic letter notifying Andy that he has adopted the little children of Jack Smith. Jean is so sleepy that he gives way to the desire for rest and falls asleep before he quite completes the letter. Andy returns to his cabin a couple of hours later, lights the lamp and finds Jean asleep over the table. He picks up the letter, reads it and is astonished to find that the family is increased by two. It is impossible to describe the emotion of the miner. Comedy, pathos, nobility, everything is blended here in a beautiful heart touch, Andy finally takes the sleeping boy in his arms, lays him across his own bunk and covers him up for the night. The question now is what he is going to do. Thinking the thing over for a moment, he stands before the namesake of the great French General, comes to a military salute and bows his head, fully convincing the observer that he has concluded to abide by the action of little Jean. The question comes to Andy's mind where he will sleep that night, and he begins to build another bunk, but in attempting to strike the first nail, he realizes that he will wake the sleeping youngsters. Giving up this means of resting he takes his heavy coat from the wall, rolls it in a bundle, lays it on the corner of the table, fills his pipe, sits in his chair surveying his trio of proteges and that peace which comes to the heart of a man who is doing a noble deed, fills the soul of the rugged character who has divided our interest and sympathy with the little Jean during the progress of the picture.

This is merely the briefest outline of the story. The scenic effects are most beautiful, the coast of France, the little village home of the Lafayettes, the mining scenes involved and the interior of Andy's cabin are all perfect in every detail. Mr. Norton's artistic blending of comedy, pathos and heart interest are wonderfully brought out by the Edison players. The picture is one which produces the smile and the tear, hearty laughter and a realization of the noblest virtue of the human heart. The film will rank among the Edison Company's great pictures.

"HOW THE SQUIRE WAS CAPTURED."—Here is a jolly, happy, unconventional little outdoor comedy which fairly overflows with a spirit of mischievous youth and springtime love. It starts in church and we see most unexpectedly a country squire trying to flirt with a pretty girl across the aisle. The said pretty girl being full of ideas, perhaps somewhat induced by the young man behind her, who whispers in her ear, intimates to her maiden aunt beside her, that the squire's sheep's eyes are being cast at her, the aunt. Strange to say, the old lady is not so much displeased as one might expect, but smiles rather demurely and almost coquetishly. Then there comes a note from the same squire which is addressed to Miss Cora Lee, the pretty girl aforesaid. She shows it to the young man, likewise aforesaid, and they laugh at the idea of the squire addressing her. And when they have both read the note and see that the squire wishes to call they are ready for any mischief. Again the girl has an idea, and seeing that there is space to do so, she changes "Cora" so that it looks like "Cordelia," which is the maiden aunt's name, and consequently the letter finds its way into the hands of the older lady, who at once responds by giving the squire an invitation to call. When he does call and tea is served in the garden, he finds that he is being entertained by the aunt and that the pretty girl is just out of reach at the flower bed, so near and yet so far. After this experience he can take no chances and he sends a pretty red shawl to the young girl with the message that if he may hope she is to wear it that evening in the garden. The plan in which the letter was concerned having worked so well, the girl presents the shawl to the aunt and tells her that it is from the squire also. Of course, auntie is much pleased and is only too happy to agree to the squire's conditions and wear the shawl in the garden. And then the young lovers meet and talk over the situation and decide that they must watch the outcome of the drama which they have set in motion. The girl suggests that they climb the tree which overhangs the summer house and watch from the protection of its leaves what happens below. As auntie is not favorable to the young man's suit, he has no particular desire to meet her, and consequently is only too glad to accede to the suggestion. They are hardly ensconced in the tree when auntie appears, the shawl draped about her shoulders, and sits her down in the summer house to wait for the squire. The squire is not long in coming, and through the lattice of the summer house he sees his gift being worn by the girl to whom it was sent—at least he thinks so. He approaches softly and speaks low to the figure within the summer house and sees an affirmative nod of her head. Up above them the picture flashes to two young people, looking over the branch of a tree and enjoying rapturously what happens below. Then the squire proposes to the lady wearing his gift and is gently and sweetly allowed to take her hand in acceptance of his offer. Again we look up into the tree and see the young lovers fairly hugging each other in ecstasy at the success of their plan. And then comes the denoument. The squire discovers to whom he has proposed and by whom he has been accepted. He starts back in amazement, but at that instant there is a soft laugh behind him, and being a wise old man, he understands what has happened. The young people come down from the tree and approaching hold out their hands in earnest congratulations. And the squire, well, he looks at them and looks at the lady who is leaning on his breast so fondly. And then being a real sport, even though he is a country squire, he says to himself, "it is not such a bad bargain after all, and I will refuse to let these two youngs scapegraces have the laugh on me." Consequently he takes the extended hands and shakes them warmly. And then there is a quaint little touch for the young lady asks auntie if she may have the youth at her side, and auntie out of the goodness of her heart and willing to share her responsibilities with her new found lord and master, asks him for his consent to the marriage of the young people. He looks at the pretty girl, swallows hard and gives the desired consent.

For pure, roguish fun and wholesome sweetness the comedy is pretty hard to beat, and it is played by a special cast which would do credit to almost any picture. It is a real, solid, sure hit, this little comedy, and everybody will like it and enjoy it.

"BUMPTIOUS TAKES UP AUTOMOBILING."—Once more our jolly little friend Bumptious makes his bow to the audience and follows his experience of papering the parlor, stuffing birds and constructing marvelous aeroplanes to fly through the air, by buying an automobile. Of course, it would be foreign to his character to admit that there was anything about an automobile that he did not know, and he scornfully refuses the instruction offered when the machine is delivered to him. He is even so confident of his own ability that he does not practice in private before inviting his family and friends to take a ride with him. For some reason the machine does not start off promptly when he takes his seat, and does what he thinks ought to produce immediate results. The levers, cranks and so forth fail to start the obstinate auto, and he is obliged to descend and look things over. Then he remembers that he has forgotten to crank the engine, this enlightenment coming from the book of instructions which he condescends to look over. The cranking is not so easy as it looks, and results in his getting a "kick back" and a bad fall. After various experiences of this kind his friends become distrustful and refuse to ride with him. Whereupon he intimates that he will show them what a joy ride really looks like. For some unaccountable reason the machine starts off promptly this time, but it has only gone a few feet when it takes a backward jump and the last we see of it it is speeding away backward up the road, to the amazement of his friends. The following scenes show the exciting experiences which Mr. Bumptious gives himself in the machine, which continues to run backward in spite of all his efforts with lightning speed up hill, down dale and across the country. He runs to the very edge of a bridge and barely escapes tumbling over it by a sudden turn. He dodges a telegraph pole when the machine has run up on to the sidewalk, and finally brings up with a bang against a huge tree, the shock throwing him up against the trunk, where he clings for dear life. When he has descended from this position and rubbed his bruised arms and legs he decides that automobiling is a sport that belongs to someone else and for which his talents are not particularly suited. At this moment a farmer appears leading a little donkey home after a day's work, and Bumptious full of scorn for his despised auto offers to make a trade with the farmer, the donkey for the machine. When the latter is convinced that Bumptious is not crazy he at once accepts the offer and takes his seat in the machine. And then to Bumptious' horror and surprise the machine starts off exactly as it should and the farmer rides off in the distance with perfect ease and contentment, leaving Bumptious standing in the middle of the road holding the bridle of his newly acquired donkey. We next see his arrival, which does not compare favorably with his departure, and which causes his friends much merriment. All of Bumptious' friends and enemies and those who have laughed at his previous exploits appear with him in this picture and again enjoy his discomfort. There is the paper hanger, the two aeronauts and the gum chewing girl who proves his hoodoo whenever she appears.

The fun in this picture is not coarse, the scenery is beautiful and it should prove a very jolly addition to the list of Bumptious' advertures, winning new friends for him and for the Edison short comedies. As in the preceding picture, the action is continuous, there are no waits, and the fun, though fast, is not of the slapstick variety, but contains an element of wholesome humanity which will make it appeal all the more strongly to those who enjoy genuine and good natured fun.

GAUMONT.
(George Kleine.)

"THE ESTRANGEMENT."—A rare collection of beautiful out-of-door scenes, carefully built into a charming drama of love.

Two lovers, having been for a row, are seen landing from a boat. They wander along the shore and disappear from view. The following scene is the couple now married and in all appearances as fond of each other as before. A lady friend calls and the wife has occasion to leave the room, which occasion the man seizes to declare his love to the friend. His wife returns, catches him in the act, and orders them both from the house. Years elapse, but the love that husband and wife bore towards each other has not abated. Separated as they are happiness is denied them, but one evening, as if led by fate, the footsteps of both are directed towards the shore where they spent so many happy evenings. The man recognizes his wife, so much older, approaches her and begs forgiveness, which, after a very weak resistance is given.

"ACROSS RUSSIAN POLAND."—The second series of views in the realm of the Czar. The Cossack drills are remarkable.

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COWBOY CHIVALRY

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SHORTY AT THE SHORE

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See Description Inside

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"The Estrangement"
A Drama, - - - - About 657 feet.

"Across Russian Poland"
Scenic - - - - - About 338 feet.
(See cut below.)

Urban-Eclipse Release, Wed., Aug. 17
Reel about 950 Feet

"Rival Serenaders"
Comedy - - - - - About 575 feet.
(See cut below.)

"Paris From Eiffel Tower"
Scenic . - - - - About 375 feet.

Gaumont Release, Saturday, Aug. 20
Reel, about 955 Feet

"Buying a Mother-In-Law"
A Comedy - - - About 374 feet.

"Refusing a Mansion"
A Colored Drama - - About 581 feet.
Extra $15 (See cut above.)

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Villanov castle built under Jean III. Sobieski is the ancient summer residence of the Kings of Poland. At last, we see Bison in the Bieloveje forest.

"REFUSING A MANSION."—This drama, full of beautiful situations, abounding in pretty incident and careful acting, with sea views of wonderful beauty and charming effect, affords a look into the past and introduce people and costumes and situations out of the heroic stories of fairy-tale days.

THE STORY.

ONCE UPON A TIME THERE WAS A PRINCE.

Under this sub-title we are brought into the beautiful little seaside kingdom over which the good and handsome prince holds sway. We are just remarking upon the tastefulness of his palace and grounds when he appears upon the drawbridge with his squire. With them we journey along a well-kept road by the sea until, on a point of rocks, we see a fair damsel washing garments and note the prince is interested. He goes to her and we learn that

HE IS IN LOVE WITH THE PEASANT GIRL.

Because of his wealth she rejects him. We are forced to return to the palace with the help of many vassals.

Now on his return she listens to him, his honeyed words soon win her heart, ere long he coaxes her within the walled town in which his palace stands. Expecting to give his choice great pleasure, he reveals himself, but is surprised to learn she is even more angry than upon their first meeting. She forthwith leaves him and his court.

The poor maiden consoles herself with the thought: "If he deceived me before we were wed, what would he have done later?".

"BUYING A MOTHER-IN-LAW."—"All the World Loves a Lover," is doubtless true, but our lover proves more a target for laughter than for affection.

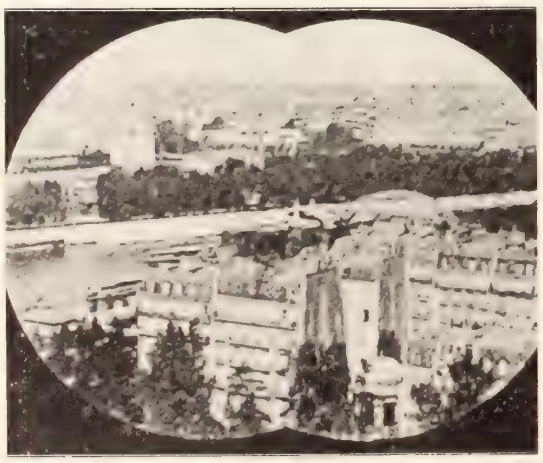
The endeavors of a lover to get near the object of his affections are humorously shown. Owing to his very weak financial position he is not allowed the privilege of calling, and he is first of all seen entering the house in a garb of a lady to answer an advertisement for a music teacher.

Once in, he allows his impetuosity to run away with him, with the result that he very quickly finds himself out again. However, he is not yet defeated, and devises other means of entrance, but with the same result, till a kindly relative, dying and leaving him a trifle of the great necessity of life, all doors are opened to the progressive young lover.

URBAN-ECLIPSE.
(George Kleine.)

"PARIS, VIEWED FROM THE EIFFEL TOWER."—Gay Paree—for ten minutes from the Eiffel tower without paying admission to that wonderful structure or investing any cash in field glasses.

An absolutely novel subject in which are presented



superb bird's eye panoramas of Paris and its suburbs, from the platforms and summit of the Eiffel tower. The principal buildings, parks and thoroughfares stand out with wonderful distinctness, and the Seine is pictured at great length as it winds its serpentine course through the great city. Marvellous views of the mighty tower are also given. The Ascent. View from the first platform, 200 feet. The second platform, 500 feet. The summit, 1,000 feet.

"THE RIVAL SERENADERS."—A rollicking comedy of the sunny, music-loving people of Spain.

This is a comic picture with a Spanish setting. An old man serenades a fair damsel, much to her disgust.

Her accepted lover devises a plan for geting rid of the old fellow's unwelcome visits, and impersonating the lady, flings a pail of water over him when he comes to play beneath the window. A love token in the shape of a bunch of flowers which the old man

EDISON FILMS

August 23d, 1910

Love and the Law

Adapted from "David Copperfield," by Charles Dickens

Dealing with that part of "David Copperfield" wherein he takes up the study of law in the office of Wickfield & Heep. There he meets and falls in love with Wickfield's daughter, Agnes. Heep, in order to force Agnes to marry him, abstracts some securities entrusted to Wickfield from Betsy Trotwood's strongbox. His villainy is discovered by Micawber and all ends well.

Approximate Length, 1000 feet

August 26th, 1910

The Valet's Vindication

When his master leaves town, the valet, who has squandered all his money, conceives the idea of renting out the apartments of his master in order to raise some money. He answers an advertisement and introducing himself as the owner, rents the handsome apartments to three people, consisting of mother, father and young daughter. The master of the house unexpectedly returns—the valet is discharged—love between daughter and the young bachelor culminating in their marriage and forgiveness of the valet.

Approximate Length, 995 feet

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buys is replaced by a cabbage, and ultimately he gives up love making.

Two youths can make life more than miserable to a romantic old swain who is very much in earnest. Their pranks in this instance afford us some minutes of really cheering and perfectly harmless pleasure.

LUBIN MFG. CO.

"THE DISTRICT ATTORNEY'S TRIUMPH."—The District Attorney is a young man, alert, fearless and without an ounce of romantic sentiment in his make-up—just the sort of man to be attracted by a gentle, dreamy girl to whom King Arthur's Knights are far more fascinating than the serge-coated men of to-day. To her the day of romance set with the passing of the big wigs and knickerbocker; and when the District Attorney tells her of his love and asks her hand, she

confesses that she likes him, but that she has her heart set on marrying a hero. The lover knows that he is no personage from a romantic novel, and is content to abide his time. He is busy with a murder trial and his eloquence and the careful preparation of his case bring about a conviction. Even in open court the ex-convict makes an attack upon the attorney for the people and is dragged away declaring that he will kill the official. There seems little likelihood that a man just convicted of murder can carry out such a threat, but the man escapes from his guards while being carried to the penitentiary where the death sentence is about to terminate his evil life, and the police are hurriedly dispatched to recapture him. Knowing nothing of the escape, the District Attorney takes the girl for a canoe ride, and when a storm comes up they seek refuge in the very hut in which the convict has found concealment. Taking a gun from the wall, the murderer is about to add to his heavy score, when he sees the police outside. A shot would bring them to the hut, and so, waiting until they have passed, the convict forces the young Attorney to enter the boat and follows after. With quick wit the young official overturns the boat, holds his captor's head under water until he ceases to resist, and then drags him ashore to turn him over to the police. He is not conscious of having done a brave deed, but when the girl reads the story she decides that, after all, there are heroes of to-day as brave as the ones who used to ride in armor in the good old days of romance.

"THE DUCK FARM."—Taken on the famous Duck Farm at Allentown, Pa., the short industrial is a capital condensed history of the life of the duck from the instant the duckling breaks the shell until it lands in the cooling room, plucked and ready for the market. The pictures of the hatching are unusually clear and distinct and the entire subject is notable for photographic excellence and placement of the point of view. Ducks of all ages are shown by the hundreds, for this is one of the largest duck farms in the country, if not in the world. A comedy finish adds to the attractiveness of the subject.

"SHORTY AT THE SHORE."—Shorty is a gardener, and a pretty bad one at that. To make matters worse, he works for a fussy family and they are forever finding fault with the manner in which he does his work. Shorty's trampish pal suggests a way to obtain a vacation, and writes Shorty a letter announcing that he is heir to a fortune. The scheme works better than was expected, for the letter is opened by the boss in mistake, and that scheming employer decides that he will marry his none too lovely daughter to the gardener before he tells him of his good fortune. They suddenly become most amiable toward Shorty, and decide that he must have a vacation at Atlantic City. Shorty is willing to take a vacation anywhere outside of jail, and soon they are started on the trip. It is a pretty serious drain on the old man's purse, for Shorty is expensive in his likes and dislikes, and whenever there is any change he quietly pockets it or hands it to his chum, who has turned up on the boardwalk and joins the party. Only the thought that Shorty will pay back presently consoles the schemers, and when they discover that the letter was a hoax Shorty realizes that it will be well for him to go away from there quickly. He starts down the boardwalk, but lames his ankle, and the rest of the chase is continued in a roller chair from which the rightful owner

is dumped with scant ceremony. The picture is rattling good comedy from start to finish, and the chase in the roller chair a real novelty.

KALEM CO.

"TRUE TO HIS TRUST."—This is a Kalem Indian production, and, although it abounds in thrilling situation, its principal motive is one which will appeal to all who love children. The plot centers around a little pioneer family consisting of the father, mother, a little boy seven years of age and a little baby one year old. While the father and mother are away from the cabin working in the fields the little boy is left to look after the baby. Some Blackfoot raiders happen by, but the little boy sees them in time to find a novel hiding place. He puts the baby in the well bucket and lowers himself with the baby to the bottom of the well. In the meantime the Indians ransack the cabin, loot it, after setting it on fire, depart. Father and mother who have heard the outcries and seen the flames from the distance unhitch their horses from the plow and ride to the fort for help. A squad of soldiers ride back with them and after a sharp skirmish with the Indians the cabin is found in ruins. There is no trace of the little ones and the distracted parents, of course, think that the Indians have

either murdered them or taken them away. Finally however, the father hears the little boy calling, and after a search the cries are located and the two youngsters are drawn up from the bottom of the well safe and sound.

A very novel touch is given the action by an insert showing the little boy and baby at the bottom of the well, while the Indian raiders are busy destroying the cabin.

"THE PERVERSITY OF FATE."—The Kalem Company producers of late have shown a decided leaning toward Canadian themes and the success of their earlier productions has brought forth one feature very pretentious "The Perversity of Fate." The story of "The Perversity of Fate" starts in the United States. A young girl, who is the secretary of a wealthy manufacturer, is burdened with the care of an invalid mother. The lover, a young engineer, with his career yet to be made, decides to go to Canada and work out his fortune in the wilderness. Before he has been away for a few months the doctors decide that the girl's mother must be taken to a warmer climate in order to save her life. The girl is unable to take care of this extra expense out of her meager earnings and in her distress turns to her employer. The employer offers to marry the girl and take care of herself and her mother. His offer is accepted.

Several years pass by and the lover who has gone to Canada has learned of the marriage of his sweetheart and in his bitterness takes up with a young Indian squaw, whom he marries.

There comes a day, however, when the wealthy manufacturer dies, leaving the young widow in a position where she believes herself free to claim her first love. She goes to Canada, finds him in the wilderness with his Indian wife and, although she uses every inducement and wile, he is too much of a man to desert his Indian wife and the young widow is forced to turn back heart sore and broken over 'The Perversity of Fate," which has come between her and her love.

The scenic embellishments of this production are particularly beautiful and the Canadian scenes full of primitive splendor.

VITAGRAPH CO.

"DAISIES."—They say that love is blind, and too frequently it is to everything but its own passion, therefore it is not unusual when Harry objects to May going to college and breaking into their courtship; furthermore, he declares that it makes girls mannish and strong-minded. We see May and Harry seated in a field of daisies, and just previous to the above discussion May is trying to prove Harry's love by the daisy test of "He loves me; he loves me not." He places a daisy locket about her neck in affirmation of his love.

When May reasserts her determination to go to college notwithstanding his objections, they quarrel and he departs in a huff. May confides in her chum, Anne, with whom she is going to college, and Anne advises her to return Harry's engagement ring and locket and put an end to his interference. May sends back the ring but retains the locket, telling him that she lost it.

May and Anne are at college and Harry has time to think over his separation from May, and indulge in hunting and other pastime in an effort to forget his loneliness. The girls have successfully passed their examination for graduation and Commencement Day is near at hand. May wants to send an invitation to Harry to attend the exercises, but does not want it

to appear that she is really anxious to have him come. Her chum suggests that May send an announcement without signing any name.

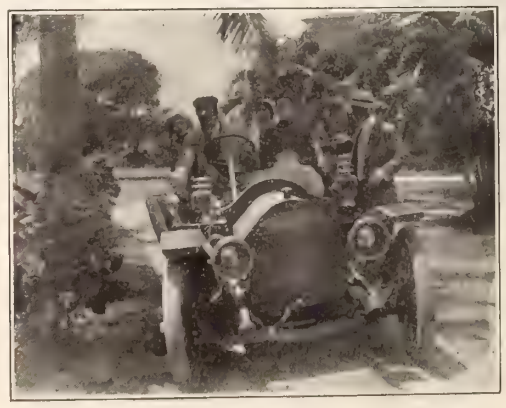
This plan is agreed upon, and the day of the diplomas, planting the tree and the "daisy chain" arrives, and with it comes Harry, who watches the different ceremonies with much interest, wistfully glancing here and there to locate May. The graduates pass in procession carrying the "daisy chain"; after they have gone by Harry accidentally comes across May. She is surprised and acts somewhat "offish." He holds out his hand to her and she comes to him, and, strolling away from the rest of the people, he asks her if she still loves him, and tells her of his regret for interposing opposition to her college experience.

She then confesses she still loves him, and, taking the "daisy locket," which she has kept and always cherished, she plucks a daisy from the field and, picking off the petals, repeats: "He loves me; he loves me not," at which he clasps her arm and says: "I do with all my heart."

"BACK TO NATURE."—It has happened before, but not exactly in this way. A chauffeur falls in love with his employer's daughter, and she ignores him by her haughtiness and indifference. She is bored by his attentions. Later the employer, a man of affairs, is appointed Consul-General to Australia.

The chauffeur goes along with the family, and they are now on board a steamer on their way to Australia. A storm arises and the vessel is wrecked. Everybody seems helpless to have themselves but the chauffeur, who, with his brain and brawn, succeeds in getting the Consul-General and his family safely to shore. They are sadly lacking in clothing and essentials, and again the chauffeur's quick wit comes into play. He makes them comfortable, cheers them up in every way and starts in to build a hut and secure provisions, showing the superiority of mental and muscular attainments when it comes to an emergency, and he proves himself master of the situation, winning the respect and admiration of all.

The Consul's daughter, gradually realizing that in the chauffeur there dwells the real manly courage and courtesy which are characteristic of true heroes, cannot resist a growing appreciation of his worth. After living for many days in this primitive fashion



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Count the laughs—there's millions of them. A story with snap and "go," inimitable comedy by two uproariously funny comedians, ***exceptional*** photography. All the qualities of a ***genuine*** hit. **DON'T MISS IT.**

Book this Latest Western Offering.

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An intensely dramatic story of the West. It shows the tremendous odds against an innocent dumb half breed, accused of the murder of his sister and her brutal husband and how he clears himself in a pantomimic defence.

The Photography Is of Inestimable Excellence.

Legitimately Thrilling. The acting is of Exceptional Excellence.

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Watch for them **HANK** and **LANK** Don't Let Them Get By

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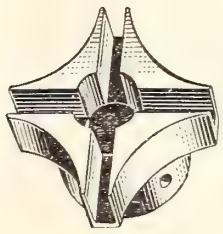

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A GYPSY ROMANCE

Issued Wednesday, August 24th. Length, 980 feet

The beauty of the gypsy maiden and the alluring life of the wanderers' camp are well known to all readers. The incident we have selected for our story presents fascinating situations that will make this production exceptionally entertaining.

BEAUTIFUL SCENERY TENSE ACTION

THE CANADIAN MOONSHINERS

A FRENCH CANADIAN STORY

Issued Friday, August 26th. Length, 975 feet

This interesting and true-to-life Canadian drama presents many characteristic features. Lively action all through the story, introducing Royal Mounted Police, Canadian Indians (the real thing), and the habitants beyond the border.

ALL LICENSED EXCHANGES HAVE KALEM FILMS

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

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A Cheyenne Brave

(An Indian Classic)

To be Released

WEDNESDAY, AUGUST 17th

An intensely exciting Indian story without a white man, woman or child taking part in it. Taken amidst the most wonderful natural scenery. **A Picture they will talk about for weeks.**

DO NOT DELAY
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The Troubles of a Policeman

(A Great Comedy)

To be Released

WEDNESDAY, AUGUST 24th

The Pathe American Company of actors have excelled themselves in this roaring comedy. Every scene is full of humorous incidents.

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a ship is seen on the horizon. At once the chauffeur raises signals and attracts attention to the island and the wrecked party.

The captain of the vessel steers near shore and sends boats which take the wrecked Consul-General and his party to the ship, and they are all put aboard bound for Australia. En route to their destination the chauffeur again proposes to the Consul's daughter, and this time she accepts him. The young couple tell the father, who is somewhat surprised and opposed to the match; but he consents, feeling assured that in the chauffeur his daughter will have a protector as well as a husband, who will always show himself equal to the occasion, no matter what may be the circumstances.

"UNDER THE OLD APPLE TREE."—The peddler, burdened with his pack, trudging along, weary and footsore, holding his little motherless child by the hand, stops under a shading tree and bids the little girl, who is no less tired than himself, to sit under the tree while he tries to dispose of his goods and he will return for her in a short time. The child falls asleep. The father, in crossing a roadway, is struck by an automobile and taken to a hospital unconscious. The little girl awakens from her nap, and when she finds herself alone, begins to cry and starts running in a frightened daze, calling for her father.

The children of a widow, a big-hearted farmwife, are playing under an old apple tree. The peddler's child in passing by is heard crying. One of the chil-

dren hears her as he is standing on the ladder at the top of the wall, and he and his sister bring the poor child to their good mother and she takes the little one into her home as one of her own.

The peddler recovers from his injuries, is discharged from the hospital and goes in search of his child. While passing under the old apple tree where the children are playing, where his child found friends and a home, he sees the apples hanging from the branches and climbs the wall to help himself to some. When he gains the top of the wall the children are again seen playing under the old apple tree, this time increased by the presence of the peddler's own child. He is astonished and delighted, and unhesitatingly jumps down among the youngsters and clasps his little daughter to his bosom.

The child tells her little friends about her papa, and they all take him to the good mother, who gives him a position to help her in running her farm. The next scene is some time after the last one, and it shows the former peddler carrying the children on his back, for he is now their step-father, while the kindly farmwife is now the step-mother of his child. A scene of real happiness in accord with our wishes and just as we like to see a good story end.

ESSANAY FILM MFG. CO.

"THE COUNT THAT COUNTED."—Jimmy Little, a reporter for the Daily Howl, is in love. The object of his affections this time is the pretty Dorothy Alexander, daughter of a millionaire, and this is the

unfortunate part of it, because Dorothy's father suspicions the report of wanting the millions more than Dorothy.

However, nothing could be furthermost in the mind of Jimmy, and on the afternoon our story opens, having received a note from Dorothy to call immediately and ask her father, he leaves the office and takes a car to Dorothy's home.

Dorothy and he fearfully approach the old gentleman in his study, but he mercilessly denounces Jimmy as a fortune hunter, and in the end the unlucky suitor is dragged to the door by the butler and pitched out on his ear.

Jimmy refuses to accept defeat, scrawls a brief note to Dorothy inviting her to elope with him and sends it in by the maid. Dorothy answers that he must first win her father's consent, and father, coming into the room as she writes, adds a postscript to the effect, "and if you ever do you can have her."

Jack Horning is interested in Jimmy's affair, and when Jimmy confesses his predicament to him, the star reporter immediately hits upon a lovely scheme. Jimmy, he announces, will masquerade as an Italian count and will, with promises of title and fame for the daughter of the soap maker, obtain the latter's consent.

Due publicity is given the "advent to our city of his lordship, Count De Soakum," and the article, concocted by young Horning, adds further that the count bears a letter of introduction to Mr. James Alexander, the millionaire soap maker.

That evening Jimmy, masquerading as the count, calls on Mr. Alexander, and is given a fine reception. The old gentleman not only gives his check of $10,000 to the happy couple, but also an iron-clad consent to marriage.

Dorothy's father and mother then leave the young people to themselves and during their absence Jimmy removes his false moustache and goatee. This is a sad mistake, however, as a moment later father and mother return and Jimmy, in endeavoring to get his facial trimmings restored to his face, sticks the moustache over one eye and the goatee on the side of his cheek.

However, Jimmy and Dorothy win cut in the end when the reporter flashes the written agreement signed by father himself, "and if you ever do you can have her."

"THE DUMB HALF-BREED'S DEFENSE."—Nellie Nixon, the half-breed wife of a drunken miner, and her brother, a mute, are waiting the evening homecoming of Nixon. His lateness means that he is drinking up his salary at the "Silver Dollar" saloon and fixing himself into an ugly frame of mind so he may properly abuse his half-Indian wife.

He is very much intoxicated when he enters, and reeling into a chair at the table pounds loudly for his supper. The frightened girl and her brother hasten to do his bidding, but their placid and meek submission and willingness to do for him only serves to make him more irritable, and finally rising with a scowl he aims a kick at the mute and ends in throwing the boy out of the house. Then he bolts the door and turns on his wife, his eyes wild with maniacal deviltry.

When the half-breed mute rises painfully and looks in at the window a thrill of horror shakes him at the scene inside. On the floor lays his sister, while the big brute of a husband, his black hands around her throat, is slowly choking her to death. The half-breed, with a cry of rage, puts his shoulders to the door, but it refuses to yield; then seizing a heavy timber he rams an opening in a lower panel and crawls into the shack.

Nixon sees him, and the two men are on their feet facing each other. Next they grapple and struggle about the room. The boy weakens and falls back against the table, but his hands close on a sharp butcher knife and with an effort he forces up the other man's arm and jabs the knife, hilt deep, into the man's breast.

When the half-breed lad reels blindly out of the shack the dripping knife is still in his hands. Not knowing whether to go, he runs madly down a path to a neighboring creek, then pauses when he finds he is still carrying the knife. Two cow-punchers, hidden behind a boulder near by, see the mute hurl the knife from him, and when he flies on they come from their hiding place, take the knife and hurry back to Nixon's shack. Their fears are confirmed when they find the lifeless bodies of Nixon and his half-breed wife.

An hour later the sheriff is notified and a posse is put on the trail of the mute half-breed. A lively chase and he is overtaken, dragged into a saddle and hurried to the county jail.

Shortly after the capture the sheriff notifies the district attorney of the murder and capture of the murderer, and the young assistant district attorney is sent to interview the boy. The boy is fearful and tries desperately to explain. The young attorney is finally convinced of the boy's innocence, and slapping him assuringly on the back, returns to the district attorney's office. Here he begs his chief to give the boy an interview, and upon the district attorney's consent the boy is brought in.

Unable to write or speak, there is a tremendous handicap placed upon the unfortunate boy. However, in pantomime he explains to the attorneys how the husband came home drunk, how he choked and kicked him and his sister, and finally how his sister was murdered. The rest is explained, and to the complete satisfaction of the district attorney, who gives him his liberty.

NEW LAWS FOR WHEELING, W. VA.

In order that the patrons of the Wheeling, W. Va., motion picture theatres, be more fully protected from fire, Deputy State Fire Marshall Kindelberger and Fire Chief Altmeyer are now preparing an ordinance they will present to the city council for its approval.

This ordinance will be similar to that of New York City, in that it will require proprietors of motion picture houses to employ only operators that have passed the required examinations. These operators must be American born and must show their certificate before they can go to work.

The picture theatres in Wheeling are now in an excellent condition as far as fire escapes and galvanized protected operator's booths are concerned.

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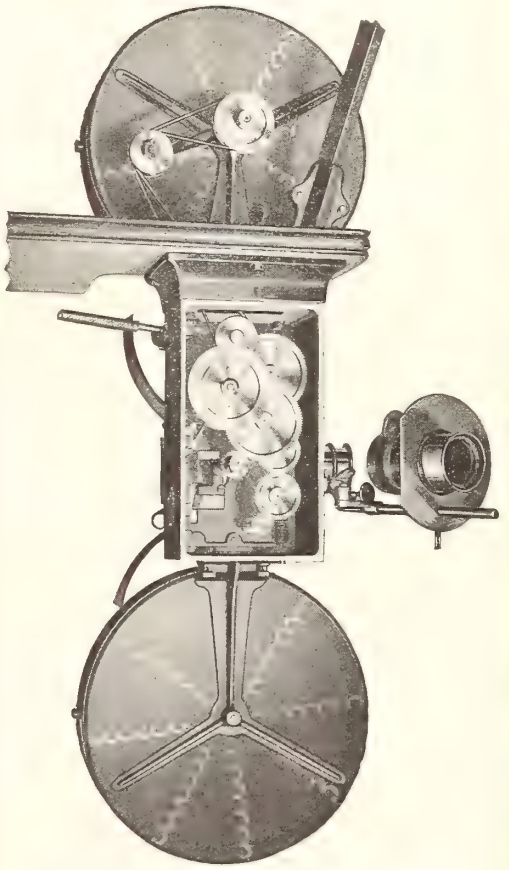

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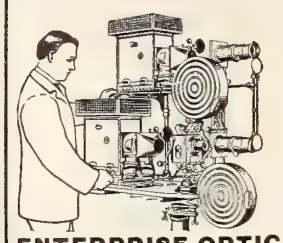

It projects FLICKERLESS, STEADY and WONDERFULLY BRILLIANT pictures, has patented 1½ minute Rewind from main crank, revolving Magazines, Automatic Fireproof Shutter, etc., not found in other machines. WILL WEAR TWICE AS LONG. C. H. D., of Keokuk, Ia., writes: "Motiograph MAKING A BIG HIT and BUSINESS INCREASED WONDERFULLY." F. L. F., of Chicago, Ill., writes: "Used every day for seven months and NOT ONE PENNY FOR REPAIRS." F. J. K., of Kansas City, writes: "Operating Motiograph nearly two years. Have operated all makes, but NONE TO COMPARE with Motiograph." PRICES $150.00 AND UP. The Enterprise Calcium Gas Outfit is the only satisfactory substitute for electric light. Write for catalog to-day.

ENTERPRISE OPTICAL MFG. CO., 562 W. Randolph St., Chicago

CHICAGO LETTER

(Continued from page 8.)

the news at a glance. A printed list is given of the regular releases for the month of August, also of the specials, in the latest issue of the Guide, which is very valuable for reference.

K. W. Linn reports that the demand for Pathe American subjects still increases and that the cry is for more of them. Mr. Linn was out of the city for a few days last week on business for his firm. He returned Wednesday.

The Selig publicity department has just devised a neat and effective plan for aiding exhibitors in advertising the exhibition of the forthcoming great Knights Templar special parade and drill film. An artistic postal card, bearing the colors and insignia of the Knights Templar and the legend of their thirty-first encampment here, will be provided exhibiting managers free of cost. These postals are intended to be mailed by managers to their customers, space being reserved on the stamp side for a short note apprising the recipient of the date when the Selig special film of the great parade will be shown.

Canada's crack Templar band marched with St. Bernard's commandery of Chicago in the great Knights Templar parade last week. St. Bernard's is Chicago's veteran trophy winner of prize drills, so that the combination formed by them in the line of march was one that could hardly be beaten throughout the marshalled host of knights.

C. M. Walker, owner and manager of the Orpheum theatre, Plymouth, Ind., was a visitor at the General Film Co.'s offices last week. The Orpheum is a new theatre which was finished a short time ago. The capacity is 350 people; the service two reels daily, and moving pictures only are used, supplemented by illustrated songs. Mr. Walker is county auditor of his home county and is a thorough business man. He is a native born Plymouthian and has lived in his home city all his life. For some time he has been attracted by the moving picture business and made up his mind to build the Orpheum. Knowing very little about the quality of films, he started in with "independent" service, but threw it overboard after a week's trial, as he found the pictures lacking both in quality and variety. The General Film Co. of Chicago is now booking his films.

The Saxe Amusement Co. of Milwaukee has just completed a new theatre, the Crystal, on Second street, at an outlay of $25,000. The new house is a handsome structure with glazed brick front and beautiful interior decorations. The Decorators Supply Co., of Chicago, designed and built the front and installed the decorations. The Crystal will run five acts of vaudeville and one reel of pictures daily. The admission is 10 cents. As will be remembered this company has two of the finest and most expensive moving picture theatres in the country—the Princess and the Modjeska, both of which run moving pictures only.

John B. Rock, western manager of the Vitagraph Co., tells me that the demand for "Uncle Tom's Cabin" is really remarkable for a subject containing nearly 3,000 feet of film. The first part was released July 26, the second July 29, and the third July 30.

Mr. and Mrs. Eugene Cline and daughter of this city, left last week for a three weeks' visit in eastern cities and water resorts. They will make their headquarters in the Imperial hotel while in New York City.

While in the Vitagraph office in the Schiller building one day last week, John B. Rock showed me a remarkable photograph which gives a panoramic view of the Reno arena of the Jeffries-Johnson contest, in which 19,000 faces appear. The photograph is 12 feet long by 9½ inches wide and was made before the contest began, being copyrighted by the Jeffries-Johnson Co. "John's" handsome visage is easily discerned in the sea of faces; and, in the picture, he sports a special policeman's badge on his manly bosom.

The Melies product is showing increasing popularity. This is especially true of the Southwestern subjects, both dramatic and comedy, so Mr. Rock says. He states also that the extra orders for August, both of the Vitagraph and Melies products promise to be very large.

Geo. H. Price, one of the oldest, if not the oldest, moving picture operators in Chicago, both stereopticon and moving pictures, called at The Film Index Chicago office last week. Mr. Price was one of the first operators to run the old Ahmet machine, the Magniscope. He has been operating ever since then, either traveling on the road illustrating lectures or working locally in the same line. Mr. Price

HIPPODROME, DENVER, COLO.

Two theatres; seating capacity, 150 persons each.

has operated all makes of machines in his time and keeps himself thoroughly in touch with all the modern improvements. He knows all the old-timers in the business in Chicago, and, while he is still content to serve as an operator, he does not begrudge others the more material successes which they have made. His son, Henry T. Price, is superintendent of the Mackintosh Stereopticon Co. of this city.

J. E. Sherwood, a member of the firm of Sherwood and McWilliams, which controls a circuit of theatres in Wisconsin and Illinois, attended the Knights Templar conclave in Chicago last week. Mr. Sherwood states that the summer business has been very fair in Madison, in the Fuller and Fair Play houses.

F. L. Koppelberger, owner and manager of the Majestic theatre, La Crosse, Wis., was a visitor at the General Film Co.'s offices, this city, last week. He will reopen the Majestic, August 15.

Manager Radeke, of the Princess theatre, Kankakee, Ills., was seen at the General Film Co.'s offices last week. Mr. Radeke tells me that his house has been running all summer to fair business and he looks for unusualy fine business this fall. Moving pictures only are used at the Princess, and a fine class of patrons attend.

SEEKING PICTURE ENGAGEMENTS

Lubin Company Says Many Prominent Artists are Now Glad to Appear in Motion Plays

Even the enlarged company did not prove to be sufficiently strong for the new Lubin productions and negotiations are now pending whereby a number of important engagements will be closed within the next week or ten days. Players who a few years ago would have regarded as an insult the proposition that they pose for pictures now seek the opportunity and applications are numerous.

A very well known leading man now playing in a Broadway production has a mania for motion pictures and on a recent Sunday took in every picture show on the "Bowery" at Coney Island. In a letter to a friend in the Lubin company he wrote that "Wifie's Mamma" was not only the most favored picture along the famous street of amusements, but one that gave him real enjoyment. "Wifie's Mamma" was something of an Ugly Duckling in its early studio days, but it has scored a lasting hit wherever shown and a splendid example of smart comedy.

The newest to float into the Lubin scenario department was a man who wrote that he could make a capital picture of his method of rendering persons immune from mosquitos. He was rather vague as to his method, though he was willing to demonstrate before any money was paid, but he was very decided as to the method of showing. Six thousand feet of film was to be the display for which an admission fee of one dollar was to be charged, the audiences being pledged to secrecy though given permission to make use of the idea themselves.

Orders have been placed for another motor bus for the use of the Lubin stock company, it having been found that a single bus works to greater advantage than the touring cars used to supplement the bus equipment. The busses attract almost as much attention as a circus bandwagon as they slip along the Philadelphia streets ladened with the players in make up and a lot of properties stored in the baggage boot in the rear.

There is always an insistent demand for short comedies and the Lubin release for August 25th will carry a doube bill, "The Anarchistic Grip" and "The Dream Bill," the latter introducing many trick effects. "Cowboy Chivalry," a Western romance, precedes them on the 22d.

ENLARGING THE FAMILY THEATRE.

Before returning home, C. Peterson, manager of the Unique and Family theatres, Tamaqua, Pa., made a social call at the office of the Film Index, Wednesday afternoon.

Mr. Peterson, who is enlarging the Family theatre, has been in New York several days, purchasing supplies. The house, which formerly seated 240 persons, will in the future seat over 500. A new fireproof machine booth is being installed and every device for public safety will be adopted.

The Unique is a summer theatre and seats about 800.

Business in Tamaqua, has been exceedingly brisk all summer. Both houses have been drawing well during the hot weather and business bids fair for the fall and winter.

When the Family theatre is completed it will be the largest amusement place in Tamaqua.

AMONG THE EXHIBITORS

What the Picture Men are Doing Everywhere

The E. F. Hardwicke building on Main street, El Paso, Texas, which is being remodeled for a motion picture theatre, is about completed. Henry Nimitz, of Artesia, will be the manager.

Joseph Dangello is erecting a one-story brick motion picture theatre at Twelfth avenue and Sixteenth street, Brooklyn, N. Y. The house will cost $4,000.

The Syndicate Theatre Company, of St. Louis, Mo., received a permit July 27, to erect a motion picture theatre at 114 North Sixth street.

A motion picture machine has been installed in the the Grove clubhouse, Far Rockaway, N. Y.

A new motion picture show will soon be opened at the Princess theatre, Decorah, Ia.

O. J. Sybert has purchased the Grand theatre of Marietta, O., from Capt. E. E. Eisenbarth.

The opening of the Hippodrome, Lancaster, Pa., July 26, was one of the events of the summer. The big amusement palace was crowded at the opening performance and has been ever since.

L. L. Westerland, of Chelsea, Mich., will open a motion picture theatre at Millington, Mich.

Gillard Bros. have sold the Bijou Theatre on South street, Marquette, Mich., to Lloyd Dorsey, Grand Rapids.

An open-air picture and vaudeville theatre has been opened at Aero Park, North Adams, Mass., under the management of Daniel Young.

"Betty," that well known Pathe comedy, had the audiences at Manhattan theatre, New York City, laughing at last week's performances.

Hopkins, Milgram and Gardiner are having a fireproof roof put on their Philadelphia motion picture theatre.

M. F. Beiger, of Fort Wayne, Ind., has sold the Red Mill theatre of Columbia City to S. H. Randall. Mr. Randall was formerly the picture machine operator.

The Cook & Harris motion picture show gave a performance in the town hall at Morrisville, Vt., July 29. The performance was under the auspices of the Ladies' Aid Society of the Methodist Church.

A new motion picture theatre has been opened at Bull and Jones' lane, Savannah, Ga. The house, which is one of the most modern, will run only the best pictures.

C. B. Cowles has just purchased a new Edison picture machine for his Theatorium at Waverly, N. Y.

Motion pictures will be shown nightly at the Highland Park Casino, Richmond, Va.

The Majestic theatre, Grand Rapids, Mich., is being thoroughly cleaned before the fall season opens. Among the new improvements will be the tiled floor in front of ticket office and ladies' room.

Such films as "The Stepdaughter," "More of Betty's Pranks" and "Pete Has A Good Time" continue to draw large audiences at the Duquense theatre, Pittsburg, Pa. Although the house changes its films daily there are often many requests to hold certain films over.

The Valatie Opera House, Valatien, N. Y., will open with motion pictures, the early part of September. The house will run the best and latest pictures, thus assuring its patrons of the latest subjects on the market.

Jackson, Ala., is soon to have a new motion picture theatre. Lock Bolen, purchasing agent for the J. A. Savage, is now in that city looking over different sites for a house.

C. E. Haas, of Derry, Pa., and R. P. Hodgson, of Greenburg, have rented a large room in the Eiseman building, Latrobe, Pa.,and are having a new front put in, preparatory to opening a nickelodeon.

Work on the new motion picture theatre, Brighton, Mass., is progressing rapidly. W. H. Woods, the proprietor, expects to open the house early in September.

E. J. Myrick, manager of the Bijou theatre, Missoula, Mont., left July 25 for a trip over the Oregon Short Line Railway. During his trip he looked over several picture houses with the intention of purchasing one that suits his fancy.

It is rumored that there will be two new picture theatres started in Williamsburg, Pa., before the winter season opens.

L. D. Bates, manager of the motion picture theatre, at Quincy, Mass., has engaged Ralph D. Hawkes and Miss Anna Hammond as soloist and Miss Nellie Tower as pianist.

A motion picture theatre that will cost $100,000 is to be erected at Lawrence, Mass., before the winter season opens.

PEARSON'S THEATRE, SOMERVILLE, MASS.

Decorated for the occasion of visit of President Taft, July 4, 1910. Seating capacity, 650. Scene shows children waiting for admission. Arthur G. Pearson, lessee and manager.

The skating rink, Gowanda, N. Y., has been turned into a motion picture theatre. Performances will be given Monday, Wednesday and Saturday nights.

Motion pictures as a means of improving morals in the most modern manner was discussed by a delegation of men from the motion picture theatres of Oakland, Cal., who were greatly agitated over the new censorship introduced in the City Council by Councilman L. N. Cobblestick.

A motion picture theatre was started in the town hall, Port Huron, Dich., July 27.

At a meeting of the selectmen July 27, motion picture licenses were granted to the opera house, Palmer, Mass., and the Pastime Moving Picture Palace, Three Rivers.

J. B. Maginder is planning to put a motion picture show in one of the rooms of the Arcade Building, Jacksonville, Fla.

Managers Austin & Barlow, of the opera house, Norwood, N. Y., will soon turn that playhouse into a motion picture theatre.

Work of remodeling the old opera house building and transforming into a motion picture theatre is causing the inhabitants of Hudson, Mass., to sit up and take notice.

Plans for remodeling the Stowe motion picture theatre, Main street, Chiculie, Mass., are under way. When the plans are completed the building will be extended 40 feet.

William R. Gaylord, of Oxford, Mass., is planning the opening of a new motion picture theatre in Marion, Ind.

The motion picture theatre Wonderland, Carthage, N. Y., has been sold to R. H. La Fare, proprietor of the Mystic. Mr. La Fare took charge Aug. 1.

(Continued on page 30.)

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MAX FLORENCE, Gen'l Manager

RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

DE WITT C. WHEELER.

"I'M A LUCKY BOY TO HAVE A GIRL LIKE YOU."—Words by Stanley Murphy; music by Percy Wenrich; published by Jerome H. Remick, New York. It is a pretty story. Not only at the wedding nuptials, but after many happy years of married life the husband feels ever lucky to have for a wife the one he possesses. The slides tell the story in a quaint way, giving many phases of country life and true love upon the farm.

"WHEN THE SUMMER DAYS ARE GONE."—Words by Leo Curley; music by Geo. Christie; published by Witmark & Sons. While the summer days are not yet gone, this song may seem unseasonable, but it was so good the publishers couldn't wait, so published it ahead of time. The slides by Wheeler certainly do show some fine selections of scenery by him. It would seem that all the beauties of nature full bloom in the summertime are pent up in this little set. Seashore, mountains, rivers, lakes and woods are all here, beautifully colored and charming to look at.

"BAND, BAND, BAND."—Words by Seymour Brown; music by Nat D. Ayer; published by J. H. Remick & Co. As the name implies, this is a novelty song, written in a novel way to a novel idea, and shows progressive ideas in song writing. The slides are one of Wheeler's best comedy sets. He shows us a very beautiful girl leading a band around the streets. The costumes of the players are, of course, brilliant and dazzling. The coloring is exquisite, and there are plenty of novelties. But best of all is the model. It is worth getting the set to see her.

"I LOVE YOU, DEAR."—Words by Blair Leyton; composed and published by Sydney P. Harris, Detroit, N. Y. A beautiful set of lyrics in the true love strain, set to a fine melody. This is one of the love ballads that are so difficult to illustrate. But Wheeler makes the slides interesting no matter what the song is. This is an example.

"WHAT IS THE WORLD WITHOUT YOU."—Words and music by J. Hayden Clarendon; published by J. H. Remick & Co. A semi-high class love ballad, which is written in a popular vein and is sure to please any class of audience. The illustrations are a well thought out series of poses, which, executed with the well known skill of De Witt Wheeler form a very pleasing set of slides. Scenic effects, rich in nature, are also present in numbers.

"ONLY A CHAIN OF DAISIES."—Words by Fred. J. Barnes; music by Raymond White; published by Kominsky Music Co., Troy, N. Y. One of the annual daisy songs which always please. The lyrics are seasonable in nature and the music all that can be desired. Here's a set of slides in which some very cute children play an important part. Slides in which children appear always make a hit when the youngsters are posed correctly. The natural grace and charm of youth is proverbial. This set should be especially well adaptable to houses frequented largely by women and children.

"ON A SUNDAY EVENING IN THE SUMMERTIME."—By Edward O'Connor; published by Grinnel Bros., Detroit, Mich. As the title would imply, this is a typical summer love ballad, but treated in a novel manner, and is bound to be popular. There are very many different ways in which different people spend Sunday evenings. Wheeler has depicted in this set of slides the way a certain young couple spend theirs. Sometimes moonlight walks, boat rides, excursions, etc. All beautifully colored and all extremely interesting. Don't miss "On a Sunday Evening in the Summertime."

SCOTT & VAN ALTENA.

"LOVE BEAMS."—Words and music by Luella Lockwood Moore; published by Jos. W. Stern & Co. This is a beautiful little love ballad that tells of a young Venetian couple who fall desperately in love with one another. The illustrations show the pair on the canals of Venice, beautiful gondolas, pomp and gaiety. The pretty little model in this instance is she who posed for the slides of Scott & Van Altena's "Espanolia Sprance." She is dark and beautiful, fitting well the part of a Venetian daughter. The male model, too, is just the one for this kind of a song. Coloring is beautiful and the scenic effects charming and wonderful.

"DEAR MAYME, I LOVE YOU."—Words by Irving Berlin; music by Ted Snyder; published by the Ted Snyder Co., New York. These two authors need no recommendation. Their many successes have been heard by all and any new composition by them is looked for eagerly. Slides by Scott & Van Altena form another of their many novelty sets. They are new and interesting, illustrating well this little love waltz.

"I'LL BUILD A CASTLE IN LOVELAND."—Music by Arthur W. Lange; published by the Royal Music Publishing Co., New York. A very pretty ballad illustrated by very beautiful pictures. The novel and color effects are unique and characteristic of the Scott & Van Altena kind and seen in but few other slides. Who wouldn't build a castle in Loveland for a little girl like this one.

"YOU'RE MINE, ALL MINE."—Lyrics by Richard H. Buck; music by Theodore Morse; published by The Theodore Morse Publishing Co. A fine set of lyrics set to a catchy tune such as Theodore Morse usually writes. The slides are without doubt some of Scott & Van Altena's best. They contain beautiful moonlight effects, rare coloring, beautiful scenery and handsome models—all that could be desired in a set of slides. If the song lacked anything to make a success the slides themselves would certainly make it a hit.

"I'M BUGS ABOUT YOU."—Words by Victor Smalley and Jack Drislane; music by Geo. W. Meyer; published by Haviland Publishing Co. A novelty song, using a popular slang phrase as the title. A cute little girl and boy are the principals in the fine set of illustrations. Decidedly novel "bug effects" here and there make the set a very unique one. The slides ending each chorus are most cleverly carried out, and show what this firm can do in the novelty line.

"YUCATANA MAN."—By S. R. Henry, composer of "Peter Piper," "Down at the Huskin' Bee," "Ive Got the Time, Ive Got the Place," etc. Henry is well known among song writers, and his latest piece, "Yucatana," is bright, cheery and snappy. The slides are without doubt the best produced by Scott & Van Altena since their wonderful illustrations for the "Espanolia Prance." They are somewhat of the same nature—Southern scenes—and are full of the romance proverbial of warm climated countries. Besides the usual number of clever novelties the set contains many tropical scenes that will delight old and young alike.

"LUCY-ANNA-LOU."—Words by Edward Madden; music by Gus Edwards, the writers of "By the Light of the Silvery Moon." This, their latest song, has also to do with the moon, which fact may cause many to go "luny" over it as they did over the former. The slides are one fine set of moonlight scenes posed by two as graceful young persons as we have ever had the pleasure to look at. They seem to "get right in" to the thing and make the set full of human interest. The soft but rich coloring of the set, too, makes it a very attractive one.

"PLANNING."—Another of Gus Edwards' charming melodies set in waltz style to the lyrics of Will D. Cobb. Published by Gus Edwards. Here's one of those all-novelty sets that Scott & Van Altena know so well how to produce. Each slide a novelty, each novelty a winner. The models, too, are winners. When planning, plan "Planning" or your program will not be complete.

ALFRED L. SIMPSON.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham, author of "Roses Bring Dreams of You," "You're the Ideal of My Dreams," "Let Me Waltz Home Sweet Home With You Just for Old Times' Sake"; published by Shapiro. This is going to be one of the ballad hits of the year. After all, heart interest is the thing; and no one can escape the touch of sentiment conveyed by this delightful song as sung by Frank Morrel at Hammerstein's Theatre. The slides Simpson has sent out for this song are beautiful. His models are well chosen and extremely good looking, the photography is excellent and the coloring beyond criticism.

"MY OLD LADY."—Lyric by Vincent P. Bryan; music by Gus Edwards, composer of "School Days" and "Sunbonnet Sue"; published by Gus Edwards. A mother's song and one of the most beautiful ballads ever written. These slides are really remarkable for their beauty, coloring and artistic merit. They are of the standard of excellence which Simpson always requires. This set is one of his best.

"WHISTLE AND I'LL WAIT FOR YOU."—Words by Earle C. Jones; music by George W. Meyers; published by Shapiro. A bright, snappy song introduced by the clever little English comedienne, Daisy Lloyd. Simpson has produced for this song a most pleasing set of illustrations, clever in conception with plenty of variety and novel effects.

"AS THE YEARS ROLL ON."—Words by Edgar Selden, author of "All That I Ask of You Is Love"; music by Melville J. Gideon, author of the "Yankiana Rag"; published by Shapiro. This is a beautiful ballad of the higher class.. The lyric is of great poetical merit, and the music is truly classic. Simpson has done justice to this song with a wonderful set of slides remarkable for their beauty, clearness and natural coloring. It is a fascinating set.

"ONLY LOVE DREAMS."—By Edward Madden, author of "Starlight," etc.; published by Shapiro. This is a beautiful love ballad with a melody fitting for such a tender theme. Simpson has done justice to this song with a wonderful set of slides remarkable for their beauty, clearness and natural coloring. The young lady who posed for this set of slides is a most beautiful model. The scenery is extremely artistic.

"HOOP LA (I'M HAVING THE TIME OF MY LIFE),"—By the writers of "Yip I Addy I Ay"; published by Shapiro. This is one of those catchy airs, together with clever humor, that is bound to appeal to every one. Simpson has made a very novel set of slides for this number, depicting the awkward country pumpkin in a series of funny poses that speak very well for his sense of humor. This set of slides will be a distinct addition to any programme.

"YOU AINT GOT THE GIRL TILL THE RING IS ON HER FINGER, AND EVEN THEN YOU NEVER CAN TELL."—By Al Bryan and Kendis and Pauey. These clever writers are known the world over for the number of sensational hits they have produced. Simpson has illustrated the bashful youth and the worldly-wise father in bright snappy situations that are bound to create a laugh whenever shown; they are funny without being vulgar and yet artistic as are all of Simpson's slides, and illustrate the words of the story so well that the eye follows the action of the story without trouble, and even a poor singer could not help but make good with these pictures. This catchy little number is published by Shapiro.

LEVI COMPANY.

"JESSAMINE."—Words and music by Frank B. Williams; published by Shapiro. A pretty love ballad surpassing many of its kind published heretofore. A set of slides by Levi that delight the audience.

"BYE BYE SWEETHEART."—Words and music by Will Wood. A little gem of a song, refined and melodious. The slides contain many bright and snappy novelties and illustrate well this love song.

"WHEN THE OLD OAKEN BUCKET WAS NEW."—Words by Geo. Moriarity; music by Joe Cooper, writers of the big song hit, "I Can't Miss That Ball Game." Published by Harry Cooper, of the Empire City Quartette. The melody is very sweet and worthy of a pronounced success. Slides in typical Levi style illustrate the lyrics in an interesting fashion.

"AS THE TRAIN ROLLED AWAY."—Words by Arthur A. Myers; music by Sidney T. Wilson. This song is above the average in many ways. Slides by Levi tell the story in a simple manner, and together with the novelties.

"VALLEY FLOWER."—Words and music by Kerry Mills; published by F. A. Mills, New York. An Indian song of merit, as are most of the songs exploited by these publishers. The posing is in typical Indian style and shows many new phases of Indian life. For those fond of Indian pictures this set should appeal.

"A LITTLE GAME OF LOVE."—Words by E. Soloman; music by B. Osias. This song when demon-

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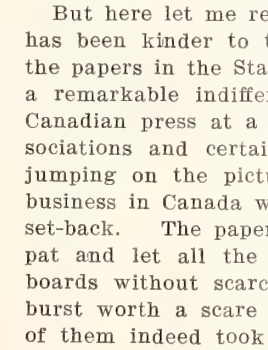

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strated in a large New York department store is said to have made a big hit. The slides are worthy of Levi.

"WHEN EVERYTHING WAS SUNSHINE."—Words and music by Will Wood. Published by Will Wood, New York. A song that conveys just what the title reads, a very bright and pleasing love song, and the slides are beautifully executed and finished with the skill of Levi.

"IN THE VALLEY OF OLD ST. JOE."—Words and music by Dennis Mackin; published by M. Witmark & Sons. This is one of those sentimental ballads for which M. Witmark & Sons are noted. Posing is good; slides are artistically colored.

"I WONDER IF YOU LOVE ME."—By Mabel Hite and Tom Kelly; published by M. Shapiro. Shapiro does not get out very many ballads, but when he does, it usually is a big hit. This song is Mabel Hite's big hit in her act, and that is sufficient in itself to show the value of the song.

"IN DEAR OLD TENNESSEE."—By Olive L. Fields; music by Harry S. Newman; published by M. Shapiro. It is the song for which Shapiro is said to have paid $5,000 to the Sunlight Publishing Co. Levi Company claims that this set of slides is the best ever put out by them.

NEW LYRIC OPENS WITH PICTURES.

The beautiful Lyric theatre, located on Sycamore street, opposite the entrance of the German-American bank building, Muscatine, Ia., opened its dors to the public July 23. The house which is managed by Henry Fayle and F. E. Tewksbury, two young townsmen, have done all possible in making the theatre most up-to-date.

The seating capacity is 250, and every patron is provided with a large roomy opera chair that is comfortable. The ventilation system is the best; the house being kept perfectly cool during the hot summer days. There are four large doors on the sides of the house making it easy for crowds to get out. The pictures will be the latest from the licensed picture studios. The house is also equipped with the latest model motiograph picture machine.

NEW MANAGER FOR ORPHEUM.

E. C. Wright has taken the management of the Orpheum theatre, Williamsport, Pa., and will in the future conduct a motion picture and illustrated song theatre. Many improvements are being made, including the repainting of the entire front and the readjustment of the lighting system. The theatre opened July 30 under the new management. Mr. Wright is a vocalist of considerable ability and for several weeks he will do the singing.

PUBLICITY WORKED BACKWARD

Chas. Jenkins of Chatham, Ont., Observes a Peculiarity of Advertising.

WHEN the steam railway locomotive was first invented, a high ecclesiastical gentleman denounced it as a contrivance of the Evil One. In doing so, he bolstered up a prejudice that deprived him of much pleasure and convenience, for to be consistent, he dare not afterward ride behind one. Time and advanced civilization have done much to wipe out the notion that the poor, old, much-overrated Devil is behind every new idea, but the medieval fetish still taints the race in various new forms.

Every new thing that genius has devised for convenience and entertainment has had to run the gauntlet of biffs and knocks from the ultra virtuous, who are not content with their privilege of abstaining from what they deem to be questionable, but must forsooth try to hold their more reckless fellows back. All of which leads up to the roasting and banging the motion picture business has had to put up with in Canada.

But here let me remark the press of Canada has been kinder to the pictures than most of the papers in the States. Had it not been for a remarkable indifference on the part of the Canadian press at a time when ministerial associations and certain church societies were jumping on the pictures in double shifts, the business in Canada would have suffered a hard set-back. The papers for the most part stood pat and let all the lurid howling go by the boards without scarcely ever deeming an outburst worth a scare head. Editorially, many of them indeed took up the cause of the picture.

Just why the papers held this attitude is not for me to say, but it may have been that many of thew riting men on their staffs, like myself, enjoyed an hour in the dimeolodeon after the paper went to press and a hard day's grind was over. Perhaps some of them remembered that the self-same preachers and reformers tactlessly roasted the press in the past lacking less vulnerable "evils" to attack.

I remember one preacher jumping from side to side of his pulpit the while he vituperated linguistic lava on the picture houses, which he said were kindergartens for convicts. Afterwards, he admitted that he had never been in one, but his own children had pilfered his trousers in the night for fare to steal off to a theatre after school. He had been hit in his most vital spot—the pocket. Attractions that would lead hitherto godly offspring such as his to steal must be vile and low, and he was out to squelch them. Nice logic! But it is the sort one daily runs into behind-scenes in newsgathering.

There will scarcely be a city in Ontario where the Reno fight pictures will be shown. The reason is that the reformers read all about the fight pictures being taken in the daily press and they put the screws on the police chiefs and police commissions long before the releases were announced. They took time by the forelock. Had there not been such widespread publicity beforehand, ten to one the fight pictures would have slipped through this very godly province without any row. For once advertising worked backwards.

But for all this, Canadians are strong in their patronage of moving picture houses. In many of the smaller cities opera houses have been darkened permanently and in others large theatre managers see the wolf's gaunt shadow at the door. Many cities of twelve thousand inhabitants and under support three thriving picture houses, all doing a great business which would be greater still if the rotten vaudeville were eliminated. Picture house vaudeville, in the smaller Canadian cities, is of such a wretched character for the most part that it is unspeakable. Brutal vulgarity supplies what is supposed to be humor and the "artists" appear to view with each other as to who can put up the most lewd or suggestive thing. Long-suffering at the hands of these amateurs who never will be more leads to the conclusion that they are all champion smutt slingers. They are the most formidable barnacle the picture business has to contend with.

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AMONG THE EXHIBITORS

(Continued from page 27.)

Ewin Soffing has closed his motion picture house for the summer, and will open again in September.

The Queen City Amusement Co., Cincinnati, O., took out a permit July 18 to build a five-cent motion picture theatre on Hamilton avenue. The cost of the house will be $1,000.

Manager A. Speros, of the Columbia Theatorium, Pottsville, Pa., is putting on a great run of licensed pictures these hot summer days.

Manager Lampman announces that the Bijou motion picture theatre, Jackson, Mich., will re-open Aug 7. The building has been in the course of repairs during the past few weeks.

John Merhm, of Sea Bright, N. J., is having his picture theatre remodeled for the winter.

In spite of the fact that he has been turned down by the license committee of Paterson, N. J., C. Stampful is still running a motion picture theatre at 137 Main street.

The Astoria theatre re-opens for the winter season. It will be remodeled and put in first class condition for the winter season. Besides making the house fireproof, an orchestra pit will be put in and an electric dome will be placed in the center of the building. Manager A. L. Krouse believes in giving his patrons the best there is in the amusement line.

Concordia Hall, Waterbury, Conn., has been transformed into an Italian motion picture theatre. The house will show nothing but motion pictures and all the songs will be in Italian. This is the first Italian theatre of its kind in Waterbury, and is creating considerable interest, owing to the class of music that is sung. The house is under the management of Marcello Mele, of New York City, who is well known in the picture business.

William R. Gaylor, of Oxford, Mass., has gone into the motion picture business in Marion, Ind.

Alexander Kovas has sold his motion picture theatre on Main street, Wheeling, W. Va., to O. Scarnechia & Son. The new owners have already started to make extensive improvements before the winter season starts in.

William H. Smith, of Stafford Springs, Conn., has sold his interest in the motion picture business to Le Gord Brothers.

Henry S. Davis has been engaged by Robert H. Norton to manage the new picture theatre at Bristol, Conn.

William E. Morrison has purchased a picture theatre in Rochester, N. Y.

Elmer Fox is planning to open a first-class picture house in Utica, N. Y.

Eugene Marx is erecting a motion picture theatre, 23x115 feet, at Milwaukee and Belmont avenues, Chicago, Ill.

Burgess Edgar Hale Jacobs, of Altoona, Pa., will show the pictures of the Johnson-Jeffries contest in two theatres. One theatre will be for whites and the other for the blacks.

William M. Smith, of Stafford, Conn., has sold his interest in the Gem motion picture enterprise to his partner, Edmond Lessord. Mr. Lessord will continue the business on the same lines as the past.

A motion picture theatre will replace the restaurant of Peter Fabacher & Bros., on Charles street, New Orleans, La. The lease held by Messrs. Fabacher, which has four years to run, was purchased by Josiah Pearce & Sons, who will make it an up-to-date picture theatre.

O. J. Sybert, of Clarksburg, W. Va., has purchased the Grand Theatre, on Putman street, Marietta, O. Mr. Sybert will run only the best line of pictures.

The navy recruiting station, Omaha, Neb., has received 1,000 feet of film showing life on an American battleship. The film will be used in section for about three weeks.

John Strand and Dock Sader are conducting a motion picture theatre at Bayville, N. J., for the summer.

James Kolar, who was half owner with Otto Jenicek, in the Phoenix Theatre, Laporte, Ind., has purchased Mr. Jenicek's interest for $7,000.

Samuel Klein, of 69 Pacific street, Newark, N. J., is putting up a one-story brick motion picture theatre. It will cost $4,500.

Manager Lampman announces that the Bijou motion picture theatre, Jackson, Mich., will be ready for the reopening the latter part of August.

Two motion picture houses have been opened on West Trade street, Charlotte, N. C. The first was installed by the Parker Brothers and the latter by J. B. Beard, of Gastonia, N. C.

Harris Bros., of Boonton, N. J., have purchased a new Powers motion picture machine for their house on Main street. The new machine should greatly add to the clearness of the pictures.

Frank Leavitt has sold his Theatre Comique at Sanford, Me., and is making arrangements to build a larger theatre. The new house, which will be used for motion pictures, will be one of the largest in Maine.

LA CORONA THEATRE, CORONA, CAL.

E. L. Sparr, manager and proprietor. This picture theatre is one of the best in California. It seats 350, and is equipped with a Standard A Picture Machine and a Hallberg Economizer.

Lewis Van Allen, of 671 Main street, Buffalo, N. Y., has remodeled his picture theatre and is now making plans for the winter.

Edward Flagg, who conducted a motion picture show in the Opera House, Utica, N. Y., has sold his interests to James Waugh, of Fulton, N. Y.

W. H. Wentz, proprietor of the Majestic motion picture theatre, Allentown, Pa., has installed four new electric ceiling fans.

John Harlovich, of Dodgeville, Mich., has opened a motion picture show at the park. For the opening he engaged the Royal Band of Calumet.

McNamara & Coughlin have leased the Hudson Opera House, Clinton, N. J., to the Boston Amusement Co., who are fitting it up for motion pictures.

"The Unknown, the Other Johnson" and "Motoring Among the Cliffs and Gorges of France" were among the films that delighted the large audiences that filled the Lyric Theatre, Duluth, Minn., last week.

H. F. Pfau has obtained a permit to run a motion picture theatre at 774 Seneca street, Buffalo, N. Y.

Pictures are changed twice a week at the motion picture theatre, Greenfield, Mass. Miss Alma Dingwell has been engaged to sing the illustrated songs.

Last 4 Weeks' Productions of Licensed Film Makers—August 20

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
July 25	The Call to Arms	Mediaeval Drama	994
July 28	Unexpected Help	Drama	968
Aug. 1	An Arcadian Maid	Drama	984
Aug. 4	Her Father's Pride	Drama	996
Aug. 8	The House with Closed Shutters	War Drama	998
Aug. 11	A Salutary Lesson	Drama	980
Aug. 15	The Usurer	Dramatic	994
Aug. 18	When We Were in Our 'Teens	Dramatic	475
Aug. 18	An Old Story With a New Ending	Comedy	512

EDISON CO.

July 26	Peg Woffington	Drama	990
July 29	An Unexpected Reward	Drama	750
July 29	Bumptious as an Aviator	Comedy	250
Aug. 2	With Bridges Burned	Drama	1,000
Aug. 5	U. S. Submarine "Salmon"	Educational	325
Aug. 5	The Moths and the Flame	Comedy	675
Aug. 9	The Lady and the Burglar	Dramatic	950
Aug. 12	The Attack on the Mill	Dramatic	1,000
Aug. 16	The New Family	Dramatic	1,000
Aug 19	How the Squire Was Captured	Comedy	1,000
Aug. 19	Bumptious Takes to Automobiling	Comedy	1,000

ESSANAY CO.

July 27	A Fair Exchange	Comedy	635
July 27	A Personal Matter	Comedy	344
July 30	Broncho Billy's Redemption	Drama	950
Aug. 3	Mulcahy's Raid	Comedy	550
Aug. 3	A College Chicken	Comedy	448
Aug. 6	Under Western Skies	Drama	1,000
Aug. 10	Up-to-Date Servants	Comedy	827
Aug. 10	Feeding Seals at Catalina Island	Educational	170
Aug. 13	The Girl on Triple "X"	Western Drama	950
Aug. 17	The Count That Counted	Comedy	975
Aug. 20	The Dumb Half Breed's Defense	Dramatic	1,000

GAUMONT

July 26	The Beautiful Margaret	Burlesque	410
July 26	An Angler's Dream	Mystic Comedy	315
July 26	Making Wooden Shoes	Industrial	225
July 30	The Sculptor's Ideal	Drama	530
July 30	The Forbidden Novel	Comedy	440
Aug. 2	An Ancient Mariner	Humorous	431
Aug. 2	The Ace of Hearts	Comedy Drama	554
Aug. 6	The Lord's Prayer	Allegorical	470
Aug. 6	Teneriffe, the Gem of the Canaries.	Travelogue	505
Aug. 9	The Water Cure	Comedy	488
Aug. 9	Picturesque Waters of Italy	Travelogue	417
Aug. 13	Entombed Alive	Drama	880
Aug. 13	Drifts of Snow in Chamonix Vale	Scenic	105
Aug. 16	The Estrangement	Social Drama	657
Aug. 16	Across Russian Poland	Educational	338
Aug. 20	Refusing a Mansion	Colored Fantasy	581
Aug. 20	Buying a Mother-in-Law	Comedy	374

KALEM CO.

July 20	Haunted by Conscience	Military Drama	995
July 22	Brave Hearts	Indian Drama	900
July 27	A Daughter of Dixie	Drama	900
July 29	Pure Gold	Western Drama	960
Aug. 3	A Colonial Belle	Revolutionary Drama	955
Aug. 5	The Legend of Scar Face	Indian Drama	875
Aug. 10	The Borrowed Baby	Comedy	905
Aug. 12	The Call of the Blood	Drama	940
Aug. 17	Perversity of Fate	Dramatic	970
Aug. 19	True to His Trust	Dramatic	822
Aug. 19	Running Fire	Comedy	175

LUBIN MFG. CO.

July 25	The Step-Daughter	Drama	900
July 28	Wifie's Mamma	Comedy	870
Aug. 1	Three Hearts	Drama	970
Aug. 4	Ah Sing and the Greasers	Comedy	840
Aug. 8	The Heart of a Sioux	Indian Drama	980
Aug. 11	A Change of Heart	Drama	970
Aug. 15	The District Attorney's Triumph	Drama	775
Aug. 15	The Duck Farm	Educational	225
Aug. 18	Shorty at the Shore	Comedy	990

MELIES.

July 7	The Little Preacher	Cowboy Comedy	950
July 14	The Golden Secret	Drama	950
July 21	A Postal Substitute	Drama	950
July 28	The Woman in the Case	Drama	950
Aug. 4	Mrs. Bargainday's Baby	Comedy	950
Aug. 11	The Return of Ta-Wa-Wa	Indian Drama	950
Aug. 18	Her Winning Way	Comedy	950

PATHE FRERES.

July 25	Getting Even with the Lawyer	Comedy	676
July 25	Breaking Up Ice in Finland	Educational	305
July 27	Detective's Dream	Trick Comedy	587
July 27	On the Ethiopian Frontier	Colored Scenic	387
July 29	Tommy Gets His Sister Married	Comedy	850
July 30	Cagliostro	Drama	1,000
Aug. 1	Betty as an Errand Girl	Comedy	610
Aug. 1	Hunting Bats in Sumatra	Educational	371
Aug. 3	Under Both Flags	American Drama	820
Aug. 3	The Barrel Jumper	Acrobatic	144
Aug. 5	No Man's Land	Drama	538
Aug. 5	No Rest for the Weary	Comedy	361
Aug. 6	The Latest Fashion in Skirts.	American Comedy	715
Aug. 6	Fiftieth Anniversary of Yokohama	Scenic	243
Aug. 8	Troubles of a Flirt	Colored Comedy	776
Aug. 8	Jewish Types in Russia	Educational	207
Aug. 10	Her Photograph	American Comedy	623
Aug. 10	The "Ibis"	Educational	374
Aug. 12	The Red Girl & the Child	American Drama	925
Aug. 13	Oliver Twist	Drama	928
Aug. 15	Max Has to Change	Comedy	476
Aug. 15	Back to Life After 2,000 Years	Comedy	462
Aug. 17	A Cheyenne Brave	American Drama	998
Aug. 19	A Short Lived Triumph	American Drama	794
Aug. 19	The Eriks	Acrobatic	197
Aug. 20	The Shepherd's Dog	Drama	699
Aug. 20	A School in New Guinea	Colored Scenic	285

SELIG POLYSCOPE CO.

July 25	A Mad Dog Scare	Comedy	690
July 25	A Sleep Walking Cure	Comedy	310
July 28	The Cowboy's Stratagem	Drama	995
Aug. 1	Her First Long Dress	Comedy	640
Aug. 1	Shrimps	Educational	360
Aug. 4	The Law of the West	Western Drama	1,000
Aug. 8	Forgiven	Drama	995
Aug. 11	Lost in the Soudan	Drama	1,000
Aug. 15	Willie	Comedy	975
Aug. 18	Human Hearts	Drama	1,000

URBAN ECLIPSE.

Aug. 3	The Witch of Caraboose	French Legend	630
Aug. 3	Camel and Horse Racing in Egypt	Sporting	355
Aug. 10	The Silent Witness	Rural Drama	540
Aug. 10	On the Banks of the Zuyder-Zee, Holland	Travelogue	378
Aug. 17	The Rival Serenaders	Spanish Comedy	575
Aug. 17	Paris Reviewed from the Eiffel Tower.	Scenic	375

VITAGRAPH CO.

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July 29	Uncle Tom's Cabin, Part II	Drama	1,000
July 30	Uncle Tom's Cabin, Part III	Drama	1,000
Aug. 2	An Unfair Game	Drama	990
Aug. 5	The Wooing O't	Comedy	980
Aug. 6	Her Mother's Wedding Gown	Drama	1,015
Aug. 9	The Death of Michael Grady	Comedy	935
Aug. 12	Mrs. Barrington's House Party	Drama	971
Aug. 13	The Turn of the Balance	Drama	986
Aug. 16	Daisies	Drama	995
Aug. 19	Back to Nature	Drama	970
Aug. 20	Under the Old Apple Tree	Comedy	965

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H F HOFFMAN

The Film Index

Scene from Kalem Historical Indian Subject: "The Conspiracy of Pontiac"

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AUGUST 27, 1910.

CASUAL COMMENT

WHEN we printed the advance notice of the Pictorial Review's interview with Mayor Gaynor on the question of "The Municipality and the Child," last week, we promised to give the full text of the story in this week's issue of The Film Index. At that time the publication was not available. Since obtaining a copy of the Pictorial Review we have discovered that the subject was fully covered in the advance sheet and that there is little more to add—not enough to warrant a full reproduction.

There is one paragraph, though, that deserves further comment. It reads:

"The auditoriums in which moving pictures are shown should be light. Science has not yet found the way to show pictures in a room as light as the legitimate theatre. That is the problem for the manufacturers to solve."

This is a question upon which The Film Index has devoted considerable space. Much of the present objection to the picture theatre would disappear if managers would make their houses light. Mayor Gaynor may be excused for saying that "science has not yet found the way to show pictures in a room as light as the legitimate theatre" for the reason that a man as busy as he is cannot be expected to discover everything connected with the picture business in the brief time he is able to devote to it.

The truth is that there is a way, as many picture men know and as some practice; but the practice has not become sufficiently general to excite comment. Nevertheless, a plan for lighting picture theatres has been sufficiently perfected to warrant the adoption of an ordinance by municipal boards of aldermen to compel picture theatre managers to "light-up."

The Film Index is averse to making folks do the things they ought to do by legislation, but there seems to be no other way of inducing picture theatre managers to make this improvement. The ordinance cannot come too quickly, either.

THERE is every reason for the users of licensed pictures to be enthusiastic over the present outlook for strong feature subjects. Aside from the uniformly good photographic quality and composition of the licensed product, nearly every manufacturer is turning out subjects that will arouse more than ordinary interest, or that may be used by the enterprising manager to stir up interest in his house. Feature pictures are as numerous as honey bees in a clover patch. The Edison Manufacturing Company has had a stock company up in Northwest Canada for the past month. They returned home this week with many good pictures, which will soon be released. The Kalem Company has produced an Indian picture of historical value which should interest the school children. Selig has taken a picture of the big conclave of the Knights Templar held in Chicago, and Essanay is out with some corking baseball pictures. Lubin has some Atlantic City pictures; Vitagraph has an "Uncle Tom's Cabin" series that is proving a money getter. Pathe always has something good and the work of their American producers is not to be overlooked. Kleine is offering a number of remarkable productions, anyone of which may be termed "headliners." Melies has a boxing match picture story and a baseball story coming and Biograph—well, an exhibitor told us the other day that all he had to do was to put the name "Biograph" on his bulletin board to get a crowd, so what more can we say.

With such material to work with the exhibitor that complains is just a natural born grouch.

LAST week we said something about hte advisability of reviving some of the old subjects that have made a hit. We asked exhibitors to send us a list of some of the pictures they would like to see. The first response came from Mr. H. B. Smith, manager of The Gem, Peeples Corners, Cincinnati, Ohio. This is the list he submits:

Why Girls Leave Home?
The Leopard Queen.
The Cowboy Millionaire.
Barted on Their Honeymoon.
To Save Her Soul.
Cohen at Coney.
Energetic Street Cleaner.
Moonlight Sonata.

No consolation in that for a "highbrow." Our first thought was that Manager Smith had made a mistake and had intended his letter for Al. Woods, the old melodrama producer, but the titles were recognized as good old burlesque and farce comedy subjects. The list will serve to indicate the pressing demand for pictures that afford a few laughs. Mr. Smith says "these are a few, there are others." Possibly the others will represent a little better class.

IT is seldom that we turn aside from the strict purpose of our existence—boosting pictures—to talk about ourselves, so we trust that we may be permitted to call your attention in this instance to the generally excellent appearance and the truly good contents of The Film Index. It is distinctly "the picture paper." Elsewhere we mention arrangements that have been made to give our readers some reliable information on the uses of electricity in the picture theatre. It is expected that the series of talks on this important subject will be commenced in the next issue. The writer is a practical man, eminently qualified to conduct the department and to tell managers and operators the things they should know. It is costing us a pretty penny to secure a man competent to discusse the subject of electricity in its relation to the picture theatre, so we hope that our readers will make the most of what he tells them.

WE positively refuse to permit the Dramatic Mirror picture man to have the last word in the now familiar "Jersey" controversy; we also refuse to be diverted from the main question by any flank movement, otherwise "sidestepping," which he attempts by referring to the story we printed of the actress that makes up and rehearses to the flicker of the picture. Neither should he insinuate that "the amity that should exist between brethren of the press" is disturbed in the least by this pleasant controversy. We insist that our critical brother adhere to the rules of the game or take the count.

As for ourselves we say: Hurrah for Jersey.

A Denial From Spencer.

The editor of The Film Index is in receipt of a friendly communication from Mr. C. Spencer, of Sydney, N. S. W., written at Vancouver, B. C., just prior to his sailing for Australia.

Mr. Spencer desires us to say that he has no wish to engage in a controversy with Mr. Williams, but would like to have us state for him that he "never had the agency for Edison machines in Australia or elsewhere."

It will be remembered that Mr. J. D. Williams made the statement in his letter to The Index, published in the issue of Aug. 6, that Mr. Spencer has been the Australian agent for Edison machines.

Further than to deny that statement Mr. Spencer declines to discuss the picture business in Australia with Mr. Williams.

Wants the Truth Known.

Film Index, 1 Madison Ave., New York, N. Y.:

Gentlemen—We notice by this week's Moving Picture World an article headed "Chas. Farrell—A Buffalo Live Wire," stating he opened up a number of theatres, and mentioned six as follows: "Sylvia, Cazenovia, Palace, Unique, Bailey and Owl theatres"—and for some reason or other they are all using Independent goods." We wish to contradict this, as we are supplying four houses out of the six mentioned, viz.: Unique, Bailey, Owl and Sylvia.

Yours truly,
GENERAL FILM COMPANY.
J. A. Schuchert, Mgr.

Another Pirate Held Up.

The Motion Picture Patents Company has been advised by its attorneys, Messrs. Miller & White, of San Francisco, Cal., that the United States Court for that jurisdiction has granted a decree of injunction against the Pacific Life Motion Picture Manufacturing Co., of San Francisco, upon the Edison camera patent, reissue No. 12,037. This is the second decree that has been obtained against California picture pirates.

Howard in Town.

Frank J. Howard, of Boston, Mass., formerly in the motion picture exchange business, but now retired, was in New York last week for a few days while on his way to Niagara Falls. He was accompanied by Mrs. Howard and daughter. The Howards are making an extensive tour by motor car. They came overland from Boston on Tuesday, and continued their trip to the Falls on Thursday. From Niagara they will go to Clayton, N. Y., and then take the St. Lawrence boat to Montreal, Quebec, and around to Boston by water,

AN ANNOUNCEMENT

In an issue of the Electrical World of July 15, 1905, the following biographical sketch was first published:

"Josef Henrik Hallberg was born in Falkenberg, Sweden, in the year 1874. In the spring of 1890 he graduated from Latin-Larovesket, Halmsted, Sweden. Shortly thereafter he came to America, and in October of the same year entered the Ottumwa Iron Works, Ottumwa, Iowa, as apprentice in the machinist trade. During the three years of his apprenticeship he gained much practical experience in building and testing, erecting and operating steam engines, coal mining and hoisting machinery.

"After completing the apprenticeship course in 1893, he became associated with Kohler Brothers, contracting engineers in Chicago, which

J. H. HALLBERG.

connection he severed in 1894 to accept a position as sales engineer with the Electric Appliance Co., of Chicago, with which company he remained until 1896. For three years, or until 1899, he served as electrical engineer and designer for the Standard Thermometer & Electric Company, Peabody, Mass.

"From 1899 until 1903 he was electric engineer and designer with the General Incandescent Arc Light Company, New York. While with this company he patented and developed a complete line of modern enclosed arc lamps, alternating-current regulators, automatic transformers, switchboards and protecting devices. He has also engineered many important street lighting installations, the most notable of which is the street lighting system in Cincinnati, O., which is remarkable in that there are installed about 6,000 4-ampere series alternating-current arc lamps which require over 105 separate circuits, with transformers, regulators and switchboards located in sub-stations. This is the largest arc lighting installation in the world using series alternating-current arc lamps.

"In 1903 Mr. Hallberg was appointed general superintendent and electrical engineer for the Cincinnati Gas & Electric Company, with full charge of its electric power stations and distribution system, comprising about 30,000 horse-power of steam and electric equipment and a large storage battery. While in charge of this plant he made many important changes in the methods of operating the power plants and the storage battery, considerably reducing losses and operating expenses. In the early part of 1904, Mr. Hallberg was elected vice-chairman of the Cincinnati Chapter of the American Institute of Electrical Engineers, in which capacity he acted during that year.

"In 1904 Mr. Hallberg established an office in New York City as consulting engineer. He has been retained as consulting and advisory engineer to the Commission on Municipal Electric Lighting of New York City, and has been appointed consulting expert for the National Carbon Company, Cleveland, Ohio, in all matters relating to carbon for electrical purposes. He has also been retained as consulting engineer by several large lighting and power, industrial and manufacturing plants.

"Mr. Hallberg is the author of numerous technical papers and articles. He is the inventor and patentee of electrical apparatus and systems, among which may be mentioned a single-phase to poly-phase alternating-current trunk-line electric-railway system. He is an associate member of the American Institute of Electrical Engineers, an associate member of the National Electric Light Association and a member of the Swedish Engineers' Club of America."

About three years ago, to bring the story down to date, Mr. Hallberg became interested in motion picture theatres through the granting to him of a patent on his electric "Economizer" and on flaming arc lamps, special terminals and connections for use in picture houses.

Through his ability Mr. Hallberg has filled the position of consulting engineer for many large manufacturing establishments. Among these are the Atlantic Mills, of Providence, R. I.; A. D. Juilliard & Co., New York; National Carbon Co., Cleveland, O.; Standard Silk Co., Phillipsburg, N. J.; Stanley G. I. Electric Mfg. Co., Pittsfield, Mass., and Jacob Rupert Brewing Co., New York.

He was selected by Horatio A. Foster, editor of "Foster's Electrical Engineer's Pocket-Book" to write the chapter on "Arc Lamps and Arc Lighting" for that publication, which is the guide and reference book consulted by all electrical engineers. It is also worthy of note that Mr. Hallberg has lectured frequently at the University of Columbia on electrical subjects.

"Why all this fuss about Hallberg," you ask. "How much does he pay for it?" We will tell you: Mr. Hallberg has not paid us a cent for this write up.

The fact is—and this is what we want you to know—that The Film Index has induced Mr. Hallberg to become a regular contributor to its columns for a consideration, and for the purpose of writing a series of articles on the subject of Electricity in its relation to the picture theatre. Our purpose in publishing his record is to permit our readers to judge, after having read it, whether or not they believe him competent to tell them about electricity, and its uses in picture theatres.

The Index has been waiting a long time for Mr. Hallberg to reach the proper frame of mind to be willing to undertake this work. In the meantime a great deal of nonsense has been printed about electricity, and theatre lighting in motion picture trade papers. It was this more than any other reason that induced Mr. Hallberg to accept the offer of The Film Index.

In a conversation with the editor he said: "It is my intention to treat this subject in the dignified manner that it deserves. It is a dignified subject and should not be made light of. I shall handle it impartially and without reference to any particular device or commodity in which I may or may not have an interest. Every picture theatre manager and operator should know about the uses of electricity and how to use it in the picture theatre to the best advantage and with the greatest economy.

"Since you have mentioned the subject to me I have really become anxious to get at it, and I feel that I shall be able to do justice to it. It has been especially annoying to me to read some of the ridiculous statements that have been printed on this subject and I am glad that The Index has decided to devote space to it."

This will, we think, be a sufficient introduction to the series of articles to be written for The Film Index by Mr. Hallberg. It is quite likely that the first of the series will appear in next week's issue and we feel safe in promising our readers something really good and valuable to them.

H. H. BUCKWALTER PAYS US VISIT

Head of Denver Film Exchange Makes Short Call Before Going to Atlantic City

Mr. H. H. Buckwalter, fresh from the "breezy west," blew into the office of The Film Index last Saturday morning, where he spent a few moments prior to a visit to Atlantic City. Mr. Buckwalter, who is secretary, treasurer and manager, of the Denver Film Exchange, looked as stout and robust as ever, but with all he sees in New York and the "Great White Way," you can't convert him into a "Manhattanite" or even argue that living in a Harlem flat is as good as the city that is set on a hill. While he likes the east and its people there is nothing so refreshing as a view of Pike's Peak before breakfast.

When asked how business was west of the Rockies, Mr. Buckwalter assured us that all was moving along lovely and that the hot weather has caused little or no falling off. The people of Denver like pictures and just so long as they are the best; no first-class house will feel the effect during the dog-days.

Just at present the thing to cause him worriment is the manner in which the express companies are treating the Denver exchange men. The Adams Express Co., which has sort of a monopoly on the easern business, is charging rates on the shipment of films that are way above the rates of any other kind of express that is handled. Mr. Buckwalter says the express companies claim they don't want to handle films and that if the exchanges don't feel like paying the rates charged, they need not ship.

There is now a movement on foot to ask Congress to investigate the matter and to help the motion picture men in that section of the country to get fair treatment.

WHERE IS SCHINSKI?

The Film Index is in receipt of the following communication from Philadelphia under date of Aug. 12, 1910:

Gentlemen—I beg to inform you that a person who answers to the name of J. S. Schinski, short of stature, smooth shaven, No. 512 South 4th street, Philadelphia, called here on Friday, Aug. 5, and received a No. 6 mechanism made by the Nicholas Power Co., New York City, serial No. 515, patent No. 2062. Part payment was made with a check for $120.00, which was returned by his bank, and subsequently I learn that he has drawn almost the entire amount from his bank and left Philadelphia for Chicago, Ill., on Saturday.

I will appreciate it if you will give this matter publicity through your journal.

Yours very truly,

LEWIS M. SWAAB.

"A LUNATIC AT LARGE"

A Vitagraph Comedy

THERE goes the Prof.! He's off! He doesn't look it. In fact, he doesn't appear much different from the rest of folks, but when he gets to going he does go some. To make matters worse, he gets mixed up with a real professor of entomology, in plain, every-day, unvarnished English, "bug-ology," or the study of bugs and such things. And strange to say, that is just what is troubling him; he is "buggy" on bugs.

Now it happens that the real professor is on his way to visit a gentleman to whom he has been duly announced, and by whom he is momentarily expected. The genuine professor sits down to rest beneath an overspreading oak and casually secures a few specimens of the insect species which he carefully examines with his magnifying glass. Becoming drowsy, and being wearied, he falls asleep.

The bughouse professor espies the sleeping "highbrow," and, seeing the microscopic glass, loses no time in annexing himself to the tool of his trade and the professor's satchel bearing his autograph—Prof. Burling.

He goes on his way rejoicing, until, as luck would have it, he comes to the house of the gentleman where the celebrated Professor Burling is to be entertained. The housemaid is surprised when she finds the "daffy" examining everything in the room with the glass, and nearly has a fit when he dexteriously plucks the bow upon the top of her cap and carefully examines it; but it is altogether too much when he takes off his coat and shoes and acts as if he owned the whole place. The head of the house comes in just as the queer guest springs upon the seat of the chair, reaches across the table and quickly yanks a button or two from his host's vest, which he places under the glass for a closer observation. The house owner is dumbfounded, but feels assured that it is his anticipated guest, Professor Burling, when he sees the name on the satchel. There is but one thing to be done; he must be humored in his eccentricities, which is putting it mild, when we see the didoes he performs with a most serious and aggravating dignity. With tactful persuasiveness, the gentleman of the house gets his guest to go to bed.

The guards from the "funny cottage" are now in pursuit of the escaped patient, and trace him to the house where he is comfortably resting. They are told by Mr. Ward, the host, he has not seen the object of their search, and they start out on another trail.

What has become of the real professor? He's all right, but he gets in wrong. When he awakes from his slumbers under the tree he finds that he has gotten next to a nest of ants, who make him feel kind of creepy, and he realizes that they have gotten next to him. He misses his satchel, and beats a hasty retreat, vigorously scratching himself while he goes, the ants getting in their fine work and his disposition on keen edge to spoil his temper.

He reaches Mr. Ward's house, recognizes his satchel and cannot understand how it got there before he did. Between the ants and his indignation at the loss of his satchel and glass, he acts pretty nearly as funny as the luny professor, for whom he is mistaken and bound to a chair by the house owner, with the assistance of the maid.

Things are getting interesting, when the guards from the asylum return at the call of Mr. Ward, and at once tell him he has the wrong man. The professor is unloosened, and all hands rush into the bedroom for the lunatic, who jumps through the window and is off again, quicker than it takes to tell it.

The chase begins. Gee, Hosophat's ghost! It's worth following. The fellow, who takes the part of the "nitty" one, couldn't act more foolish if he hadn't any sense at all; the way he gets over the ground is something alarming, and the further he goes the harder you laugh, until you wish he'd stop so you can get a chance to breathe and loosen the stitches in your side. He's an acrobat, a vaudeville artist, a knockabout team and few other things rolled into one. He's the real dip from "dippyville."

To make a long chase short, they catch up with him, take him back to the hospital, while Professor Burling and Mr. Ward go home to straighten themselves out and have a good laugh with the audience over the funny mix-up.

The beauty of this picture is, it is all fun, seriously and conscientiously presented, with no effort to ridicule or exaggerate. It is so much like the real thing, and so well done, we want to see more of it done in the same way.

SCENES FROM VITAGRAPH COMEDY SUBJECT. "A LUNATIC AT LARGE."

Since the Vitagraph Co. has reproduced its scenes into motion pictures, it has proven one of the best films that company has ever produced. At the Lyric Theatre, Duluth, Minn., the picture was one of the hits of the season. The 3,000 feet of film was to some extent overworked, owing to the large crowd that tried to get in the theatre to see the story portrayed.

"UNCLE TOM'S CABIN" A WINNER.

No matter how many years have elapsed since the story of "Uncle Tom's Cabin" was written, nor what great changes have taken place during the half-century past, and even with the new and lasting friendship that has grown between the North and South—that old story of Harriet Beecher Stowe's is still as refreshing as ever.

NEW PICTURE THEATRE FOR BROCKTON.

George A. Mulford, who will conduct a motion picture house in Music Hall, in the new Marston block, reached Brockton, Mass., Aug. 10, bag and baggage, and from now on he will hustle things along so that he may open Aug. 22. The seats have been put in place in the hall and things are beginning to look shipshape. Mr. Mulford has secured Miss Marjorie Hannigan, soprano soloist at St. Patrick's church, for one of his illustrated song singers. He will also present Master Harry Fletcher of Boston, a boy tenor, who is said to possess a remarkable voice. A third singer will be secured. According to present plans, motion pictures and illustrated songs will comprise the program, although Mr. Mulford stated that he might consider offering vaudeville.

"CONSPIRACY OF PONTIAC"

Historical Incident Forms Basis for Splendid Kalem Indian Picture

ALL the old schoolboys and girls who used to study Webster's Third Reader, will remember the famous story of the "Conspiracy of Pontiac," in his attempt to capture the English fort at Detroit. It was away back in 1763 during the French and Indian war, when the French and the Indians attempted to drive the English out of America, that old Pontiac began to make trouble in the territory now called Michigan. He laid waste all the settlements and drove the whites, whom his Indians did not kill, into the English post and fort at Detroit.

Pontiac tried to capture this fort, but it was too strongly defended. The Indians wanted to give up and go home, but Old Pontiac induced them to stay and fight, and devised a plan by which he was sure he could capture the fort. His plan was for the Indians to cut off their musket barrels so they could hide them under their blankets. Admission to the fort was to be gained by means of a flag of truce. Once inside the fort the Indians were to kill its unsuspecting defenders.

The plan might have been successful had it not been that an Indian girl, who was in love with one of the English officers, heard the plot and warned the English of their danger. The result was that the English commander was prepared and Pontiac compelled to make peace.

It was the privilege of the writer to witness the taking of several of the scenes of this picture on the Kalem Indian Reservation over in Jersey. As we approached the scene of operations Indians were to be found scattered all along the trail picking blackberries just ripening on the vines. Men, women and children of all ages from the nearby village of Coytesville, to the number of a hundred, were also present; delighted spectators of the picture folk and their work.

As an Indian picture this Kalem subject should be well received. It is not only a good picture but is also one that will give school children a clearer idea of the incident related than can be gotten from the book story. It is well portrayed by an excellent cast and the photography is of the best quality.

The cover page illustration is of the dramatic scene at which Pontiac declares his intentions at the council of chiefs, to continue the fight against the whites. This scene in motion is most exciting.

SCENE FROM KALEM'S HISTORICAL SUBJECT. "CONSPIRACY OF PONTIAC."

KALEM PLAYER GETS OVATION.

On Sunday, Sept. 14, a woman with a baby in her arms called at the City Hall Theatre, 92 Park Row, New York, and explained to the manager that she wanted to see the Kalem picture, "The Borrowed Baby," running in his house that night, because her baby was the one in the picture.

The manager was on his job in a minute. He took the baby up on the platform in front of the screen and introduced him as the leading man in the picture about to be run. The young man (he is just about 18 months old) got an ovation at the start and all through the picture whenever the baby appeared, he was heartily applauded. His name, by the way, is Fred W. Langbein.

THE LITTLE MOTHER.

A Kalem comedy-drama soon to be released entitled "The Little Mother" is a picture that cannot fail to make an impression. The opening scene shows the rear of a New York tenement on wash-day with the little mother taking the clothes from the line. She is the older of an orphaned family of three, with a small brother and sister depending upon her.

A friend provides an opportunity for them to go to the country for a vacation. There the little mother is made love to by the foreman's son who gets her in the end.

But aside from the clever story is the excellent composition of the various scenes. The farmyard scenes with the chickens and ducks, the cows and horses and other paraphernalia and the splendid photography unite to form one of the best of the recent comedies.

MOTION PICTURE GREAT INVENTION

Washington Herald Claims They Give the Nation Most Pleasure.

"No form of entertainment is today giving more pleasure than the motion picture," says the Washington Herald. To continue its praise for this kind of entertainment, the same article goes on to say: "It is the most popular diversion that ever come into vogue, and is still growing in popularity."

In speaking of the business in Washington, the Herald claims that all the first class houses are prosperous. This is true in all large cities, where the pictures are of standard make. At the present time the names of many of the manufacturers have become so popular that patrons of first class houses often call up the box office, of some theatres, and ask, when certain pictures are to be shown at that particular house. Only a few days ago some picture fan, called up the office of the Film Index and asked where she could see the pictures of "Bridges Burned," the story of which is from the pen of Rex Beach.

"Of the business as a whole" claims the Herald, "it may be truthfully said, 'There's millions in it.' "

Continuing the Herald goes on to say:

"This paper looks with decided favor upon this new amusement industry, and is pleased to see it grow. But with its growth the necessity of closer supervision is daily emphasized. The pictures commonly thrown on the screens are harmlessly pleasing and diverting. If not uplifting or especially wholesome. They are like the average novel one reads to while the odd hours away—passably good or indifferently bad, and, therefore, calling for neither praise nor blame. Others stir good impulses, disseminate useful knowledge, quicken the artistic sense, and appeal to our better natures."

LYRIC THEATRE, HOLYOKE, OPENS.

Changes in ownership of moving picture houses in Holyoke, Mass., were effected Aug. 11 that will mean the reopening of the Lyric at 319 High street.

Thomas Marion has sold his theatre in the new Reardon block on Lyman street to West Helmbach and Charles Roberts. Mr. Marion has purchased the Lyric and will at once install a new picture machine and a new piano. He opened Saturday night with a fine grade of pictures and promises to give the best of song and picture entertainments.

WASHINGTON AND PHILADELPHIA

William Wright Reports Hot Weather Conditions Good in Both Cities

During a very recent trip to Washington and Philadelphia, William Wright made an extensive canvass of picture theatres in each city and comes back with an interesting report on the condition of the exhibition business as he found it.

He rather expected to find business light owing to the hot weather that has prevailed in those cities, but found more houses open and doing a good business than he thought to find.

Of the sixty-two licensed houses in Washington very few are closed. Those running "straight pictures" are doing the best business. Many that were vaudeville in the winter have cut it out for the summer and the opinion was quite generally expressed that these houses would not resume vaudeville in the coming season.

Mr. Tom Moore who operates the licensed exchance in Washington, had taken his wife and gone to the Delaware Water Gap for a vacation when Mr. Wright called. The Exchange was being run by Edward Mack in his absence. Of the 62 licensed theatres in Washington Moore's Exchange serves 43. Business has greatly increased with Moore and he is now in larger quarters.

Among other things in Washington Wright reports that when the taxicab man learned he was in the motion picture business, he offered to show him the Washington Monument, turning around. This Wright refused on the ground that he could not afford it.

Mr. Wright spent two days and nights seeing picture theatres in Philadelphia and says that Philadelphia has any city in the United States beat for fine houses. Also, that it has more straight picture houses. There are several seating from 500 to 800 that have been running vaudeville in winter, but have cut it out during the summer and will not restore that feature this coming season. The managers say that they find straight pictures attract a better class of business.

Of the houses closed for the summer practically all were running vaudeville, and all straight picture houses are open and doing good business.

Mr. Wright made special note of the Pekin Theatre run by George Redding, a colored man assisted by his wife. The house was doing a good business and was run on up to date lines. Mr. Redding reads The Index regularly and keeps posted. His house seats about 160 and stands a hundred more. It uses licensed pictures and was packed when Wright called.

Independent business is reported light in both cities. There are very few independent theatres in Washington. In Philadelphia, where comparison was possible with a licensed theatre nearby, the proportion of attendance was about 10 to 1 in favor of the licensed house.

One manager in Frankfort avenue tried unlicensed pictures for two weeks and lost 40 per cent. of his business. Most of the pictures served him were unsuited to the tastes of his patrons and were technically bad. "Spotted as a leopard," he said. He got his license back as quickly as he could, and now says "Never no more."

A CORRECTION.

The Film Index is in receipt of a letter from Mr. A. MacMillan, of Chicago, taking exceptions to a statement in the issue of July 30, regarding the so-called "fake" pictures of the Johnson-Jeffries contest. This is what Mr. MacMillan says:

"In your issue of July 30, 1910, an article was printed which ridiiculed me as a manufacturer of fake films.

"Your Mr. McQuade's statement has its only foundation in the fact that I have a reproduction of the Johnson-Jeffries Fight.

"In order to correct the false impression your article fosters, I wish to state that the advertisements of the Sports Picture Company state distinctly that we do not claim to have the original films, but that Charles Cutler posed as Jeffries, and Cleve Hawkins likewise assumed the character of Johnson.

"To preclude all possibility of mis-apprehension our advertisements mention in prominent type that ours are not the original pictures. In no manner do we mislead the public as to what we have to offer.

"You may with the highest degree of honesty inform the public with as much publicity as you have in the item referred to in this letter, that I am NOT the manufacturer of the "Girl in Blue" that I did not fake the Gans-Nelson or any other fight; that I never was arrested for stealing the Britt-Nelson Fight pictures, and that I did not operate a duping plant in Philadelphia or Peck Court, Chicago, Ill.

"I hereby authorize you to give the fullest publicity as to a single act of mine in or out of the moving picture business that was not warranted by the strictest code of ethics, or governed by the best moral or business integrity.

"A copy of this letter will be sent to the leading trade papers in case this matter is neglected in your next issue."

We are pleased to give Mr. MacMillan's denial the publicity he desires, but cannot make out exactly why he should wish to deny all the various things we did not say about him. For example: Mr. McQuade did not say that he was the manufacturer of the Girl in Blue; that he faked the Gans-Nelson fight; that he was arrested for stealing the Britt-Nelson fight pictures, or that he ran a duping plant in any city. This is what Mr. McQuade did say in the issue of The Index mentioned by Mr. MacMillan:

McMILLAN FAKES RENO CONTEST.

A. W. McMillan, of this city, well known as an "independent" manufacturer of fake film, made fake pictures of the Reno contest at Forest Park, an amusement resort outside of the city limits, on Wednesday, July 13. "Kid" Cutler, now a wrestler and at one time the sparring partner of John L. Sullivan, personated Jeffries, and a colored "pug," called Hawkins, appeared as Johnson.

McMillan makes no effort to conceal the fact that the pictures are spurious; on the contrary, he announces that they are a reproduction of the Jeffries-Johnson mill. He expects to reap a rich harvest from "independent" exhibitors who are ready to extract nickels from the pockets of their patrons at any hazard. McMillan at one time owned the Exclusive Exchange, an "independent" concern, which he sold to the owners of the Precision Exchange, of Pittsburg, several months ago. It takes brazen hardihood to advertise wrong-doing; but nothing in that line is impossible to an "independent."

With all due respect to Mr. MacMillan's desire to have his fight pictures known as "reproductions," he knows that it has long been customary to call such imitations "fakes." The fight from which he made his pictures certainly was a "fake" fight. Any picture that is not a genuine picture of the event it pretends to portray may properly be termed a "fake." While this practice of "faking" events was once common among picture makers, it is a practice that few reputable manufacturers, if any, would resort to these days. With all due respect to Mr. MacMillan's honesty of purpose and clean record, there is a suspicion that the "reproduction" of the Reno contest is an attempt to trade an "imitation," a "counterfeit," upon the reputation of the real thing. The fact that it is advertised as a "reproduction" does not greatly change the situation.

In all other respects we offer our sincere apologies to Mr. MacMillan.

EDISON COMPANY HOME

Stock Players Back From Northwest With Bag Full of Good Pictures

The Edison stock company of picture players which went up into the Canadian provinces of Alberta and British Columbia some weeks ago with a bagful of scenarios especially written for that trip, have returned with those scenarios converted into good motion pictures—all good stories in themselves, but greatly enhanced in interest by the "local color" of the Canadian Northwest.

None of these picture stories are quite ready to be shown, but we have the word of Producing Manager Mr. H. C. Plimpton that the company got a lot of fine stuff, and we have come, in the light of past performances, to respect the word of Mr. Plimpton.

One of the Canadian subjects touches closely farm life in the northwest; another deals with the famous corps of mounted police who keep crooked things straight along the fringe of civilization. Other characteristic industries along the route, through the famous Canadian Rockies and clear away to the coast where fishermen "go down to the sea in ships."

The first of the series will appear about September 20th, and will be reviewed in The Index just prior to release.

A NEW EDISON TRAVELING REPRESENTATIVE.

Mr. F. L. Hough has been appointed special traveling representative and demonstrator of the Edison Model B for the Edison Company. His territory will cover the Middle Western States, and his methods will be similar to those employed by their Eastern agent, Mr. F. H. Stewart. In each city and town on his itinerary Mr. Hough will arrange for a special demonstration of the Model B at one of the local theatres, to which all managers, operators and interested parties will be invited. Mr. Hough left for Chicago on August 20 to begin operation.

FIGHT PICTURES FOR MICHIGAN.

The Michigan Fight Pictures company, of Grand Rapids, with a capital of $10,000, which has filed articles of incorporation with the secretary of state at Lansing, is for the purpose of controlling and exhibiting in this state the moving pictures of the Jeffries-Johnson fight, and will be continued for special purposes such as this. It is expected to show the fight pictures here, either during home-coming week, August 22 to 27, or the week of the West Michigan State fair, September 12 to 17.

ZEITZ TO MANAGE GANE'S THEATRE.

Rodo R. Zeitz, who has been serving as manager of the Palace Theatre, 734-736 Penn street, Reading, Pa., for some months, retired last week having accepted the management of the new Eastern theatre, the Newmeyer, owned by William R. Gane, the New York amusement caterer, handling a string of popular vaudeville houses in the East.

The Newmeyer, which is a $100,000 proposition, opens on August 29, and will be devoted to vaudeville and motion pictures. It is a very handsome playhouse and will run big attractions. Zeitz, who made a great success of the Palace, making it a money winner all through the summer, has the best wishes of a wide circle of friends in his new enterprise.

The Newmeyer is the latest of Mr. Gane's new enterprizes.

ESSANAY CONTEST DRAWING TO A CLOSE

Judges Will Consider Contributions and Select New Name Next Week

One hundred dollars for a name! You will have to hurry if you have not contributed to the Essanay Company's New Name Contest as the contest closes next Thursday, Sept. 1.

Is there still a chance of winning? Yes, there is always a chance but you will have to come on with something classy if you want to win the hundred. There have been hundreds of new names received and many of these are of the real quality kind. However, there is room for improvement in all of them and the winning name may be yet to come.

When the contest closes next week three prominent Chicago film men, representing the three branches of the industry, the manufacturer, film exchange manager, and exhibitor, will begin considering the hundreds of contributions received. These men are well known and will give impartial and authoritative criticism of the contributions and a decision will be rendered as soon as possible thereafter.

The Essanay Company have received many letters from exhibitors all over the country endorsing the Essanay Company's contest and requesting that they also be permitted to offer special prizes if the Essanay contest winner is of their city. The Essanay Company have therefore prepared special printed matter and press notices for the exhibitors' local papers and extended an invitation to all to join in obtaining a suitable new name for the motion picture theatre entertainment. The following press notice from the Essanay Company is for all exhibitors who desire to interest their patrons in the contest. It is undoubtedly a good advertising proposition for all the picture theatres and should be used.

PICTURE THEATRE HAS NOVEL CONTEST.

One Hundred Dollars Offered for New Name.

Manager ————, of the ———— Theatre, has announced a novel contest to be conducted by his theatre in co-operation with the Essanay Film Mfg. Co., of Chicago, for a new name for "moving picture show," and offers a prize of $100 to the winner. "Moving picture show," "Nickelodeon," "Five-cent Theatre" and other names used to describe these entertainments, it is claimed by the picture people, are ante-date and do not do the beautiful entertainment justice in the way of nomenclature.

The contest, which was inaugurated by the Essanay Company, has attracted the interest and attention of picture theatre patrons all over the country, but Manager ———— is making special endeavor that the prize may be won by a ———— citizen. As a further inducement, he has offered another prize if the winner is of this city.

"Our announcement of the contest has already aroused considerable interest," said Mr. ————, "and many of our patrons have contributed to the Essanay Company's Contest Editor. What is wanted is a suitable name, short and to the point, and must comprehensively carry the idea of 'moving picture show.' The name should be euphonious and suggest the real dignity and high quality of the entertainment offered by the motion picture houses.

"The last few years has seen enormous strides in the moving picture field, and millions of dollars are spent each year by the manufacturers of films in producing thoroughly artistic subjects. At first tolerated as a fad that would soon pass away, the motion picture has firmly established itself as an important factor not only in the amusement field, but in the educational as well. The motion picture theatre offers an inexpensive entertainment, but not a 'cheap' one. It has undoubtedly come to stay."

The terms of the contest conducted by the ————. Theatre, in co-operation with the Essanay Film Mfg. Co., are given below.

One hundred dollars is offered for a new name for "moving picture show," which will be used as a new name for the —— Theatre and for shows of that kind all over the country.

The contest is open to anyone, anywhere, to send any number of names, and the first one sending the winning name will surely get the $100. The name will possibly be used all over the country, but the shows at this city will be the first to adopt it.

The word should be typewritten or written plainly in ink on the face of an envelope, while the address of the contributor of the word should be written on a separate slip and sealed within the envelope.

As the envelopes are received, they will be time-stamped, so that in case there is more than one contribution of the prize-winning word the envelope which is received first at the office, address below, will contain the name of the winner of the $100.

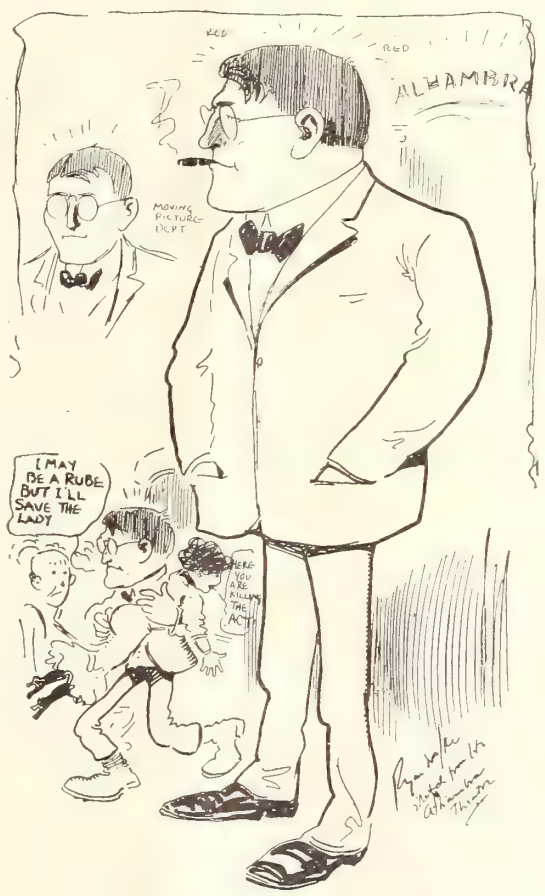
The judges will be appointed and the contest handled by the Essanay Company, of Chicago.

The contest closes September 1, and the winner will be announced as soon as possible thereafter.

All contributions must be sent by the contestants to the Contest Editor, Essanay Film Mfg. Co., 435 N. Clark Street, Chicago, Ill.

WILL OPEN NEW HOUSE SEPT. 5.

Freeport's (Ill.) new place of amusement in the Hall building, which will be known as the Orpheum. A large force of men are at work making the necessary alterations and it is expected that the place will be open to the public by September 5. The bookings will be made through the Western Vaudeville association, assuring high-class attractions for Freeport, as this is the company which books for the Majestic theatre, Chicago. Messrs. Bender & Foster are not sparing any expense in fitting the place up and when the improvement is completed it will be one of the best show houses in this vicinity. The house will also run pictures between the vaudeville acts.



"HEY RUBE."

We have always insisted that a pictureman had no business monkeying with vaudeville. They are certain to get in bad if they do. The above illustration, intended by our cartoonist to be a "true to life" likeness of one of the best known picturemen of New York, really illustrates the "horrible example" of the pictureman in vaudeville, and the incident which marked his downfall. Notwithstanding the fact that this man is a personal friend of the editor, The Index declines to conceal his identity, even upon the ground of friendship, or at the earnest solicitations of his many other friends. He is just the "horrible example" and that's all. Permit us to introduce Mr. Arthur White in his great rescue act, "Saving the Lady," in one; time, 2 min.; on the Percy Williams circuit. Great hit.

SIX NEW HOUSES FOR PHILADELPHIA.

Felix Isman, of Philadelphia, Pa., is said to be heavily interested in a string of six motion picture and vaudeville theatres, which are soon to be erected in the "Quaker City." These houses will be built by the Great Northern Theatrical company, which was recently incorporated at Wilmington, Del. One of the incorporators is Jules Mastbaum, who, for a long time, has been associated with Mr. Isman.

The first house, which will be located at Broad street and Erie avenue, will seat in the neighborhood of 1,000 persons. The other houses will be located in Germantown, Frankford and South Philadelphia. Each of these houses will be built on most modern lines and will be equipped with every motion picture device.

It is expected that the houses will be ready some time during the coming winter.

ROYAL THEATRE TO MOVE.

The proprietors of the Royal theatre in South Range, Mich., announced a few days ago that new quarters would be occupied after the first of September. The popular little playhouse will be moved from its present location to the Kaleva Temple on Trimountain avenue. Carpenters are now completing the building and it will be ready for the opening the first week in September.

The Royal theatre in its new quarters will accommodate twice as many people at one time as now. There will be a larger room in which the picture machine will be installed and operated. The front of the building will be a duplicate of others in the country which answer a similar purpose.

It is intended to purchase an entirely new outfit. Only the seats which are now in use will be used in the new building. The management will then show three films each evening instead of two and a change of program will be given four times a week. Under the present method the reeling is done by hand, but the unwinding will be done electrically with the installation of the new machine.

MINISTERS LIKE JOURNAL'S OFFER.

That generous offer made by the Milwaukee Journal to the school board to provide for ten free motion picture entertainments in the public schools this fall has greatly aroused the clergy of that city, who most heartily endorse the movement. So enthused have some of the Methodist ministers become that the Rev. R. R. McKaig, pastor of the Epworth church, has offered the gymnasium of his church for the use of such entertainments for the factory boys and girls.

The clergyman expressed himself as being in favor of such entertainments, as he thinks they will have a great moral effect on that class of young people, who will get acquainted more with the social problems and will lead to better conditions.

Another enthusiastic citizen is Mayor Emil Sidel, who has favored the Journal's plan all along. In fact it was Mayor Sidel who first introduced the plan of running motion picture and dancing entertainments in public schools. Should the plans be put through, it is expected that there will be a great awakening in Milwaukee within a short time and many of the dance halls, where crime is so abundant, will be put out of business.

WANTED—Management of first class vaudeville and picture theatre; five years' experience; strictly temperate and reliable. Address Manager, 54 So. Russell St., Boston, Mass.

CHICAGO LETTER

By James S. McQuade

AT this writing, the court still reserves its decision in the mandamus suit brought by the Messrs. Jones & Spoor for a permit for the exhibition of the Jeffries-Johnson pictures, the case having been heard a week ago. The delay, which has been caused by Chief of Police Steward's order of several weeks ago, has impaired considerably the value of the Chicago rights to the purchasers, for the reason that desirable theatres, which could have been formerly secured for the exhibitions, are now booked up with regular season attractions, and it would be difficult to make satisfactory arrangements.

The interest in the pictures, however, remains unabated, and numerous theatregoers of the better class, with whom I have conversed on the subject, are still hopeful of the ultimate outcome and eager to witness the Reno contest in pictorial form.

Down at Gary, Ind., last week, an "independent" exhibitor barely escaped being mobbed by angry citizens who had paid their money to see the legitimate pictures of the "mill," and then discovered that they were hoaxed by an exhibition of fake films made in Chicago. The fakers are having a hard time of it, as every "independent" exhibitor is well aware of the fact that the public are thoroughly posted, and that they will resent in a forcible manner any attempt to defraud them. They want the licensed pictures of the Reno affair, or none.

Remarkable Proceedings of Los Angeles Supervisors.

It is amazing to read of some of the practices resorted to in other cities where the authorities, in their action against the Jeffries-Johnson pictures, are actuated by political or other motives. I have just received a clipping of the Los Angeles "Express," of recent date, which gives an account of the remarkable proceedings of the supervisors of that city in the matter of permits for these pictures. The reader can glean for himself the nature of much of the opposition that is made against the pictures and the shameless disregard shown for right and justice by some city officials of brief authority by reading the news article referred to:

FIGHT FILM IMMORAL, BUT PRIZE FIGHT O. K.

With a flourish of attempted oratory, Supervisor "Tus" Eldridge posed as a promoter of public morals to-day by proposing an ordinance to prohibit prize fight pictures in Los Angeles County, but immediately afterwards he objected to the consideration of a proposition to prohibit prize fights themselves when the question was checked up to him by Supervisor Pridham.

His pompous stand against the pictures was so evidently grandstand play when Pridham suggested eliminating prize fights also that it was laughable.

The other two members of the "solid three," however, came to Eldridge's assistance, and Pridham's proposal to put the ban on prize fights also was promptly squelched.

Showing pictures of prize fights is a dreadful crime, according to the "solid three"—Eldridge, McCabe and Nellis—but the prize fights themselves—well, that's different.

Incidentally the flurry in the board of supervisors probably will bring to the front the proposed new license ordinance which has been hidden away in the ordinance committee, of which McCabe is chairman, for months—possibly waiting until the primaries are over.

Shortly before noon Eldridge arose and presented the ordinance prohibiting prize fight pictures, moving its immediate passage.

The clerk began to call the roll, and Manning and Eldridge voted in the affirmative, but when Pridham's name was reached he said:

"Before voting on this ordinance, I would like to ask if the board will not include in it the provisions which have been eliminated from the license ordinance in secret, relating to prize fights themselves."

"That's an altogether different question," asserted Eldridge, "and it should not be allowed to butt in here on this ordinance."

Chairman Nellis said it had nothing to do with the ordinance before the board.

"I am not asking for anything the members of this board are not thoroughly conversant with," said Pridham, "and you cannot plead ignorance of it. I do not see why we should prohibit prize fight pictures and allow the prize fights themselves to continue.

"I move," continued Pridham, "that this matter be deferred and referred to the district attorney to incorporate the other provisions. I am very much in favor of this ordinance, but I think we should prohibit prize fights also."

Eldridge jumped up again.

"The trouble here is that the wrong man got hold of this ordinance and introduced it," he said.

"That is where you are wrong," replied Pridham. "You should have all the credit for introducing this ordinance, but I believe we ought to prohibit prize fights also."

Nellis tried to explain that there is need to rush the picture ordinance because somebody might exhibit some prize fight pictures somewhere out in the country, but there is no immediate call for an anti-prize fight ordinance, and he ruled Pridham's motion out of order, although it had been seconded by Manning.

Pridham promptly appealed from this decision, but the "solid three" stood together against Manning and Pridham.

When the roll call proceeded the vote was unanimous for the anti-picture ordinance, and immediately afterward Pridham gave notice that he would call up the long-deferred license ordinance later in the day. "That is," he added, "if it is in order."

The ordinance just passed, prohibiting moving pictures of prize fights, fixes a penalty of not more than a $50 fine or 50 days imprisonment, or both, for its violation, and will become effective Aug. 23.

The license ordinance as drawn by Deputy District Attorney Shaw did not prohibit prize fights, but put restrictions on the number of rounds that could be fought, the size of the gloves and similar features.

"I would like to have made it stronger," said Mr. Shaw to-day, "but I was afraid the board would not stand for it."

It appears from Pridham's remarks that even the mild restrictions put in by Mr. Shaw have been eliminated by the ordinance committee, but still the ordinance has been held back from passage for many weeks.

Calumet Purchased by General Film Co.

The working forces of the Calumet exchange, this city, were added to those of the General Film Co., at 85 Dearborn Street, Saturday, August 13, that concern having been purchased from J. R. Frueler, former owner, by the latter company.

F. C. Aiken, manager of the General Film Co. here, had made all arrangements for the merging of the Calumet's business with that already under his control, so that the transfer was made without a hitch of any kind. The aspect of the offices at 85 Dearborn is fast assuming the likeness of the general auditing department of a great railroad, and this does not include the workers behind the scenes, who are not in view when a visitor enters. Everything runs with the rhythmic precision of a perfect system, and the needs of exhibitors in this city and in far-away outside points are attended to without a sign of friction or confusion.

Manager Mergener of the Calumet returned to Milwaukee, where he will fill the position formerly held by him in the Western Film Exchange of that city.

Denver Film Exchange Sold to General Film Co.

H. H. Buckwalter, proprietor of the Denver Film Exchange, left for his home city Tuesday, August 16, having stopped over here on the journey from New York to attend to some business matters and to make the customary calls on his numerous friends in the city.

Mr. Buckwalter informed me that, while in New York, he sold the Denver Film Exchange to the General Film Co., and that the business will be transferred to the latter company on August 29.

Mr. Buckwalter stated that summer business in the picture field has kept up to a good paying volume all through the hot weather and that the Fall holds out very promising results.

The Pipe Organ Popular.

A. F. Powers, Mgr., of the Chicago Pipe Organ Co., recently closed a contract for installing a pipe organ in the Castle theatre at Bloomington, Ill., which will reopen Aug. 29.

The success that has followed the installation of pipe organs in many theatres throughout the country by his company induced Mr. Goldberg, the proprietor of the Castle to add this feature to his entertainment.

Among the theatres that have recently installed these pipe-organs are: the Majestic, Memphis, Tenn.; the Princess and Modjeska theatres, Milwaukee; the Orpheum of Indianapolis, and the Fox theatre of Aurora, Ill. All these theatres are enjoying a liberal patronage. The Alcazar theatre, Chicago, which has the distinction of being the first moving picture theatre to use the pipe-organ, owes much of its success to the innovation, as the management is not slow to acknowledge.

The addition of a pipe-organ to the entertainment of moving picture theatres is fast gaining ground, and Mr. Powers predicts that, in the near future, in the best theatres, a pipe-organ will be considered one of the necessities, as much so as the piano and illustrated song.

Birmingham, Ala., Business Greatest Ever.

C. F. Bailey, of the Theatre Film Supply Co., of Birmingham, Ala., was in the city a few days last week and enjoyed himself thoroughly in making the rounds to greet his many friends in Chicago. I caught my first sight of Mr. Bailey in the offices of the Pathe Freres, where he was warmly welcomed by K. W. Linn.

Mr. Bailey is taking a short vacation and after doing Chicago will take a trip through Northern Michigan, in the lake region. Mr. Bailey told me that they have had the best summer business in Birmingham, in the whole history of pictures, and this notwithstanding the rainy season. This he attributes to the better class of theatres springing up and to the greater harmony existing among licensed exchanges in that territory. Mr. Bailey gives Mr. Berst, vice-president of the Pathe Freres, credit for the harmony now existing, as, on his last visit, he brought the exchange men together and showed them the evils of needless opposition.

Exhibit, Columbus, A Model Theatre.

K. W. Linn, Western manager of the Pathe Freres, paid a flying visit recently to Indianapolis, Cincinnati, Columbus, Cleveland, Toledo and Minneapolis. Mr. Linn states that he found everywhere an increasing demand for the licensed product and, incidentally, for Pathe American subjects.

In Columbus, Mr. Linn called on Max Stearn, owner of the Exhibit theatre, and he is somewhat enthusiastic in his praise of the management of that house, its equipment and appointments.

"The operating room is the best I have ever seen," says Mr. Linn. "Not a speck of dust anywhere and everything in its proper place. Well ventilated, too, and the two machines that are constantly used are kept in the finest shape. The Exhibit is a model of comfort and cleanliness and the large patronage shows that all these things are appreciated."

Notwithstanding the street car strike the pic-

(Continued on page 25.)

American Productions

Released August 24th

Troubles of a Policeman

A roaring comedy. It's a shame to see what the boys did to officer Clancey when he interfered with their crap game.

Released August 31st

Advertising for a Wife

Laugh? Why, you will never stop. Here is a picture that will keep them all laughing from start to finish. Don't miss it.

Released August 26th

The Lovers' Well

(A Beautiful Love Comedy)

As convincing a bit of picture dramatics as you have witnessed in many a day. Photographed amid scenes that are delightfully picturesque. The most powerful of our American productions yet produced.

IT WILL CATCH YOUR INTEREST AT THE BEGINNING AND HOLD IT TO THE END

NEW YORK
41 West 25th St.

PATHÉ FRÈRES

CHICAGO
35 Randolph St.

Get your POSTERS from the A. B. C. CO., Cleveland, Ohio

"THE BIG SCOOP"

A Newspaper Drama of Unusual Interest by Edison Players

NEWSPAPERMEN who have acquired the "picture habit" will be interested in one of the Edison company's subjects soon to be released under the title "The Big Scoop." In newspaper parlance "scoop" is the term used to designate a story which has been secured exclusively for a certain paper by an alert reporter and which does not appear in any other paper. The reporter who lands the "scoop" is the real hero of the office for the time being.

According to the picture story one number of the staff of a big daily paper had lost his job because he got drunk and could not work when he was wanted. On a subsequent appeal for reinstatement he is coldly turned down. Entering a restaurant he happens to overhear the conversation of two men that causes him to sit up. Watching them as closely as he dares he gets an inkling of their business, which seems to be important. One of them drops a paper as he leaves the place and the reporter picks it up. It gives him the clue he wants and he becomes all action.

"THE BIG SCOOP."

It appears that one of the big financial institutions of the city is in difficulty and a night meeting is to be held with the bank examiner who proposes to close the bank. By great effort and the assistance of the paper picked up in the cafe the reporter manages to penetrate the barriers to the secret meeting where he manages to "fix" the telephone, after which he goes to the switchboard in the building and hears all that is said at the meeting.

Every newspaper reporter will be interested in following the picture reporter's efforts to get his story in the paper. There is a hurried telephone message to the office then a wild rush to get there. A newsroom thrown into confusion by the importance of the news. Presses are stopped in spite of remonstrance; the story rushed through and finally a proof of the form taken and shown—all true to life.

The importance of the "scoop" regains the reporter his job and offers of a big time by his friends. He refuses the latter and returns to his wife who has been anxiously waiting for him to come home.

A private view of this picture was given to a number of newspapermen and this comment was printed in the New York Times:

Patrons of moving picture shows in a few weeks will be able to see a realistic representation of life in a newspaper office. At the Edison Studio, 2826 Decatur avenue, Bedford Park, the Edison Mfg. Co. has just completed a film telling the story of a great "scoop." The scenario, as far as it shows the workings of a newspaper office, is the work of Stephen Chalmers.

The first scene shows the city editor's room. He calls a reporter, but he has dined too freely and is unfit for work. The editor discharges him and he goes home vowing never again to drink. The next day he overhears two men talking of the financial condition of a bank. One drops a paper and the reporter picks it up. He tracks them to Wall Street.

The next scene shows the directors of the institution in consultation. The reporter gains admission by bringing back the paper, and by a trick on the telephone he hears the bank examiner declare that the bank must close its doors. The reporter notifies the office, the presses are stopped until he appears and dictates his story to a typewriter.

When the paper is out the reporter is reinstated and his friends invite him to go out and celebrate, but he refuses. He hastens home to his wife and the film closes with him locked in her arms.

Those who saw the film at a private view expressed considerable skepticism as to the methods and morals of the great scoop, but they were loud in praise of the realism of the scenes in the newspaper office.

"ALICE IN WONDERLAND."

Of course it's all a dream—a picture man's dream, too, but the Edison producers have shown that dreams can become almost true in a camera. The title of this dream picture soon to be released is "The Adventures of Alice in Wonderland." Alice is a very beautiful little girl. One summer afternoon she became very tired picking the petals from the daisy blossoms when a funny rabbit comes along and dodges into a hole in the ground. Alice follows and such a lot of funny things happen to her until she finally wakes up and discovers that she fell asleep and just dreamed it all.

This picture will certainly interest and mystify the little folks, and some grown-ups, too, will have a good time guessing how it was done. The accompanying picture gives an idea of strange things in Wonderland as they really are.

"ALICE IN WONDERLAND."

BLOODY BROOK MASSACRE PORTRAYED

Edison Players Enact Famous Indian Tragedy of 1675 at Whatley, Mass.

Fully 1,000 people gathered at Whately Glen, Mass., July 27, to witness the portrayal by the Edison company of New York, of the scenes incident to the massacre of Captain Lathrop and his men at Bloody Brook in 1675. The second visit of the company attracted fully as great an interest, as did the first at Deerfield last February, auto parties coming from distant towns and cities, besides several electric car loads from Greenfield.

The Bloody Brook scenes were enacted by the Edison company of 32 actors, assisted by 60 local young men, who took the parts of soldiers and Indians. Stage Manager Frank McGlynn was in charge of the acting and J. H. White superintended the photography. There were three scenes presented, the wagon train approaching the ambush, the Indians secreting themselves in the thicket and the massacre.

The massacre was the big scene, and was admirably handled. The train of ox teams loaded with grain were halted as they were crossing the brook, while the drivers and soldiers sat down

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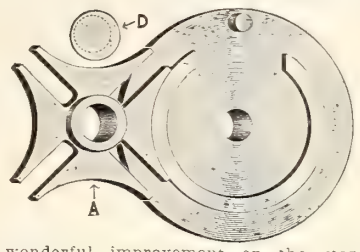

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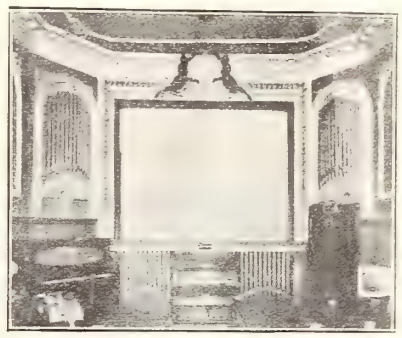

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to rest. Soon the nearby grape vines attracted their attention and leaving their arms on the ground, the soldiers climbed to pick the fruit.

Preliminary to going to the Glen Stage Manager McGlynn called on Historian George Sheldon at Deerfield and with Mr. Sheldon's assistance made a picture which will be used as an introduction to the Bloody Brook pictures. Mr. Sheldon was taken in the doorway of his picturesque home, pointing out to visitors of the present day the direction in which the scene of the massacre lies.

The same tourists were later photographed examining the Bloody Brook monument, at South Deerfield. From these two scenes the picture will dissolve and then be followed by views of the massacre.

Herbert S. Streeter, who interested the Edison company in Deerfield and induced them to come here for a colonial picture expects to exhibit these pictures at his theatre at Greenfield, Mass., early in October.

The foregoing is a local newspaper account of the taking of the final scenes of the Edison Deerfield Massacre picture soon to be released.

GLOBE MOVING PICTURES.

Owing to the extreme heat the management of the Globe Moving pictures, Norwood, Mass., have decided to show on but one day a week during August. The entertainments will take place on Saturday with a matinee at 2 o'clock in the afternoon and two shows in the evening, one at 7.30 and the other at 9, with ten minutes intermission.

Beginning with September 1, the usual three nights a week, Thursday, Friday and Saturday, will be resumed, with the Saturday matinee.

NEW HOUSE A BEAUTY

Columbia, Peoria's New Theatre Will Open With Pictures Soon

Peoria will have another amusement house within a few weeks, when the Columbia theatre opens at 209 South Adams street. This playhouse, which is under the management of the Alhambra Amusement Company, will be first operated as a five-cent picture house, but may later be changed to a ten-cent vaudeville and picture theatre. It has been constructed with this in view, the stage equipment being such that the transition will be easily affected.

The builders have had two objects in mind continually. One has been to construct a theatre that would be well ventilated. A powerful 36-inch fan, situated in the front wall, adjoining the stage will make such a current of air as to change the atmosphere of the theatre completely in but a few minutes. Electric fans placed along the side walls and in the front and rear will also contribute materially to the comfort of the patrons. The other object attained is that the building is as nearly fireproof as such a structure can be made. The construction of the floors, walls, stage and fixtures has been carried on with this in mind. The results are highly gratifying to the management who declare that they now have an amusement house that will be safe as possible and one that can be readily cleared. The building will accommodate 375 patrons. There are two entrances from Adams street, so that congestion will be entirely avoided. The rear exit leads directly back to the alleyway, and is wide, in plain sight and entirely free from obstacles.

The machine booth is made of galvanized iron and is absolutely fireproof.

The interior decorations in yellow and gold are very tasteful and attractive to the eye. A handsomely executed medallion adorns the proscenium arch. The ceiling is brilliantly lighted by clusters set in beautifully executed circles. The woodwork and opera chairs are finished in rich mahogany. The floor will be covered with a heavy linoleum.

The entrance to this new playhouse is one of the most attractive along the street. Indeed, many more pretentious theatres might well be proud of such a lobby. The walls are lined with costly and highly polished marbles that gleam invitingly. This same material is also used for the constructon of the ticket booth. The ceiling is ornately decorated with a chaste design that helps in making the whole structure one of exceeding beauty and attractiveness.

JOHN B. ASHTON INCORPORATES.

The Rex Theatre company, the American Amusement company, the Southern Theatre company and the Edna Theatre company, of Utah, have incorporated with John B. Ashton, of Provo, Utah, as president and general manager. The capital stock is not named, but from the class and amount of business these theatres do, it will run up in the thousands of dollars.

The Ellen and Majestic, of Provo, are under the personal management of Mr. Ashton. The Lyric theatre is located at American Fork and the Edna theatre is located at Spanish Fork.

All the houses are equipped with the latest devices for motion pictures. There are up-to-date picture machines, fireproof booths, orchestras and the latest illustrated songs.

HANK AND LANK

In Breezy Essanay Filmlets

By JAMES S. McQUADE

'WAY back in the early 80's, I recall how eagerly every reader of "Puck" looked forward to the coming Saturday, when the new writing on "Freddie's Slate" would be read with veritable spasms of mirth. Since then Opper has explored numerous other sunny places in the realms of Laughter, the denizens of which have brought blissful tonic to the fagged brains and "edged" nerves of hundreds of thousands. And so with our other great cartoonists, whom Nature has blessed with the gift of seeing the humorous sides of things in life, they have contributed more, perhaps, to the general health and to the preservation of law and order than all the drugs and sworn officers of the law can place to their credit.

Now what do you think of the probability—nay the assurance—that we are going to have in moving pictures what the great dailies have in their cartoons; if, instead of immobile figures in black and white on the printed page, we shall have their living embodiment, in ecstatic and unctuous action, on the screen of the picture theatre? Don't you think that such a consummation would be productive of cachinnations, of the non-hysterical sort, the like of which old Melancholy has not bucked up against since Mother Eve was so foolish as to eat that apple? I think so, and I'll try and tell you why.

I was out at the Essanay factory yesterday to see what I could glean that might be of interest to Film Index readers. And, in passing, I think I owe it to the officials out there to announce that they are a mighty fine bunch, the kind that you cannot help warming up to, because they always take such a hearty interest in trying to help you out. But, back to the story.

While seated in the main office with G. M. Anderson, Geo. K. Spoor's partner in the Essanay Film Manufacturing Company, I was let into the secret that he had been engaged, more or less, for the past week in exploiting a new series of short subjects, of the eccentric comedy type, which will be known as the "Hank and Lank" film series. The idea has been swirling through his brain for the past six months, but the stress of work, as the Western producer, prevented him from giving it such attention as would enable him to reduce it to practical form. The opportunity, however, was offered during Mr. Anderson's summer stay at the factory, where he has had charge of the producing department since his return from the West.

"I have long been impressed that we could produce in pictures the short exploits or doings of two eccentric characters, somewhat akin to the cartoon types seen in the leading papers," said Mr. Anderson. "Of course each subject in the series will have its very obvious plot, and great care will be exercised to keep the enaction of the story away from the slapstick variety of comedy. Each story of the escapades of Hank and Lank will be legitimate in its way, and the producing of each will aim at giving point to the humor of a situation without resorting to horse play or vulgarity. Our aim is to invest this series of short films with a snap and humorous action that will appeal to every picture lover—young, middle aged and old. Every one likes to indulge in a good hearty laugh and it is the mission of Hank and Lank to make them laugh.

"After formulating my plan and fixing in my mind the two character types required for the pictures, I set out to find the men who would be suited to assume the characters. The shorter man, Hank, I found in Augustus Carney, one of the members of our stock company here; the other, Lank, gave me some trouble to find. One day, quite accidentally, while walking in the

ESSANAY SUBJECT: "HANK AND LANK."—JOY RIDING.

ESSANAY SUBJECT: "HANK AND LANK."—GETTING SOME EATS.

ESSANAY SUBJECT: "HANK AND LANK."—MAKING A MASH

ESSANAY SUBJECT: "HANK AND LANK."—DUDING UP SOME.

street, I spied a young man who immediately appealed to my judgment as being the man I wanted. He is six feet two inches in height and weighs 122 pounds, quite a contrast with Mr. Carney, who measures a little over five feet. Victor Potel is his name, and he had no stage training whatever when I employed him. How he has acquitted himself, under my supervision, in the role of Lank, you can judge for yourself."

The matter of judging for myself meant quite a lot to the man in charge of the Hank and Lank films then negatived, as he had to put the major portion of them together on short notice, so that they could be exhibited for the first time. Even Mr. Anderson, himself, had not a chance to see and judge of the results of his labors, and so the private projecting room was

"HANK AND LANK."

well filled by the official staff and the members of the stock company, not then engaged, when the word was passed that the films were ready.

I want to impress on readers, right here, that all the Hank and Lank series of subjects will be filmlets—short films. Of the four that were completed when I witnessed the first exhibition, viz., "Joy Riding," "Getting some Eats." "Making a Mash" and "Duding Up Some," the lengths in order were: 234, 539, 325 and 320 feet. And I learned from Mr. Anderson that, in the future, the length will seldom exceed 300 or 320 feet. The intention is to make these filmlets a supplement to the regular Wednesday release comedies, the two combined making up 1,000 feet, approximately. These short, racy, exhilarating Hank and Lank films will form the pousse cafe of the Essanay comedy treats every Wednesday, and are bound to win for the Indian Head trade mark a halo setting that will stand for real, clean, joyous laughter. But I am going ahead of the story.

Joy Riding.

"Joy Riding" was the first of the series produced, and will be released with the Western subject, "The Pony Express," on September 17. After that date a Hank and Lank filmlet will be released every Wednesday with a comedy.

Here we catch the first glimpse of the short and tall cronies, who have decided to taste the joys of an automobile ride. The owners of the car are in a residence near by, making a call. As they appear in the doorway, about to board the vehicle, Lank falls into a timely fit. He is squirming around in the dust at a lively rate, when Hank has rushed to the travelers and brought them to the scene. Sympathetic, they agree to take the afflicted Lank to a hospital in the city many miles away. He is lifted and placed in the back seat. The owners take the front seat, one of them acting as driver. Engrossed with the subject of their conversation, the two gentlemen are unaware that Lank has miraculously recovered and that he sits puffing a cigar and enjoying the scenery as it flits by. When the car approaches the city and has slowed down while rounding a curve, Lank jumps out briskly and doffs his hat politely to the good Samaritans, who are all unconscious of his movements.

Next we see Lank join Hank at an appointed meeting place, and they set out in quest of another automobile to give Hank a taste of high life. Unluckily for the latter, the machine selected this time belongs to a physician. The short hobo sinks into a series of knots and curves as the medical man and his assistant come up, and Lank explains things. The doctor seizes the stricken's man's wrist and feels his pulse. Then he gets his assistant to hold the patient while he pours two large spoonsful of black draught down his throat. Hank, all unconscious of the discerning eye of science, lies passive and allows the loathsome liquid to trickle down his gullet. But he is rudely awakened. The doctor has returned to the attack, armed with a huge pair of forceps that might have served to extract the tooth of a mastodon. As the cold steel of the frightsome implement touches Hank's lips, he opens his eyes. With a whoop and a galvanic spring he is on his feet and in wild panic he charges through a clump of bushes. In the meantime, Lank, who has assumed that the game is sure and who has attributed Hank's yell to the clever playing of his part, has been examining the mechanism of the car. When the physician approaches him menacingly he learns the truth and there is another repetition of a mirthful getaway.

Space forbids a description of the other three filmlets viewed by me, but I assure the reader that I laughed still more heartily at "Getting Some Eats" and again still more heartily at "Making a Mash" and "Duding Up Some." "Making a Mash" is one of the most mirthful incidents I have ever witnessed, on the stage or off, and I am glad to be able to say that I saw it in a moving picture.

Hurrah! for Hank and Lank.

CLARK BUYS VALUABLE PROPERTY.

J. E. Clark, of the Pittsburg Calcium Light and Film Company, of Pittsburg, Pa., has purchased from George N. Newmeyer, master of the Connehen estate, a valuable piece of property, located at Homewood avenue and Bennett street, for which he paid the neat sum of twenty-two thousand dollars.

It is the intention of Mr. Clark of erecting one of the most up-to-date and novel motion picture vaudeville houses in that city. What the cost of the new house will be has not been given out, but it is expected that it will rival the cost of any house of its kind in Pittsburg.

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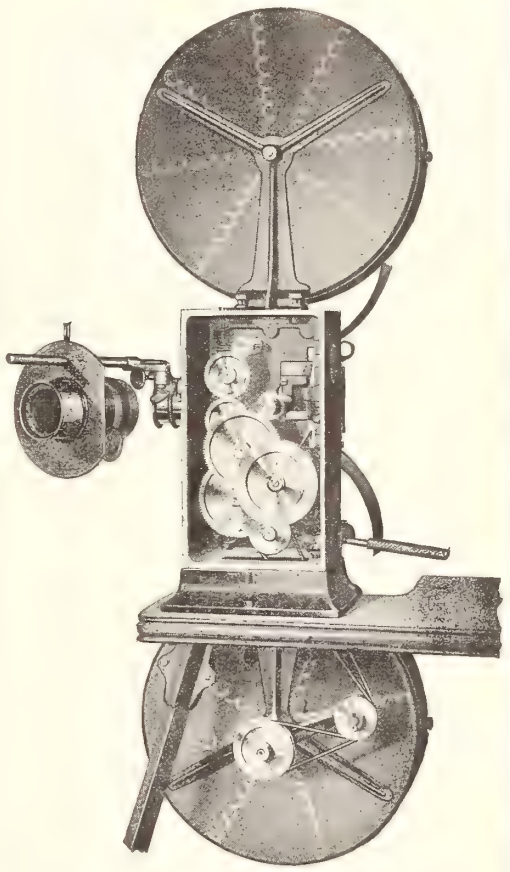

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NEW PICTURE THEATRE FOR NORTH ADAMS.

The new motion picture theatre that has been constructed in the Haworth block on Park street, North Adams, Mass., was opened to the public for the first time July 30. The hall has been well and comfortably filled up and many good motion pictures were shown. Good sized audiences attended each of the performances.

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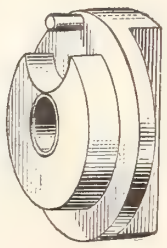

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CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, AUG. 22, 1910—4 REELS

BIOGRAPH—The Sorrows of the Unfaithful, dramatic, 994.
LUBIN—Cowboy Chivalry, romantic drama, 980.
PATHE—A Miscalculation, comedy, 554.
Butter Making in Normandy, colored educational, 440.
SELIG—Dora Thorne, drama, 1,000.

TUESDAY, AUG. 23, 1910—3 REELS

EDISON—Love and the Law, dramatic, 1000.
GAUMONT (Kleine)—Four Little Tailors, farce, 506.
Neighbors, drama, 486.
VITAGRAPH—The Three Cherry Pits, drama, 995.

WEDNESDAY, AUG. 24, 1910—4 REELS

ESSANAY—Take Me Out to the Ball Game, comedy, 990.
KALEM—The Romany Wife, Gypsy drama, 980.
PATHE—Troubles of a Policeman, American comedy, 810.
Scenes in Norway, scenic, 154.
URBAN-ECLIPSE (Kleine)—Escape of the Royalists, war drama, 670.
Shipbuilders of Toulon, industrial, 296.

THURSDAY, AUG. 25, 1910—4 REELS

BIOGRAPH—Wilful Peggy, comedy, 997.
LUBIN—The Anarchistic Grip, comedy, 500.
The Dream Pill, comedy, 480.
MELIES—The Romance of Circle Ranch, Western drama, 950.
SELIG—The Indian Raiders, drama, 1,000.

FRIDAY, AUG. 26, 1910—4 REELS

EDISON—The Valet's Vindication, comedy, 995.
KALEM—The Canadian Moonshiners, dramatic, 975.
PATHE—The Lover's Well, American drama, 985.
VITAGRAPH—The Men Haters' Club, comedy, 985.

SATURDAY, AUG. 27, 1910—4 REELS

ESSANAY—The Deputy's Love, drama, 1000.
GAUMONT (Kleine)—The Vow, Biblical drama, 868.
In the Pyrenees, travelogue, 122.
PATHE—The Castaway's Return, drama, 633.
How Jack Won His Bride, comedy, 354.
VITAGRAPH—Rose Leaves, society drama, 995.

PATHE FRERES.

"A MISCALCULATION."—An eminent astronomer, pursuing his studies of Halley's comet, after rapid calculations, comes to the conclusion that it is impossible for this universe to escape destruction, and that the 18th of May is the date when the end will come. Philosophically resigning himself to fate, he apprises his friends of the coming catastrophe, and suggests that they all join with him in making merry on their last day on earth. They all agree and after a round of gaiety await in the professor's observatory the end with that wonderful calmness which is closely affiliated with Dutch courage. The rising of the sun on the 19th, however, dispels not only all fears, but also all confidence in the professor's powers of pre-

diction, and his friends fall upon him and belabor him with blows for having induced them to neglect their businesses and spend their money.

"BUTTER-MAKING IN NORMANDY."—An educational industrial film, beautifully colored, and depicting picturesque scenes of keen interest.

"SCENES IN NORWAY."—A pretty picture portraying one of the principal waterfalls and various scenes among the Laplanders.

"THE TROUBLES OF A POLICEMAN."—Clancy was a policeman and he always thought that his berth in the police station was one of the softest things an Irishman ever had, until he ran up against the Mulligan boys. These Mulligans numbered several and were a terror to the neighborhod in many ways,

and when the territory in which they lived got too warm to hold them, they wandered off on Clancy's beat and played crap on the street in the vacant lots.

One fine Spring morning Clancy spied the aforementioned tribe of Mulligans gleefully losing their

mother's hard-earned pennies in a game of crap. Clancy is wild with righteous indignation and succeeds in administering a hearty reproof in a way of a paternal drubbing with his club on that part of the boys' anatomy built for it. The boys swear revenge, and Patrolman Glancy suffers a series of hardships at the hands of these youngsters such as never before befell a simple-minded, kind-hearted policeman.

In the course of his difficulties he runs across Mrs. Mulligan, with terrible results. He dives into the noble Hudson to rescue a drowning lad, only finding that the youngster can swim better than he can, and gets out first.

Finally his many trials get him mixed up with the roundsman, and he is held before the desk sergeant and roundly scored, and so severely is he reprimanded that the next day our fat friend on seeing the self-same Mulligan crew at the self-same game,

stealthily approaches in order to break up the band, but on second thought (the troubles of yesterday being fresh in his mind) he sheathes his club and steals quietly away, leaving the Mulligan five undisturbed at their recreation.

"THE LOVERS' WELL."—

"If a maid would her future husband see,
On Hallowe'en night, between twelve and three;
She should go alone if the moon is bright,
And look down in the well on Condon's Heights."

"The troth once plighted,
Let the lovers beware,
Lest some false-hearted maiden
Bring sorrow and care."

The above two verses from an old legend form the basis of the plot of this picture. Theodore, a private soldier, is using his furlough to press his suit with Sadie, and in the opening scene, as they bid farewell,

she gives him a daisy, which he places in his pocketbook. The next day Sadie, while reading, comes across the first verse quoted above and that evening goes to the well. Bending over she sees the reflection of Theodore's face, as he has followed her unawares. Delighted to find that he is to be her future husband, she opens the volume and they refer to the poem together. Duty calls him back, however, to his regiment, and a year has elapsed during which he has been promoted to sergeant. He has also fallen madly in love with a flashily dressed girl, who urges him to buy jewelry for her, and who, when he pleads poverty, suggests that he use the regimental funds for that purpose. Left alone in the commander's office one day with the safe unlocked he is tempted, and is about to help himself to the money, when two of his chums enter and persuade him to replace the money and point out to him that he is only the dupe of this girl. Returning to his room he finds the dried daisy in his

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pocket, which recalls old memories, and he sees a vision of Sadie and himself at the well. Thinking things over he sees what a fool he has been and de-

termines to go and ask her pardon for his neglect and foolishness. He finds her looking into the well again

with the poem in her hand, and she is delighted to see again the reflection of his face in the water.

Turning toward him it takes but a few minutes for the young couple to explain and forgive.

"THE CASTAWAY'S RETURN."—A shipwrecked man is sighted and rescued from a barren island by the crew of a small vessel. His appearance is wild, his clothes in rags, and he is apparently demented,

inasmuch as he does not appear to be able to talk or understand. From a broken spar found with him it appears that he comes from the same village as his rescuers, and on their return the sailors summon one of the old inhabitants in the hope that he may recognize the waif. He does recognize him as his son-in-

law, who has been missing very many years, and the man's wife is summoned, and she tries to bring memory back to her husband. It is without avail, the man's mind is a blank. At last she conceives the idea of arranging their home as it was in the old days. A little child helps by taking her place on the mari-

ner's knee, and it is this that makes the experiment successful. The floodgates of memory are opened, and in a last and very effective scene, the mariner clasps his wife in his arms, whilst the rough sailors and villagers look on delightedly through the open door.

"HOW JACK WON HIS BRIDE."—Jack is desperately in love with Irene, but her parents have determined that she shall marry a man of position and wealth. The disconsolate Jack is thinking over matters, when he comes across an advertisement of a quack offering to change the color of a man's race by means of a serum. Jack purchases a quantity of the black serum and surreptitiously operates on his rival, whose hue immediately deepens to the color of

a pure blooded African. Consternation greets the metamorphosis, and the parents and friends of Irene having imprudently tested the wonderful serum are in their turn changed to darkies. Jack and Irene alone escape, and without wasting time get married.

SELIG POLYSCOPE CO.

"DORA THORNE."—The beautiful story of "Dora Thorne" is so well known it hardly needs to be outlined, yet as one never tires of hearing it and for the benefit of the few, we will repeat it.

William Thorne is a gardener, but there is no flower in his care that can compare with the beauty of his daughter, Dora. This, of course, does not pass unnoticed, and as Dora chances to meet Roland, son of the Earl Westley, in the garden, it is a case of love at first sight. They meet frequently thereafter, thus causing the jealousy of Holt, another admirer or Dora, who hastens to inform her father of the meetings. Fearing that nothing good could come of this and also having arranged another marriage for Dora, her father notifies Lord Westley of his son's attention to Dora.

In spite of his father, Roland continues his attentions to the girl of his choice, and while walking with her is wounded by Holt, his rival. Roland and Dora are separated and, thinking she is lost to him, he is about to be engaged to another, when he again meets Dora, who tries to escape, believing that he had cast her aside for another woman. Roland's encounter with Holt—Dora jumps into the river—Roland to the rescue, and at last reconciliation follows. Roland finally succeeds in winning for his wife Dora Thorne, the gardener's daughter.

"THE INDIAN RAIDERS."—The West has never been presented with its absolute fidelity and freshness when transplanted from the actual fields on which the scenes it depicts occurred. One of the most picturesque pages of the world's history would now exist in a hazy cloud of relation through pen and pencil, and would suffer from the doubt due to what might be called the artist's imagination. The embodiment of actual occurrence which thousands of

THE EDITOR OF THE FILM INDEX SAID TO ME:

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I make good, and to prove it I want you to read this letter from one of hundreds of others:

MR. J. H. HALLBERG, 36 East 23d Street, City: New York, August 2, 1910.

Dear Sir: Several months ago I bought one of your "HALLBERG" Economizers and the MOTIOGRAPH M. P. machine, and wish to state right here that I am more than pleased with both of them.

The reason I am writing you is that I think you will be interested to hear what happened at my place last Monday night. Two inspectors called on me, and after inspecting the booth, looking after the operator's license, etc., called me over to them and told me that I have the BEST pictures and machine in the Bronx, so you can readily imagine how proud I felt when praise like that came from people who know.

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J. H. HALLBERG, 36 East 23d Street, New York City

plainsmen can corroborate, procured for Selig the reputation of an indelible brand of conformity to fact and history. The status of Selig's Western pictures defined long ago, their career has given justification for existence on account of ability to present the genuine characters that time will soon exhaust and render year by year a certainty of its future short existence. His rugged method of giving a picture story is as unique as its composition and absolutely true as regards the character of its personalities and participants and faithfulness to a historic realism.

As a picture of romanitc history, savage and singular customs and amusements, and strangely mystical equitation transferred from the then almost mystical land of origin to the metropolitan centers, it was recognized that an innovation of a startling character has entered the field of pictures devoid of all the restrictions of artificiality and clothed in the virility of realism.

Such is the story of the "Indian Raiders." Cal Dempster, a local bad man of the Niobrarra River Country, quarrels with a ranch owner over the sheriff's daughter, and getting the worst of the argument proceeds to instigate a raid on the ranch owners and drives off the horses. He is assisted by a band of outlaw Sioux. Indians, herds of range stock and a general air of Selig makes this the kind of picture that keeps your patrons coming.

VITAGRAPH CO.

"THE THREE CHERRY PITS."—An old French veteran who has distinguished himself in active service under the command of Napoleon Bonaparte and been decorated with "The Cross of the Legion of Honor" for bravery, is proud of his distinction with the old school of gentlemen heroes and bears himself with that hauteur which is noticeable in one of his class.

In search of refreshment, as is his custom, he seats himself at a table in one of the Parisian gardens where, seated at a table opposite, are three young men, who pass remarks about the veteran's odd dress and manners, disrespectfully imitating his actions and casing innuendos upon his peculiarities. Growing bolder in their behavior, one of the young chaps takes a pit from one of the cherries which they are eating and flips it at the veteran. They all laugh as the cherry pit strikes him in the arm.

The old gentleman picks up the pit and ties it in one corner of his handkerchief. Another one of the young men flips a cherry pit at the old soldier and again they laugh as it strikes him in the ear. Quietly the old veteran picks up the second pit and ties it in another corner of his handkerchief. This he repeats with the third cherry, which strikes him over the heart. The youths cannot imagine what the "old codger" means by tying the three pits in the corners of his handkerchief. They laugh heartily as the dignified gentleman leaves the place, and the incident is dismissed from their minds as one of their many pranks.

Some weeks later the young fellows are attending a reception at which they are introduced to the veteran as the most expert duelist in all France. The veteran makes himself known and decides to teach the flippant young men a lesson for their insolence to him at the gardens, challenges each of them to fight him a duel, which they feel honor-bound to accept.

The first youth is wounded in the arm by the old officer, who presents the young man with the cherry pit with which he struck him in the arm, and thus he learns why the pit was tied in the corner of the veteran's handkerchief.

The second youth meets the veteran on the field of honor and is wounded in the ear where his cherry pit struck the veteran while at the restaurant, and the second young man learns why the pit was tied in the corner of the handkerchief. It is now the turn of the young man whose cherry pit struck the veteran over the heart to meet him, and he awaits in fear and trembling when he thinks of the unerring aim of the old warrior. He is almost a wreck when he receives a note to meet him where the bearer will lead him, which is directly to the veteran's home, where the old man is seriously ill.

Lying upon his bed he calls the young man to him and tells him that his honor does not demand that he needlessly take life, therefore he returns the cherry pit which struck him over the heart to the young man who threw it, with his forgiveness.

The closing scene is a very impressive one as the three young men stand about the veteran's bed with bowed heads and hearts filled with profound sorrow and regret for having shown any disrespect for one whom they now honor and revere.

"THE MEN HATERS' CLUB."—It starts with a quarrel between Nell and Dick, who immediately break off their engagement. Nell at once seeks consolation in telling her troubles to some girls, who form themselves in a "Men Haters' Club," call an indignation meeting under a tree and decide to go camping unattended by the sterner sex and thus assert their independence of all mankind. Dick, who has climbed up into a tree, overhears their plans and imparts this news to his friends, and they resolve to form themselves into a "Follow the Girls Club."

The girls engage the necessary chaperone, an angular old maid, and start for the country and camp life, pitch their tent after much trouble in a secluded spot and start in to rough it. The boys follow the girls and locate their camp about a half mile away from the female establishment, enjoyably passing the time awaiting developments.

They soon come in the shape of a storm, which soon blows down the poorly adjusted D. O. M. C.'s tents and leave all the girls unprotected from the drenching rain, and they are obliged to get out of their beds and hustle. Securing the services of a near-by farmer, a real man, things are soon put in shape and they start all over again. The next night they are attacked by a swarm of mosquitos, and, altogether, their D. O. M. Club is not a success. The boys play pranks on the girls by dropping fake spiders through openings in the tent and enjoy their discomfiture.

Last, but not least, of their troubles comes in the form of a couple of tramps, who eat up the camp provisions and then break into their tent. The girls' screams are heard by Dick and his friends, who happen to be strolling in the neighborhood, and they run to the protection of the girls, knocking down the tramps and putting them to flight. The girls are obliged, and only too willing to acknowledge the gallantry of the young men and their graciousness of their deliverance from the "hoboes."

The boys tell them the pleasure is all theirs. The girls and boys begin to pear off arm-and-arm, following the example of Dick and Nell, who are very happy in their reconciliation. The chaperone feels so mad that she has no one to love her that she feels like eating worms—but, behold, a man appears before her, the old farmer, who is cordially welcomed by the "goo-gooish" old "left-over," and soon they are stirring up the flickering sparks of love.

"ROSE LEAVES."—Mrs. Strong, sitting under the rose bushes with her baby, Helen, on her knee, is approached lovingly by her husband, who lovingly speaks to his family and then shakes the rose bushes over their heads, causing the white leaves to fall upon their heads in a shower of rarest sun tints.

Again we see Helen a grown-up girl, fresh from the graduation exercises, happy in possessing her cherished diploma. Just as she is passing with some of her schoolmates under the rose bushes, her father, with the remembrance of his daughter's babyhood in his mind, shakes the bushes, while the white petals of the roses drop down upon Helen and her friends.

Four years later, Helen's father having died, she sees a magazine article on the country girl's opportunities in the city. She decides to venture forth on her own responsibility to test her own independence and ability by securing employment in the metropolis. It is with difficulty, after much pleading, she gains the consent of her mother to go, and it is with some hesitancy on her own part that she summons up courage enough to leave; particularly is this so when the white rose leaves from the garden come fluttering through the window of her room where she is putting on her wraps for departure.

Located in the city in a cheap, poorly furnished room. Helen is trying to keep up her courage and content herself with her meager fare and depleted purse. Hearing a knock at the door, Helen opens it, and one of her newly formed acquaintances, a chorus girl, enters. She calls Helen's attention to the fine

clothing she is wearing and tells her to get out and hustle as she does and she will be well cared for when she has succeeded in making herself agreeable to the gentlemen.

She induces Helen to go to dinner with her. The poor child, conscious of her inferior wardrobe, enters the gilded halls of revelry like a timid fawn. Surrounded by the revelers, who are fast becoming intoxicated, Helen wishes for a chance to escape from the trap which has been set for her. One of the party, a young man named Howard, makes advances to Helen. One of the women takes a bouquet of roses from the vase on the table and shakes the rose leaves over the young man and Helen. Like magic they remind Helen of home and mother, and she

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casts off the spell which has been thrown about her, denounces Howard and his companions, and seizes her wraps and leaves the place.

Howard is nonplussed and offers to bet he will follow Helen and bring her back. He goes, but she will not listen to his invitation to re-visit the restaurant, and tells him to leave her presence. He feels ashamed and avows that he loves her and will prove worthy of her love. Howard returns to the dinner and declares himself a changed man with a fixed purpose to lead a better life, and bids them all goodbye.

BIOGRAPH CO.

"THE SORROWS OF THE UNFAITHFUL."—Oh! deliver us from the fickle woman. No person can spread such woe, disaster and sorrow even unto their ownselves as such a one; and such a one is the leading character of this Biograph subject. In a quaint fishing village we see the childhood sweethearts, Bill and Mary, a boy and girl of about ten or eleven years. Constant companions, they hold for each other a regard beyond their understanding. Ten years roll by, and the boy, now a young man, with a ring approaches the girl and the sweethearts of childhood now renew their vows. They are both very happy, until fate interferes, it seems, to test the girl's sincerity. Bill, while strolling on the shore, which to him since the bethrothal is a Utopia, espies a raft with an object on it that looks like a human being, far out at sea. Dashing into the surf, he swims to the raft and finds the almost exhausted form of a fisherman lying prone upon it. Pushing the raft to the shore, he with the aid of others revives the man, who is a stranger to them all, having put out from a far distant shore. Bill and Joe, the stranger, become staunch friends, and through this Joe meets Mary. She is at once smitten with the stranger and cruelly casts Bill aside for him. Joe, of course, knowing nothing of Bill's love for Mary, reciprocates her affection until he learns the truth. The horror of the situation is vivid. He finds himself the successful rival of the man to whom he owes his life. No, it cannot be, and so repulsing the impetuous Mary he rushes from the place, but not before Bill has seen enough to make him believe Joe has proved himself an ingrate. Joe makes a stenuous effort to reject Mary's advances, but she is persistent. Finally managing to elude her, he sends her the following note: "Mary—Bill saved my life. I will not rob him of his love. I see the raft on the shore. I shall go back to the sea on it. If the sea claims me it is my fate. Joe." She is amazed at this and rushes madly to the shore in view of staying his determination. In the meantime, Bill overtakes Joe at the shore, and ignorant of his purpose, with a blow sends him into the sea, never to return. At this moment Mary rushes up, she, of course, not aware of Joe's fate, and shows Bill the note. He is driven mad upon learning that his deed was entirely unnecessary, so bidding Mary to wait, he wanders out, out into the sea, with an insane idea of recovering his victim.

"WILFUL PEGGY."—There is in the Irish the most commendable of traits, candor. They are truthful in the extreme, and hence pugnacious, for he who has the courage of his convictions must have grit to back it up. This is even so with the fair lasses of the Emerald Isle, for they scorn the art of dissembling, and pretty little Peggy is an example. It was in the early days of this land of poetry and romance that the lord of the manor started out for a stroll. Proceeding quite a distance, it being one of those warm days when everyone and everything, even vegetation, suffers indolence, and not a breath of air is stiring, he was overcome with fatigue and thirst. Approaching the home of Peggy, he finds her napping on the stoop. Arousing her, he commands her to bring him a drink. Commands, mind you. Well, this is surely rubbing Peggy the wrong way. At first she positively refuses to budge, and he then becomes more suppliant and begs her to please favor him with a drink, so she condescends. The lord is deeply impressed by the artless, wilful colleen, and resolves to pay her another visit. At the time of his next call he sees her vanquish a forward admirer who became so bold as to try to kiss her. This indiscreet lad is glad to get out of her reach with nothing more than a few bumps on the head. The lord witnesses this scrimmage from a distance, and reasoning the time inopportune, leaves deeply infatuated with this rough diamond. When next he calls it is to propose marriage. Whee! How Peggy does storm at his proposition until finally induced by her mother to accept this honor. They are married immediately and Peggy meets for the first time the lord's nephew, a handsome, though conceited, chap, who at once imagines he has made an impression upon the peasant bride. During the lawn party which followed the wedding, Peggy finds court manners and etiquette a bit intricate, and while returning the courtesy of some of the ladies trips over her train and goes sprawling. This is viewed with ill-concealed amusement, and Peggy flying into a rage would annihilate the whole party. Rushing into the mansion, she sends the servants flying out of her way. The nephew now appears and attempts to console her. He does this by proposing a horseback ride, but she has no riding costume, and when the nephew suggests her wearing a suit of his, in the spirit of deviltry she consents and rides with him to the inn. The lord, heart-crushed, follows on vengeance bent. However, when he arrives he finds Peggy about to brain the nephew with a stool for daring to attempt to kiss her. One glance at the scene, and the lord realizes she can well take care of herself, for there is his nephew crouched under the table and Peggy with upraised stool daring him to come out. The lord at once mounts his horse, and by a short cut arrives home much ahead of Peggy, who, upon her arrival, shows abject contrition, for she really loves the lord.

EDISON MFG. CO.

"LOVE AND THE LAW."—Adapted from a portion of "David Copperfield," by Charles Dickens. The works of Dickens are so prolific in character and in wonderful characterizations that it is impossible to portray in one film any of his lengthy stories. "David Copperfield" is no exception to this rule. Therefore, the story of this film is not an attempt to relate the entire history of "David Copperfield" or to involve all of the characters of that fascinating tale.

The love story of David and Agnes Wickfield, the daughter of the old lawyer, over whom Uriah Heep holds an influence, is the theme involved in this picture. Certain liberties have been taken with the actual story of "David Copperfield" in order to come within the limits of the reel. The delightful character of Betsy Trotwood is a prominent one, and also our old friend Wilkins Micawber. Wickfield and Heep, the two lawyers, are shown after Uriah becomes a partner of Mr. Wickfield. David is brought by Miss Trotwood, his aunt, and introduced to Mr. Wickfield, her attorney, who agrees to accept David as a student in his office. At the time of the introduction Agnes Wickfield is on the scene and there is a very pretty mutual attraction between the young people. Miss Trotwood surprises David by presenting him with two thousand pounds in Bank of England notes, so that in the pursuit of his studies he will have ample funds to carry him along. As the story progresses we see that Uriah Heep, the oily hypocrite of Dickens' story, is very much in love with Agnes Wickfield. His method of love making however, is very disagreeable to Agnes for two reasons, first, she dislikes the man and his manner; second, we see that she is gradually falling in love with the handsome young student in her father's office. Uriah Heep, in order to get upper hand of the situation, suggests to Mr. Wickfield, who is a man of weak character, that he hypothecate some securities belonging to Betsy Trotwood in order to relieve his, Wickfield's financial embarrassment. Mr. Wickfield abstracts the securities from the strong box of Miss Trotwood and borrows money on them at a bond broker's. Wilkins Micawber who, in his anxiety to get a loan of a few pounds, happens to be in the bond broker's office, discovers the fact that Mr. Wickfield is there borrowing money, on what, however, he does not know, but later developments make Micawber a saving element in this story. In order to force Agnes to consent to his suit, Uriah Heep tells her that he has the power to ruin her father. Just as the scene has reached its dramatic height David enters the room and Uriah cringingly retires. Agnes makes a confidant of David and tells him the great trouble that is racking her heart. David bids her to have courage and he proceeds to try to help her father out of the ugly situation. While he is rummaging about the office and assuring himself that Heep's tale is true, Micawber comes in and finds David with Miss Trotwood's strong box in his hand. The box is empty. Micawber has an inspiration. From some little talk of David's and from seeing the empty box, he arrives at the conclusion that Mr. Wickfield had disposed of the securities on the day he saw him in the bond broker's. Telling David what he believes, the two men leave for the bond broker's. While David and Micawber are in the bond broker's office Betsy Trotwood calls on the Wickfields. Miss Agnes brings her into the office, and while Miss Trotwood is awaiting the coming of Mr. Wickfield, Uriah Heep greets her. We see by Uriah's actions in this scene and many others where we have watched his hypocritical machination that he is in high glee. Mr. Wickfield is brought in by Agnes, who is in a tremulous state of mind that something be said of the bonds. Miss Trotwood begins to speak of financial investment and is evidently going to ask Mr. Wickfield for her securities when Heep steps over to Agnes and tells her that she must give him her answer to his proposal. At this critical juncture David enters the room accompanied by Micawber. Just as Miss Trotwood asks for the bonds and Heep expects the great bomb he has prepared to burst, David calmly steps forward with the strong box in which he has placed the securities after having refunded the money to the bond broker. This is the big dramatic situation of the picture. Heep shows himself now in his true colors, and after Miss Trotwood has left the room and David and Agnes are in conversation, he gives vent to all the vituperation in his nature. He is cowed, however, by David's manly attitude, and leaves the room. It is now Agnes' turn to thank David for the great kindness which he has done her. We witness a very pretty end to the picture, which ends, as all love stories should, happily for the two young people, whose natural attraction we have watched from the beginning.

The characters involved in this story are splendidly characterized by the Edison players.

This picture is fully in line with other Edison representations of Dickens' stories, and cannot fail to receive as great approbation.

"THE VALET'S VINDICATION."—This latest picture play from the pen of Mr. Townsend is, like "Their Social Education," a society comedy, in this case with a love story interwoven.

The action begins in the apartment of Howard Beeckman, a young society bachelor. He leaves his handsome apartment in the charge of Kirby, his valet de chambre, and enjoins upon the said Kirby the strictest good behavior during his month's absence. The scene ends by showing how Kirby intends to observe his injunction. He goes to the telephone and apparently sends an invitation to some of his pals. Then the scene shifts to a handsome suite at the Waldorf where Mr. and Mrs. Bradley and their pretty daughter are stopping, and from which place they are scouring the city in search of a handsome furnished apartment. The pretty daughter appears while her tired out father and mother are disconsolately rehearsing their futile attempts to find anything that would do. She, too, is tired, but she has an inspiration, and sitting at the table writes an advertisement for an apartment such as they want. And then we travel to the morning after Kirby's party and find him asleep at the table, littered with cigars, poker chips, cards, etc., and considerably the worse for

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wear. When the boy brings the paper Kirby discovers that he is without money, the game of the night before having taken all of his wages. In the midst of his quandary as to what to do his eye lights upon the advertisement of the Bradley's and he resolves to answer it and rent them his master's apartment. The plan succeeds. They are charmed with the place and take it, though somewhat suspicious of the young man who rented it to them. Then Kirby disappears with the advanced rental in his pocket and goes out to "see the town." But Beeckman unexpectedly returns in the middle of the night, soon after the Bradley's are settled, and is confronted by Papa Bradley and other members of the family en-dishabille. After explanations have been made Beeckman's eye lights upon the pretty daughter. The sight of her arouses all the chivalry in his New York nature and he promptly offers to take himself off and leave them in possession of his apartment. But he does not stay away evidently, for we see him a few days later at the piano with the girl, and something in the way they behave and look at each other suggests that a love story is in progress. This is proved in the next scene, for we find the pretty daughter dressed as a bride and Beeckman showing her the ring which is to wed them. But while they are out of the room Kirby, whose money has vanished, and whose good clothes have gone into pawn, steals in, letting himself in with his latch key, and evidently hoping that things have been straightened out in his absence and that he can take a chance at getting back again to his good position. Beeckman discovers him, and would throw him out but for the girl's plea, and when Kirby sees her in bridal array it dawns upon him that a wedding is about to take place and that she is the bride. She confirms his suspicions and tells him that Beeckman is the groom. This is enough for the resourceful Kirby, and he realizes that he has been an unsuspected Cupid. He now declines to be thrown out by Beeckman, and insists that he has been the cause of bringing them together, and is therefore responsible for the match, and should be retained as a reward for his virtues. His impudence rather pleases the girl, and of course what she says is little less than law to Beeckman, consequently the scene ends by his shaking hands with Kirby and assuring him that all that is past is past. There is a little epilogue scene which shows their first home breakfast together, and Kirby as a sort of a guardian angel of the household.

COMEDY SCENE FROM EDISON'S "THE VALET'S VINDICATION."

It is a good feeling, jolly, wholesome sore of comedy, and the cast is one specially engaged, and one which plays it to the limit of perfection. There are some new faces, but there are also some that will be recognized by every lover of motion pictures in the country. The film is one of the few full-reel comedies which the Edison Company have produced of late. That is surely good evidence of its exceptional value and charm.

ESSANAY FILM MFG. CO.

"TAKE ME OUT TO THE BALL GAME."—Our friend Blink is a baseball bug and a devotee of the sport. One day he finds he will have time in the afternoon to visit the ball park, and from that moment until noon he is in an excited fever, refusing to talk anything but baseball to the business men who

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call on him. When the clock strikes twelve Blink seizes his hat, slams down his desk and tells his stenographer that he is gone for the day.

Blink hurries home and gets his wife busy with the dinner. She is curious to know why he is in such a

hurry and finally, between bites, he tells her he is going to the ball game. Fanny expresses her desire to go also, and insists on her husband waiting for her to dress.

Minutes crawl by like hours to Blink as his wife arrays herself for the game and when she finally appears, leading Jack, the bull pup, he seizes her by the arm and drags her out of the house.

They board a car, but the conductor objects to the dog. Fanny pushes the conductor into a corner, and Jack makes short work of the seat hogs.

However, the ball park is reached at last, and Blink goes to get the tickets. When he comes back with the necessary paper he is in such a hurry and so happily excited as to grab the arm of another woman, a large, fat, colored "mammy," and does not discover his mistake until they are inside.

Now he has to buy another ticket, and after he has located Fanny and the dog they hurry into the gate and to the bleachers.

The game is an exciting one, but not for Fanny. She sees nothing in it at all, and finally dozes off to sleep with her head resting on a fat man's shoulder. Jack, the pup, becomes excited or angered at a rather shady decision by the umpire, and freeing himself from his chain chases the luckless referee all over the diamond.

The home team wins, of course, which makes Blink so happy that he goes off, forgetting Fanny. He follows the band and the players on their triumphal procession downtown and arrives at his home before he thinks of his missing spouse.

In the meantime Fanny has slept peacefully through the game, and is deserted by her fat man. She is finally the only one left on the bleachers, but is soon awakened by a ball park guard.

She meets Blink half way home, and there is the usual family row, which ends peacefully, however, at the close of the film.

"THE DEPUTY'S LOVE."—Bob Dean, the deputy sheriff of Tonopah County, has fallen in love with Nance O'Brien, a bewitching little Western maid, whose brother, as he supposes, works a claim on a neighboring hillside.

Previous to a love scene between the sheriff and the maid a strange incident has happened which will arouse a suspicious thought in our minds as to whether or not Nance is as innocent of evil doing as her frank face and guiltless eyes would suggest. In the first place, Nance, dressed in her brother's clothes, and Walt, her brother, ride up to their house. dismount and enter. Nance is seen for a brief moment removing her masculine make-up, which reveals her identity as a very beautiful Western girl.

Later Bob Dean rides up, and after a love scene with Nance, presents her with a pair of riding gloves. Finally he kisses her and rides away.

Next we are shown Nance and her brother preparing for another mysterious journey. Nance again done the man's clothes and both ride cautiously away.

In a lonesome place on the mountain trail they pull up their horses and listen. Down the canyon is heard the rumbling approach of the mail stage coach. A moment later the two are in ambush with their horses pulled well out of sight. A few moments pass and the coach, with the driver flipping his whip, comes into view.

The holdup is successful, as all the occupants are taken unaware, and scramble out at the robbers' commands and are relieved of their jewelry. A strong box, suggestive of a quantity of bullion, is also removed and the driver is ordered to go on.

Further down the road the excited crowd of tourists insist on the driver cutting loose one of the lead horses and sending for help, and some time later Dean, the deputy, is notified of the robbery.

A posse is organized and the trail of the escaping duo is found. Nance and her brother hear the sound of the hurrying hoofs and decide to separate, and thus throw the party off their trail.

The girl arrives home, having safely eluded pursuit, but her brother is not so lucky. Dean traces him to the door of the stable, enters and covers the man with his gun. It is then that Dean obtains evidence of Nance's guilt when he finds the suit of men's clothes and the gloves with which he had presented her.

Desiring to test her further, Dean, covertly empties the shells from his revolver and replacing it in his holster drags O'Brien into the house, where Nance is waiting for her brother to return. The incident that follows is highly dramatic. Nance wrests Dean's pistol from his belt, aims it at him and pulls the trigger. It is empty, of course, and Dean, seizing his former sweetheart's wrist, locks her to her brother and leads them out.

GAUMONT.
(George Kleine.)

"FOUR LITTLE TAILORS."—The opening scene is in the tailor's shop, showing the four assistants more or less in love with their employer's daughter. After some time the tailor says he will give his daughter to the one who shows himself to be the cleverest. Some very amusing incidents follow.

In keen competition we see them all trying to perform the most difficult tasks, in order to win the much-cherished reward. They attempt to sew without thread, and without a needle, and also to sew the wing of a fly. The last man, however, fulfills the desired tasks and is duly accepted by the daughter.

LUBIN

TRADE MARK

Released Monday, August 29th. Length about 990 feet

THE STRONGER SEX

Something really novel in plot and production — A picture that will be talked about for weeks

Released Thursday, August 25th

THE ANARCHISTIC GRIP

A lively sort of story with lots of action. Length, about 488 ft.

Two Comedies on One Reel

THE DREAM PILL

The dream was great while it lasted, but— Length, about 436 ft.

See Description Inside

LUBIN MANUFACTURING COMPANY,

926-928 Market Street, PHILADELPHIA, PA.

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LONDON, 45 Gerrard St., W.

BERLIN, 35 Friederich Str.

EDISON FILMS

Released August 30th

From Tyranny to Liberty

WITH MLLE. PILAR MORIN

A big feature film, the action being laid in Russia and dealing with the publication of a newspaper, "Freedom," the editor's wife being Mlle. Pilar Morin. Intensely dramatic and emotional yet working out to an unexpected and happy denouement.

Mlle. Morin is seen at her best in this picture and every exhibitor should demand it from his Exchange.

Approximate Length, 975 feet

Released September 2d

The Man Who Learned

The Story of the Milk Supply of a Great City Produced in Cooperation with the New York Milk Committee.

An intensely dramatic and interesting story, showing the contrasting methods of preparing and distributing milk for great cities. The so called "old fashioned way," now considered most unsanitary, starts the picture, and also the story in which the favorite grandson of a farmer who refuses to adopt new and sanitary methods, becomes ill by impure milk from his grandfather's farm. The child recovers, however, and the old farmer changes the methods and conditions on his farm with a happy ending for the family.

Approximate Length, 990 feet

WATCH FOR "THE BIG SCOOP" **A STORY OF A METROPOLITAN NEWSPAPER REPORTER** RELEASED SEPTEMBER 6th

Send us your name for the "KINETOGRAM" Mailing List.

USE A. B. C. DISPLAY POSTERS. ASK FOR CIRCULAR ON LOBBY DISPLAY FRAMES.

EDISON MANUFACTURING CO.

73 LAKESIDE AVENUE, ORANGE, N. J. 90 WABASH AVENUE, CHICAGO, ILL.

The various feats accomplished during the contest are clever examples of trick photography. The sewing without thread and without needle, both being shown greatly magnified.

"The man who leaves fancy devices and useless tricks alone, sticking to his trade, wins the bride," is the moral tacked to this story.

"NEIGHBORS."—This pathetic story is remarkable for the beautiful backgrounds which are used, as well as for acting of rare dignity.

Yvonne, a fair maiden, and her widowed mother, find lodging in cosy rooms among the middle class people of Paris, and soon become well acquainted with the people of the neighborhood.

Mother and daughter both fall in love with an elderly gentleman living in the apartment next to their's, but unfortunately for Yvonne it is her mother whom the elderly gentleman loves. After we watch the progress of the courtship as carried on in several beautiful nooks of that great city, the mother writes telling her daughter that she has made up her mind to marry her neighbor. Yvonne is overcome with grief, and after a time makes up her mind to leave them and spend the rest of her life in a convent. After writing a short note of farewell to her mother we see her bravely packing up her few treasures and leaving her home.

"IN THE PRYENEES."—A combination of scenic and spectacular subjects most unusually and originally set forth.

Romantic scenes on the banks of mountain streams, revealing fresh beauties of majestic nature at every turn.

The chiselling and modeling of rain and frost continuously presented in wonderful arched and fantastic designs.

Nestling among the trees at the foot of great hills are the picturesque huts of peasants and ruins of old castles.

"THE VOW, OR JEPHTHA'S DAUGHTER."—The ministers of the Gospel have no more excuse to keep the moving pictures out of their churches, as the manufacturers are working very hard to bring out subjects suitable for church work.

Mr. George Kleine, who has lately issued a very interesting catalogue of the greatest collection known of educational films, is pushing his foreign manufacturers to produce more and more of the Biblical subjects.

"The Vow, or Jephtha's Daughter," a new Gaumont production to be released in August, is another masterpiece. Jephtha, the ninth judge of the Israelites, a natural son of Gilead, of the tribe of Manasseh, was expelled from his house by his brothers, at the death of his father, on account of his illegitimate birth. He withdrew to the land of Tob, where he became the chief of a band of brigands. Later on, when the Israelites resolved to oppose the Ammonites, they invited Jephtha to become their commander. He accepted the invitation on condition that he should remain their ruler if he defeated the Ammonites. When setting forth against the enemy, Jephtha, who, perhaps, feared that the Lord would not favor him on account of his past, made a solemn vow to the Lord that if he returned victorious he would offer up for a burnt offering whatsoever first "came forth from the doors of his house" to meet him. When Jephtha's daughter, an only child, heard of her father's victory and return she rushed to meet him, and was the first person to "come forth from Jephtha's house."

The story is rendered in the very best manner, and is a new addition to the collection of historical productions and a worthy successor to "Judith and Holofernes," "Esther," "Fall of Babylon," etc., etc. The acting is irreproachable; every move and expression is as true as if we had witnessed the life story of Jephtha some 1,100 years B. C.

The details are nursed with the greatest care and the settings are of this opulent richness of old times. The photography is of a rare beauty, while the coloring is rich in tints and greatly adds to the splendor of the production. In other words, it is a perfect old painting, and while the eye is feasting on the beauty of the scenes the mind seems to be diverted from the sadness of the subject.

The morbid class, always looking for something sensational to arouse their senses, will perhaps turn to "Jephtha's Daughter" in the hope of seeing the beautiful girl burned as an offering. They will be sadly disappointed, as the producers stop at the door of the sacrifice. We see the girl surrender and enter the place where she is to be sacrificed, and no more. Well, we do not ask for more, as a human sacrifice would destroy the good impression left by much a master production.

URBAN-ECLIPSE.

(George Kleine.)

"ESCAPE OF THE ROYALISTS."—Croche, a revolutionary spy, surprises a party of noblemen, who are planning flight. Overhearing their arrangements, he follows them unseen to the seashore. A beautiful daughter of the Revolutionist, gives her jewels to the fugitives to assist their escape. Failing to arrest either of the men, Croche seizes the girl, compelling a young officer to take her as prisoner to a neighboring inn. Impressed by her beauty, the officer assists her to escape. Followed by a crowd of excited Revolutionists, Croche gives chase, captures the girl and drags her to prison. Her protector tells his story to the chief of police, imploring him to grant her freedom. He obtains a signed pardon and permission to marry his protege. Returning to the prison, the officer finds our hero leading forth his captive in triumph.

Clean and convincing.

"SHIPBUILDERS OF TOULON, FRANCE."—A series of perfectly photographed pictures, comprehensively dealing with the routine employed in the making and launching of great ships of the line.

A graphic illustration is afforded of the mighty task of building and launching a battleship, details which have never before been recorded by bioscope are here presented, and the series forms a technical and industrial subject of great importance.

The ship is shown in several stages of its development, each of which is plainly presented in such a general way as to give a clear knowledge of shipbuilding to the layman.

A strikingly successful and artistic photographic series of events supposed to be purely commercial.

KALEM CO.

"THE ROMANY WIFE."—The romance of gypsy life offers one of the most alluring themes to the moving picture operator, and the Kalem actors have been particularly successful in their portrayals of the Romany type. The latest subject to be announced is called "The Romany Wife," and was secured by the Kalem people with the co-operation of a genuine gypsy band. The heroine, a beautiful gypsy girl, is shown in the peculiar rogue life of her father's caravan, in which she is the favorite member. However, the young gypsy men are her suitors and plead their cases eloquently. The girl thinks she is tired of the roving life and when a chance meeting brings her the friendship of a stalwart young farmer, she falls in love with him, and in spite of the pleadings of the tribe, marries him. She finds, however, that the prosaic married life her husband brings her is far different from the roving life of the gypsies, and after the birth of her first child the longing for the old life is so strong that she leaves him, taking the baby with her, and returns to her father's tribe. There her former suitors renew their attentions, and it looks as if the gypsy girl had altogether forgotten her own husband, but the husband wants both his wife and baby back again, and starts on a long search and finally locates the tribe, and then when the mother realizes how great his love is, both for her and her

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Will Hold and Maintain an Arc from 5 to 7 Minutes

Easily Adjusted for Variable Voltage Without Disturbing the Arc

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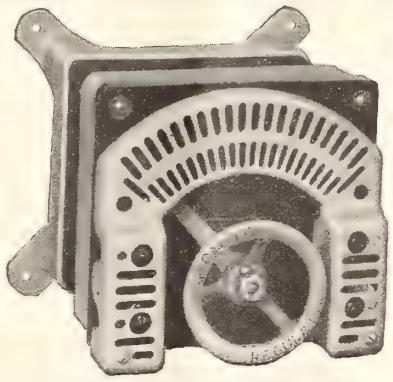

SIZE, 12" X 11½" X 11½" HIGH
WEIGHT, 75 LBS. BOXED

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Will Not Throw Ghosts or Dark Spots on Screen

No Filing of Carbon Points

For Sale by All First Class Film Exchanges

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ELECTRIC APPLIANCE COMPANY

DALLAS
NEW ORLEANS

child, she once more turns her back on the gypsy life and goes back with her husband.

"The Romany Wife" is notable in its photographic and scenic embellishments, and as it is a pure romance with none of the melodramatic features which usually characterize gypsy pictures, will doubtless find great favor with exhibitors.

"THE CANADIAN MOONSHINERS."—Following the line in which the Kalem trade mark has blazed new paths, another French Canadian story is announced by the Kalem Company, "The Canadian Moonshiners." The title of this production is a little misleading and is questionable whether the makers of illicit whiskey in Canada are ever known as moonshiners. However, the term is so generally understood that it is probably the best that could be used under the circumstances. The Kalem artists have endeavored to show the great damage to the primitive Indian by the illicit traffic in whiskey, the selling of which to the aborigines is prohibited by the laws of both the United States and Canada. In this production we are shown how a moonshiner came under the suspicion of the Canadian mounted police. The moonshiner's daughter attempted to save her father from his richly deserved fate, and how the mounted police finally rounded up and captured the moonshiners.

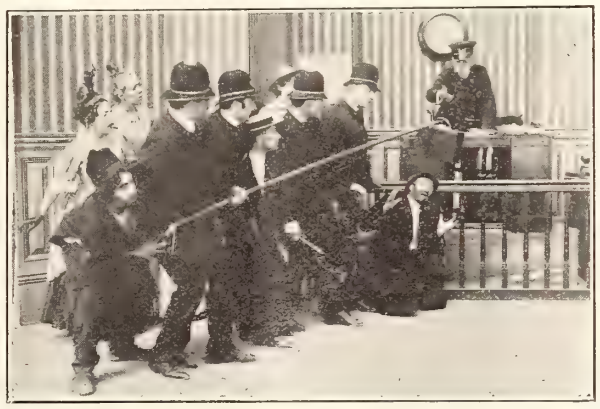
The story is full of spirited action and a film of beautiful photographic quality.

LUBIN MFG. CO.

"COWBOY CHIVALRY."—Percy Condon announces his intention of visiting his old chum, Ernest Langdon, at the latter's ranch. Percy was the weight lifting champion in his college days, and Langdon tells the cowmen that there will be some fun. Percy comes and creates an impression at the start by lifting from the rig the trunk that taxes the strength of two of the punchers. The trunk contains dumb bells and other training apparatus, and it is not long before Percy puts on the gloves with the boys. Joe Haines, the foreman, makes but a poor showing as a boxer, and Rita, Langdon's sister, is attracted by Percy's skill, and rather inclined to forget that there was a pretty good understanding between herself and Joe. She and Percy ride the range together and he

is fast winning her love. But the Indians are out and Joe discovers them. He rides back to Rita and Percy. Indian fighting differs from weight lifting and boxing, and in a panic of terror Percy mounts his horse and rides off, leaving Rita with her lame mare. Joe mounts her on his own pony and forces her to ride after Percy. He makes his way after them to where they have entrenched themselves behind some rocks, and here Percy still further shows the white feather by refusing to go for water when the canteen is found to be empty. Joe gets the water for Rita, but is wounded as he does so. The sound of shots bring Langdon and his men to the relief and at the last Percy redeems himself. The story abounds in thrills and is splendidly played; one of the most vivid stories we have produced.

"THE ANARCHISTIC GRIP."—It's a simple start to a whole lot of trouble. A clock salesman sets out from the store with his stock in a bag. A tramp steals the goods while the salesman is waiting for a car and makes off with his plunder. He is tickled at the thought of winning a prize, but the ticking of the clocks suggests the workings of an infernal machine, and the tramp is so scared that he almost is willing to go to work. He enlists the aid of a police officer and the latter decides to arrest the bag and take it to the station house. It does not take long for the story



to get around and soon there is a crowd following, enjoying the thrills that come with the thought that any moment something may happen that will leave only a large hole as a souvenir of their late residence on earth. At the station house the sergeant is no more willing to welcome the terrible instrument of destruction and advises the policeman to take it out in the back yard and open it to see what it contains. The policeman has a large family and a sick wife dependent upon him and he points out these facts with earnestness. Of course there is the police pension fund, but that will not help the policeman himself much, and there might have been charges of insubordination had not the salesman called to report the theft of his bag.

"THE DREAM PILL."—Professor Swank has at last succeeded in crowning his career as an inventor by giving to the world a dream pill that will prove a positive antidote to nightmares. Having made the pills, the next thing is to find some one to try them on, and Swank's friends are not willing. They've been the goat on other inventions and they fight shy of new preparations. The advent of a tramp who wants something to eat solves the problem and Swank offers him a five spot to be the pioneer dream pillist. The tramp is almost afraid to tackle the pills, but Swank raises the ante and the tramp decides that it

is better to die rich than to starve to death. He takes the pill and in a flash there is a bountifully spread table before him and when his appetite has been satisfied he finds that he is wearing good clothes. Lighting a cigar he starts in to see the town, and almost immediately is captured by a most attractive young woman, who invites him for an automobile ride. They go to a restaurant, where the tramp finds that he is good for another meal, and makes the interesting discovery that he has a pocket full of money. He finds a damsel even more to his liking and he promptly makes a switch, discovering the new charmer to be a queen. She elects him king and he is about to claim his first kiss after the wedding ceremony when the pill's power fades and he wakes up. A spirited half reel story with many funny trick effects.

G. MELIES.

"THE ROMANCE OF CIRCLE RANCH."—Getting his laundry fro mthe Chinaman, "Honest Jim" spruces himself up in preparation to make a call on "Bess," with whom he is in love. Calling at Circle Ranch, her home, he finds Jack Rance making overtures to her father for "Bess'" hand. She greets Jim pleasantly, but she dislikes Jack; there is something about him which is distasteful to her, and when her father intercedes for him she leaves the porch and hurries into the house.

She does not have to wait very long to see "Jim" and "Jack" in their true colors, and make a choice between the two. The clergyman of Ranch settlement and the surrounding country comes to the post office where a crowd of cowboys are gathered to receive their mail. Jack approaches him, saying, "Dance, d——n you, dance!" The minister refuses and Jack shoots a revolver at his feet and the godly man is obliged to do the light fantastic to the great amusement of the rest of the boys.

The next victim of the bully's pranks is the Chinese laundryman, whom Jack taunts, kicking over his basket of laundry, and, when the "chink" resents the insult, Jack makes a lunge at him, which is intercepted by "Honest Jim," who knocks the bully down. Bess is a witness of these doings, and then and there selects the better man.

Jack receives a letter announcing that he has won out in a claim for a mine and is now a rich man. At once he goes to Bess' father, shows him the letter. The father calls Bess into the room and Jack shows her the letter. She throws it upon the floor in dis-

gust. Bess tells her father that she has made up her choice and will marry Jim. He tells her he will not consent to the match; she must marry Jack; then commands her to go to her room.

She decides to elope with Jim; sees the Chinaman passing the window and gives him a note telling Jim to meet her at the three-mile turn of the road, bring a clergyman and they will get married, despite every opposition. The note is delivered. Jim goets "Sam Sing" to go for the clergyman. Glad to get square with Jack for his insults, Sam and the clergymen are only too glad to offer their services to the happy

pair. All hands meet at the appointed place, the ceremony is nearly completed when Jack and Bess' father, who have discovered the girl's flight, are seen approaching in hot pursuit.

The eloping party jump on their horses and the marriage is consummated by the minister as they are riding at full gallop. The ride is a hot one and full of excitement. You can't help urging on the horses and you find yourself moving up and down with the motion of their pace; it is some ride you must admit. When the horses are brought to a halt the father and Jack learn that Jim and Bess are one. The father after all is not displeased, forgives his daughter, welcomes Jim as his son-in-law, while Jack slinks off, vanquished and smarting under the derisive laugh of the Chinaman and the smile of satisfaction beaming from the placid features of the parson.

AGAINST OPERATORS' UNION

Baltimore Picture Men Claim Boys Are Competent Operators—Licensed Operators Expensive.

Proprietors of moving picture exhibitions, Baltimore, Md., are protesting against the provisions of the new law which, they say, imposes burdensome conditions upon them and causes losses to their business.

The chief provisions of the law against which complaint is made are those which demand that all operators shall be 21 years of age and that a year's experience is necessary before being eligible for a license.

It was stated that a movement is afoot for the proprietors to take the matter to court, with the idea of having the law declared unconstitutional.

Mr. Edward L. Anzmann, owner of a parlor at 314 North Broadway, complained to Governor Crothers for some redress from the refusal of the examining board to give him a license. Mr. Anzmann has been in the business ten months, and said he had invested $6,000 in his business. The trade does not justify the employment of an operator in the summer, and in the past Mr. Anzmann has operated his own machine.

He told Governor Crothers he was competent to run the machine, but that unless he was given a license he would have to go out of business. Governor Crothers replied that he could not go beyond the law, and that the Board of Examiners was the court to appeal to.

"This age restriction of 21 years will prevent many young men who are thoroughly capable from earning a livelihood," said Mr. John C. Weidman, manager of a theater company, 412 East Baltimore street. "Many of the young men ranging from 17 to 20 years old are thoroughly competent, well-trained and responsible operators, and know better how to protect the public than those older than themselves. Unless we can start men in at an early age, how can we obtain competent operators for this business, because the proprietors cannot afford to pay grown men while they are learning the business for a whole year, and no man will undertake to learn unless he is paid during the apprenticeship. I think a responsible age should be insisted upon, say 17 years old, but such harsh provisions should not be necessary."

"The truth of the matter is," said Mr. Anzmann, "that the board of examiners is endeavoring to build up in this state an operators' union. The interest of the proprietors whose money is invested is neglected entirely. As a matter of fact, however, the operators will also suffer by losing their jobs. Here is one operator 20 years old who has been running a machine for five years, and he must now give up his place, although he has shown himself thoroughly responsible."

ESSANAY FILMS

O YOU FANS!
HERE'S THAT BIG BASEBALL COMEDY!

Posters for this reel at your exchange

Release of Wednesday, Aug. 24th.

"TAKE ME OUT TO THE BALL GAME"

(Length, approx. 990 feet)

It's ready—it's coming your way. It's the biggest, best comedy film we have released this year.

Book it for a big day—you won't be able to handle the crowds.

DON'T FORGET—IT'S RELEASED THIS WEDNESDAY

THE MOST POPULAR SATURDAY RELEASE

That's our Western dramatic and comedy subjects. Why? They are made in the very heart of the Rockies, the stories and photography are of unexcelled qualities, the acting the best. Book this for quality.

Release of Saturday, Aug. 27th

"THE DEPUTY'S LOVE"

HANK AND LANK ARE COMING

Watch for them! **Don't let them get by!**

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ESSANAY FILM MFG. CO.
435 N. Clark St., CHICAGO, ILL.

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GILLETTE THEATRE A MOTION PICTURE HOUSE.

The Gillette theatre, Findlay, Ohio, which was opened August 15 by Manager Gabel Sachs, will in the future run motion pictures and vaudeville. All pictures, which will be licensed films and approved by the New York board of censorship. By this it means that there should be cause for adverse comment on the part of the citizens of Findlay.

For a long time the Gillette was the only independent dramatic house in that section of Ohio, and whenever such artists as Mrs. Fiske and other well known independent stars came there, it drew large audiences from all near by towns in Western Ohio.

Besides running pictures and first-class vaudeville, there will be a large orchestra and a well-known singer to render the illustrated songs.

We prefer to be known as THE BEST
Rather than THE LARGEST

Our aim is to do MANY THINGS for THE FEW
rather than a FEW THINGS for THE MANY

AMERICAN FILM SERVICE

EXCELA SOUNDAGRAPH
ON EXHIBITION

79 South Clark Street, CHICAGO

If You
Saw It
in the
Index
Say So

CHICAGO LETTER

(Continued from page 8.)

ture theatres are doing a fair business in Columbus, but it is as much as a man's life is worth to ride on the cars and this, of course, injures business of all kinds.

White Palace, Mendota, Booms.

F. L. Fraser, formerly of Kankakee and recently owner of the Theatorium at Momence, Ill., has purchased the lease of the White Palace theatre, at Mendota, Ill., and has already placed it on the high road to success, although all his predecessors made failures there.

The White Palace has a capacity of 280 and it is a rare occasion when the theatre is not taxed to entertain the best people in the town. Mr. Fraser is redecorating the house at present, but does not permit this to keep him from giving his nightly show.

The following extract from a Mendota paper, shows what his fellow townsmen think of Manager Freser:

The White Palace moving pictures theatre is under new management; Mr. F. L. Fraser of Kankakee has taken charge of this popular amusement resort and is making good. He is sustaining his past record of giving the people first class shows and also treating them with every courtesy.

Mr. Fraser has had an extensive experience in this line of work. He believes that every business should be given thorough attention and he can be found at almost any hour of the day at the theatre, planning some new and attractive feature to best entertain and amuse the many who visit his White Palace each night. He has been presenting exceptional vaudeville every night, except Sunday, and that, with the high class and excellence of the moving pictures that are being shown, make one feel that one has certainly at least received the benefit of the price of admission, everytime.

Mr. Fraser is personally known to the editor of this paper, and the latter vouches for his gentlemanliness and the cleanliness of his shows. He is a clean fellow and will make a very desirable Mendota citizen and it is hoped that our people will give the White Palace the generous support which we know the performance and pictures merit.

Power's Salesmanager Reports Big Business.

H. B. Coles, traveling sales manager of the Nicholas Power Co. of New York, stopped over in Chicago last week, on his way to the home office, after a trip which embraced the entire country, excepting the New England and Southeastern states.

Mr. Coles left New York on May 8 and has rolled up a large volume of business for his company with Power's Cameragraph No. 6. He told me that this machine is in high favor in every section visited, and especially so on the Pacific coast. In Seattle and San Francisco, he states, the machine is largely in the majority. "The moving picture business was booming all along my route," said Mr. Coles.

Pictures and the Legitimate.

Joseph G. Rhode, manager of the Rhode Opera House, Kenosha, Wis., was a visitor at the Film Index office last week. The Opera House is a legitimate theatre which plays road attractions during the season. Manager Rhode has decided on a new policy, however, after his experience this summer in running moving pictures. Henceforth, throughout the regular season, certain days will be set apart for the exhibition of pictures, the bookings being arranged with traveling attractions accordingly.

"Our business has been really remarkable during the summer, and owing to the marked success made by us no less than three new houses are in the course of erection," said Mr. Rhode. "Of course, the town is really too small to support that many, although licensed pictures are popular there."

The regular season of the Rhode will open August 14.

Manager Rhode gets his service from the General Film Co. of this city.

Chicago Film Brevities.

R. H. Hammer, of the Biograph Co. paid a short visit to Chicago last week. He returned to New York on the Twentieth Century, Monday, Aug. 15.

The Selig Knights Templar film of the grand parade and commandery drills will be released Aug. 30. It will be about 1,000 feet in length and the photography is pronounced excellent.

Misses Ethel Groener and Maud Peterson, members of the clerical force of the General Film Co. of this city, are enjoying a vacation on a farm. Riding, fishing, etc., will be indulged in during their outing.

"Bill" Liberty, shipping clerk of the General Flm Co. was struck by an automobile on West Madison street, Saturday, Aug. 13, his side and leg being badly bruised. Nothing serious however will result from the accident, and "Bill" is heartily congratulated by his many friends over his escape from permanent injuries.

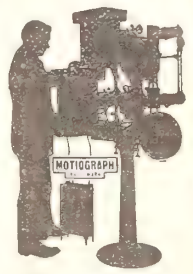
Miss L. Schneider, cashier and bookkeeper of the American Film Service, has returned from a two weeks' vacation, during which Kilburn Dells, Baraboo, Devil's Lake, Madison, Fort Athens, and other points in Wisconsin were visited.

Wm. E. Keen, manager of the Oxford theatre, Oxford, O., was a visitor at the Film Index office last week. Mr. Keen has closed his house for two weeks and is spending that time in Chicago and other large cities in gleaning all the information possible about the exhibiting business Mr. Keen depends largely on students for his patronage, as Oxford is a college town. His service is furnished by the Magnetic Film Service of Cincinnati, O., and he states that he was about the first customer on Abe Dresner's books.

AT LIBERTY.—T. M. A. operator, song and film illustrator. Formerly with Unique and Lyric theatres, Spencer, Ia. Address G. W. Ewing, Spencer, Ia.

To
Stand the Test

A machiue should be equipped with:



1. AN AUTOMATIC SAFETY SHUTTER that never fails. Then *you need have no fires.* It may at any moment save you $200 or more in film, machine and other repairs.
2. A GENEVA STAR AND CAM that is enclosed in an oil bath and will *wear for five years* or more, while *others* wear out five in one year.
3. HEAVY STEEL GEARS with spiral teeth. They run smooth and will last a lifetime.
4. TOOL STEEL SHAFTS that are accurately ground to size and form and will wear indefinitely.
5. A DUSTPROOF COVER to prevent the intrusion of dust and grit. *It keeps the machine clean and saves time and wear.*
6. THE PATENTED DOUBLE CONE SHUTTER, that produces a *25 per cent. brighter picture* by utilizing about 50 per cent. of the illumination that's wasted by other machines.
7. AN EXTRA HEAVY ARC LAMP with perfect adjustments, that *never stick or slip,* and extra strong parts to stand the heat and strain.

The machine described above is

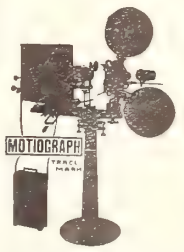
The Motiograph

Model No. 1-A for 1910

The Quality of Pictures Will
Increase Your Patronage

The Wearing Qualities will
Save Repair Bills and Breakdowns

Its Simplicity, Ease of Management and Durability will *Please the Operator* and stimulate him to *Produce the Best Results.*



You'll have
NO FIRES WITH A
MOTIOGRAPH
It's the only best machine

Our 1910 Motiograph catalog will surprise you. Send for it.

Manufactured and Jobbed by
ENTERPRISE OPTICAL MFG. CO.
562 West Randolph St., CHICAGO, U. S. A.
J. H. Hallberg, New York Agent J. F. Brockliss, London Agent
For sale by all Progressive Dealers

Among the Exhibitors

A new motion picture theatre is being erected in the Lee & Grayson Building, Jacksonville, Fla. The new theatre will be modern and up-to-date in every way.

Herbert A. Mann, of Boston, Mass., who has been running a motion picture theatre in Springfield, Mass., has leased the Pastime theatre, at Tilton, Mass., and will re-open that house in about two weeks.

The Idle Hour theatre, Lockport, Ill., will open within the next few weeks for the season. Manager Quinn will run only the best pictures and vaudeville.

A new Edison projecting kinetoscope has arrived at the Theatorium, Owego, N. Y. The machine shows a great improvement in the pictures.

The motion picture theatre on North Broadway, Baltimore, Md., is undergoing extensive repairs prior to the winter season.

Motion pictures and vaudeville have been installed in the Park theatre, Douglas, Mich.

The Hopkins theatre, Louisville, Ky., which has been turned over to the new lessee, the Princess Amusement Company, will be closed until Aug. 28, during which time repairs are being made.

The new Family theatre, Port Huron, Mich., will open for its initial performance Sept. 1. The house, which is under the management of Charles Murphy, will be devoted to motion pictures and vaudeville.

NATIONAL THEATRE, CLEVELAND, O.
Seats 600; 10 cents admission; cost, $20,000. Kohl & Heinz, proprietors. Photo by William Wright.

The opera house, Ashland, O., will soon be transformed into a motion picture theatre.

"The Detective's Dream," "A Woman in the Case" and "The Cowboy's Stratagem" were the drawing card films at the Nickel motion picture theatre, Manchester, N. H., last week.

"Daisies," one of the latest Vitagraph films, was heartily received at Gane's theatre on 34th street, New York City, this week.

Warner McKee, of Boise City, Idaho, who is engaged in the motion picture business in Pueblo, is visiting his old home again. Mr. McKee is also going to Wichita, Kan., before he returns to Pueblo.

Another motion picture theatre is being built in Baltimore, Md. It is to be located on East Baltimore street, and will cost $900. E. A. Moller is the owner.

K. Parvin and E. Coprillian have sold their interests in the Bijou theatre, New Britain, Conn., to Charles Parvin.

Arthur Lewis, of Scranton, Pa., has been secured by John E. Clune, of the Hallstead Amusement Co., of Hallstead, to operate his new motion picture machine at the new opera house for the season.

G. M. Solon, of Sanborn, Ia., has purchased the White motion picture theatre from Fowler & Van Dalfsen, of Le Mars, Ia.

Peter Harris, who runs the Auditorium Scenic Temple motion picture theatre, Malden, Mass., is visiting his mother in Springfield, Ill. Before returning to Malden he will spend a few days in Rochester, N. Y.

Four reels of the latest licensed pictures are being shown every night at the Wigwam Aerodome, Marysville, Cal.

Daniel Humphries has opened his new motion picture and vaudeville theatre, "The Avenue," at Seventy-third street and Woodland avenue, Philadelphia, Pa.

G. F. Gonzales and J. T. Pryor, of Pensacola, Fla., have purchased the Pastime theatre, Jacksonville, from C. D. Jackson and A. B. Holt. They will turn the house into a motion picture theatre.

NOVELTY THEATRE, EXTERIOR VIEW—
ANTHONY, KAN.
W. O. Cone, Proprietor.

C. G. Bouman and Earl Furrer will open a first class motion picture theatre at Easton, Ill.

Ralph Wheeler and Carl White have opened a motion picture theatre at Milford, N. H. This house is doing an excellent business.

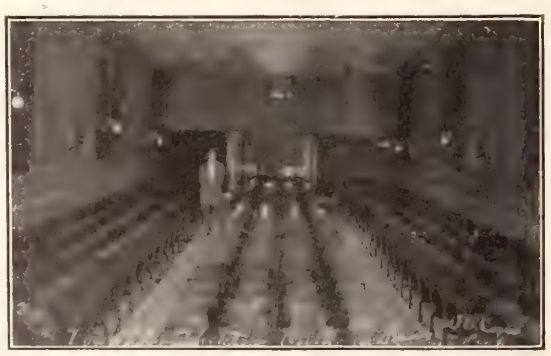
W. Francis Bray and F. H. Morel, of Boson, Mass., have purchased the Family theatre on Bridge street. They will turn the house into a motion picture and vaudeville theatre.

The Palace theatre, the new motion picture house that is being built by John Populias, of Wheeling, W. Va., will open Sept. 1.

Seamans & Leland, of West Main street, St. Johnsville, N. Y., have opened a picture theatre.

E. C. Wright has taken the management of the Orpheum theatre, Williamsport, Pa., and will in the future conduct a motion picture entertainment. He will also use illustrated songs.

"Uncle Tom's Cabin," that well known Vitagraph film, in three parts, was the feature at the Princess theatre, Milwaukee, Wis., last week. From the size of the audiences it proved that Harriet Beecher Stowe's famous story has lost none of its attractiveness.



NOVELTY THEATRE, INTERIOR VIEW—
ANTHONY, KAN.
W. O. Cone, Proprietor.

David Conklin has opened a motion picture and vaudeville theatre at Morris Plains, N. J. The house will be known as the Morris Plains Casino.

Harry Smith, a well known picture man, is giving exhibitions every Wednesday, Thursday and Friday nights at the Elizabethville town hall, Elizabethville, Pa.

The first of the Jeffries-Johnson fight pictures to be exhibited outside of the United States were shown in Mexico City Aug. 4. All the motion picture theatres were crowded.

Rollin G. Perry, of Waverly, N. Y., is preparing to open a first class picture theatre on Main street, in the building formerly occupied by the Fair store.

HOPKINS THEATRE OPENS MONDAY.

The Hopkins Theatre, that big playhouse on Market street, Louisville, Ky., will open Monday night, August 28, with six big acts of vaudeville and motion pictures. The house is one of the largest in the South, seating over 2,500 persons

The Princess Amusement Co., has leased the house for a term of years from the Anderson-Ziegler Co.

When the theatre opens Monday night the audience will find it thoroughly refitted up in a manner it will be hardly recognized. Irvin Simon will be the manager of the house.

A PROGRESSIVE EXHIBITOR.

Samuel Harding, of Omaha, Neb., who with his partner, Mr. Goldberg, owns and operates the Princess Theatre, the largest picture theatre in Omaha. The Princess is situated at 1317-1319 Douglas street. It was recently remodelled at a

MR. SAMUEL HARDING.

cost of $15,000. The house seats 500 persons and has a standing room capacity of nearly the same number. The program consists of three reels of licensed pictures and illustrated songs. The price of admission is 5 cents.

MINISTER PREACHES FROM PICTURE SUBJECT.

Licensed pictures at the Liberty theatre, Park City, Utah, are certainly winning popular favor in that section of the great South West. The people see the best that there is in the pictures and from the manner in which they are received the subjects are applied towards making the community better not only morally, but spiritually as well.

Manager H. T. Moore, of the Liberty, in a letter to The Film Index, tells us of the great reception "The Way of the World" that well known Biograph subject created among his patrons. He also states that the Rev. Mr. George, of the Mission church was so impressed with the film that he used the subject for the theme of his sermon on the following Sunday evening. Mr. George is a great believer in motion pictures and is a regular patron of the theatre.

During the time the film was shown in Park City, Mr. Moore had an organ installed and a set of chimes put in to give the effects to the pictures.

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"THE CELEBRATION IN HONOR OF THE LANDING OF THE PILGRIMS, AT PROVINCETOWN, MASS.," August 6, 1910.
The set covers the event and is of great educational value, with speeches by President Taft, Senator Lodge and Governor Draper.

"THE CAPTURE OF DR. CRIPPEN BY WIRELESS." We are the only concern placing this subject on the market.

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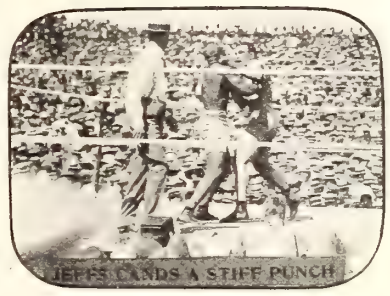

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Will ship as many slides as you want other than the regular set at 45 cents each.
Send for complete list of novel announcement slides.

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WAS MUYBRIDGE FIRST?

As a bone for the motion picture "sharps" to gnaw we reprint the following communication to The Hartford Courant written by a former reporter of The Boston Globe who has a long memory. Does anyone know differently?

A recent review of the moving picture industry made brief mention of Mr. Edward Muybridge, who died a few months ago, as the first man to project the moving picture upon a screen. While serving the Boston Globe as a reporter in the fall of 1882, I met Mr. Muybridge and saw his moving pictures and was greatly interested in the man and his peculiar work. There had been much discussion in sporting and scientific circles as well, as to the manner of the operation of four-footed animals in their various gaits, and the late Leland Sanford at his Palo Alta ranch on the Pacific coast had given to Mr. Muybridge opportunity to settle the discussion by photograph of some of his noted horses.

Mr. Muybridge, working long before the quickly sensitive lens and the thousand of a second shutter, ranged twenty-four cameras in line at a suitable distance from each other, the distance representing the movement of the horse at a single step. The shutter invented by Mr. Muybridge was moved by connecting pieces of string which the animal broke as he passed down the line, the break releasing it from the exposure. The result was a series of pictures showing the steps of the horse, in various gaits, walk, trot, pace, canter, etc. This was interesting, merely looking at the pictures, but the problem the scientist had in mind was to present these pictures (which were hardly more than silhouettes, the lenses not being sharp) in motion.

To do this Mr. Muybridge copied the method familiar to those who remember the toy known as the "zoetrope." This toy was a pasteboard cylinder with "slits" in the upper section, and when it revolved rapidly it reproduced drawings apparently in motion, the effect resulting from a series, for instance, representing a man chopping wood, each movement of the man, from lifting the ax until its descent, having been drawn separately, but acting as a whole when the zeotrope revolved.

To reproduce the effect upon the screen was a mechanical feat which was finally conquered and the pictures moved, the entire series having been devoted to showing movements of animals and men in motion, with no background whatever. These pictures attracted a great deal of attention among scientific and sporting men and among artists. Mr. Muybridge proved by them that the conventional drawing of the horse in motion was altogether wrong, as the horse did not use his feet and legs in the way artists had represented them, that dogs did not travel exactly as horses in the succession of steps with their feet, and that, except in jumping, no animal ever had all his feet off the ground at one time. The artists made fun of his ideas and tried to draw their horses "after Muybridge," but soon became convinced that he was right, and the horse has been drawn on Muybridge lines ever since. These experiments were before the introduction of the flexible film for the camera and before rapid photography had been developed. Mr. Muybridge lived to see the motion picture a wonderful thing, and I have often thought how much he must have enjoyed the development of his crude ideas in general lines, rather than confined to the study of the gaits of animals. THOS. S. WEAVER.

OPERATORS GET MANY EXAMINATIONS.

A way to learn how to operate moving picture machines at the expense of the State of Massachusetts, was suggested by Chief Whitney of the State police during his testimony on factory inspection conditions before the special State factory inspection commission at the State house. He stated that the duties of the State police inspectors in examining motion picture operators interfere with their factory inspection to such an extent that it has been found impossible for an inspector to inspect every factory and mercantile establishment in his district once a year.

According to Chief Whitney, motion picture operators have to take a State examination. If they fail, they may appeal and have a second try. Some get as many as three examinations and three more chances on appeals, and thus come pretty near learning the trade at the State house, where the State police, in connection with their supervision of motion picture films, have one of the most complete motion picture theatres in the State, except for facilities to handle crowds.

The commission had before it factory inspectors of the inspection department of the State police, assigned to the Boston districts. It developed that the inspectors have to devote one day a week to examining applicants for licenses as operators on motion picture machines. This takes their time from their factory inspection duties.

TRURO, N. S., HAS NEW PICTURE HOUSE.

Truro's new motion picture theatre, "The Royal," opened its doors, July 29, to a crowded house, and has continued to draw the crowds ever since.

The house is modern in every respect: electric fans have been installed, but it is doubtful if they will be needed, as the building is built of stone. In winter the house will be heated with hot water. The picture machine is installed in a new fireproof booth.

As to the pictures, they will be the best on the market. There will also be a first-class orchestra to provide suitable music for the pictures and illustrated songs.

WALDEN LIKES LICENSED PICTURES.

The Star Motion Picture Company, which has been exhibiting its high class licensed films at Walden, N. Y., is said to be the only real attraction that has hit that "burg" during the hot weather season. This statement came from a newspaper man, who has been stopping in that locality.

Every night the picture people have been in town, the popular little Dinsbury theatre has been crowded to the doors. In fact the house has drawn better audiences than any performance that came there last winter. The pictures that have created the most interest have been those pertaining to comedy and travel.

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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

SCOTT & VAN ALTENA.

"UNDER THE YUM YUM TREE."—Words by Sterling; music by Harry Von Tilzer; published by Von Tilzer Music Co. We have all been there—under the yum yum tree—gazing into loving eyes, and whispering soft foolishness, etc. The song surely is a good one, one of Von Tilzer's best, which is saying a good deal. Each slide in this fine set has the stamp of quality, the quality which gives the work of Scott & Van Altena a certain character which we all know.

"MY DIXIE DREAM."—Published by Harry Von Tilzer Music Pub. Co., New York; words and music by Earle Taylor, writer of "My Southern Rose." Another Southern song by this author that bids fair to have the same popularity as his preceding one. The slides for this song are in typical Ssott & Van Altena style—Cleverly posed, more than excellentiy colored and containing novelties galore. The models, too, are good looking and very graceful.

"LITTLE STAR WONT YOU TWINKLE."—Lyrics by Tell Taylor; melody by Chas. L. Johnson; published by Harold Rossiter Music Co. A beautiful ballad by Chas. Johnson, writer of "Iola," "Dill Pickles" and other hits. Most of the pictures are moonlight scenes, and are extremely well executed, considering that it is so difficult to imitate moonlight scenes. The set is well supplied with novelties, which are striking and original. The models are exceptionally good looking. Taking all in all the set is really unique.

"LOVE DREAMS."—Words and music by Luella Lockwood Moore; published by Jos. W. Stern & Co. This is a beautiful little love ballad that tells of a young Venetian couple who fall desperately in love with one another. The illustrations show the pair on the canals of Venice, beautiful gondolas, pomp and gaiety. The pretty little model in this instance is she who posed for the slides of Scott & Van Altena's "Espanolia Sprance." She is dark and beautiful, fitting well the part of a Venetian daughter. The male model, too, is just the one for this kind of a song. Coloring is beautiful and the scenic effects charming and wonderful.

"DEAR MAYME, I LOVE YOU."—Words by Irving Berlin; music by Ted Snyder; published by the Ted Snyder Co., New York. These two authors need no recommendation. Their many successes have been heard by all and any new composition by them is looked for eagerly. Slides by Scott & Van Altena form another of their many novelty sets. They are new and interesting, illustrating well this little love waltz.

"I'LL BUILD A CASTLE IN LOVELAND."—Music by Arthur W. Lange; published by the Royal Music Publishing Co., New York. A very pretty ballad illustrated by very beautiful pictures. The novel and color effects are unique and characteristic of the Scott & Van Altena kind and seen in but few other slides. Who wouldn't build a castle in Loveland for a little girl like this one.

"YOU'RE MINE, ALL MINE."—Lyrics by Richard H. Buck; music by Theodore Morse; published by The Theodore Morse Publishing Co. A fine set of lyrics set to a catchy tune such as Theodore Morse usually writes. The slides are without doubt some of Scott & Van Altena's best. They contain beautiful moonlight effects, rare coloring, beautiful scenery and handsome models—all that could be desired in a set of slides. If the song lacked anything to make a success the slides themselves would certainly make it a hit.

"I'M BUGS, ABOUT YOU."—Words by Victor Smalley and Jack Drislane; music by Geo. W. Meyer; published by Haviland Publishing Co. A novelty song, using a popular slang phrase as the title. A cute little girl and boy are the principals in the fine set of illustrations. Decidedly novel "bug effects" here and there make the set a very unique one. The slides ending each chorus are most cleverly carried out and show what this firm can do in the novelty line.

DE WITT C. WHEELER.

"SPOONLIGHT."—Words by Earle Clinton; music by Charlotte Blake; published by Jerome H. Remick & Co. This is a true spooning song, and Mr. Clinton has taken full advantage of his subject and produced an exceptionally good set of lyrics. The melody has a clever swing which cannot fail to become popular. The slides do full justice to the song and are posed by good looking models who fall into natural poses. The moonlight effects reflect credit on the Wheeler slides, and the last slide is a girl surrounded with spoons which produces a novel effect. An exceptionally good set of slides.

"IT'S MOONLIGHT ALL THE TIME ON BROADWAY."—Words by Ren Shields; music by Percy Weurich; published by F. B. Haviland Publishing Co., New York. It would be useless to criticize either the lyrics or melody of this song, as these writers can always be depended upon to produce the goods, and they certainly have not failed in this instance. Mr. Wheeler has produced a set of slides every one of which is a novelty, and the effects of the Great White Way illuminated by night reproduced in a small lantern slide are truly wonderful. This set is without doubt the best set released by any slide maker this summer, and reflects great credit on the maker, and shows what vast improvements are constantly being added to the productions of this house.

"I'M A LUCKY BOY TO HAVE A GIRL LIKE YOU."—Words by Stanley Murphy; music by Percy Wenrich; published by Jerome H. Remick, New York. It is a pretty story. Not only at the wedding nuptials, but after many happy years of married life the husband feels ever lucky to have for a wife the one he posseses. The slides tell the story in a quaint way, giving many phases of country life and true love upon the farm.

"WHEN THE SUMMER DAYS ARE GONE."—Words by Leo Curley; music by Geo. Christie; published by Witmark & Sons. While the summer days are not yet gone, this song may seem unseasonable, but it was so good the publishers couldn't wait, so published it ahead of time. The slides by Wheeler certainly do show some fine selections of scenery by him. It would seem that all the beauties of nature full bloom in the summertime are pent up in this little set. Seashore, mountains, rivers, lakes and woods are all here, beautifully colored and charming to look at.

"BAND, BAND, BAND."—Words by Seymour Brown; music by Nat. D. Ayer; published by J. H. Remick & Co. As the name implies, this is a novelty song, written in a novel way to a novel idea, and shows progressive ideas in song writing. The slides are one of Wheeler's best comedy sets. He shows us a very beautiful girl leading a band around the streets. The costumes of the players are, of course, brilliant and dazzling. The coloring is exquisite, and there are plenty of novelties. But best of all is the model. It is worth getting the set to see her.

"I LOVE YOU, DEAR."—Words by Blair Leyton; composed and published by Sydney P. Harris, Detroit, N. Y. A beautiful set of lyrics in the true love strain, set to a fine melody. This is one of the love ballads that are so difficult to illustrate. But Wheeler makes the slides interesting, no matter what the song is. This is an example.

"WHAT IS THE WORLD WITHOUT YOU."—Words and music by J. Hayden Clarendon; published by J. H. Remick & Co. A semi-high class love ballad, which is written in a popular vein and is sure to please any class of audience. The illustrations are a well thought out series of poses, which, executed with the well known skill of De Witt Wheeler, form a very pleasing set of slides. Scenic effects, rich in nature, are also present in numbers.

ALFRED L. SIMPSON.

"THE BARBER SHOP CHORD."—Words by William Tracey; music by Lewis F. Muir; published by J. Fred Helf Publishing Co. This song is the feature song of the Lew Dockstadter show this season, and is also being sung with great success by Bert Williams. Simpson has made a great set of pictures; each slide of artistic merit. Two really clever artists posed for this song, and Simpson was right there with that wonderful camera of his to reproduce with such rare fidelity to nature just the exact expression that would best convey the spirit of the song. The two models are Miss Carlotta Freeman, late of the Pekin Stock Co., and Lawrence Chenault, of the Smart Set Co. This set of slides is a distinct addition to any program.

"AMO."—Words and music by Herbert H. Ingraham; published by Shapiro. This is an exquisitely beautiful love song with a tender haunting melody such as is characteristic of all of the compositions of the versatile author of such world-famous hits as "You Are the Ideal of My Dreams," "Roses Bring Dreams of You," "Hoo, Hoo, Ain't You Coming Out To-Night," etc. Simpson has made a set of slides that do full justice to this song. The models are a dark-eyed senorita and her toreodor lover in the national costumes of Spain. The scenery is typically Spanish, with rich and glorious tropical coloring.

"I'M LONGING FOR THE OLD DAYS, MARGUERITE."—Words by Arthur Lamb; music by J. Fred Helf; published by Helf Pub. Co. In verses of more than ordinary poetical merit, a lover is dwelling upon scenes of the past ere he parted from the ones he loved. The melody is a sweet, plaintive air that is bound to become popular. Simpson has made slides quite out of the ordinary that do justice to this very beautiful ballad.

"WHEN YOU AND I WERE COURTING."—Melody and lyric by Kenneth S. Clark; published by Chas. K. Harris. That the author of "After the Ball" knows quite as well how to select a good song as he does to write one is the conclusion of all after hearing this beautiful love ballad. Simpson has produced for this subject a very beautiful set of slides, showing the "maiden fair and lover true" from youth to old age. These are not the usual grease-paint old folk, but "sure enough" ones, with all the charm a dear motherly old lady should have.

"THE CHINATOWN RAG."—By Jack Drislane and Geo. W. Meyer; F. B. Haviland, publisher. This is a great set of slides for anyone looking for a novelty. The only Chinese slides we have ever seen. To say they are in Simpson's best style tells the whole story. The scenery and posing are truly Oriental, and the coloring exquisite.

"TOO MANY EYES ARE MAKING EYES AT YOU."—Words by Jos. McKeon; music by W. Raymond Walker and Harry M. Piano; F. B. Haviland, New York City, publisher. Simpson has cleverly depicted the troubles of the jealous lover in a rare bit of acting in the illustrations of this song. If the song was not already a big hit the slides would make it so.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Seldon and Herbert H. Ingraham, authors of "Roses Bring Dreams of You," "You're the Ideal of My Dreams," "Let Me Waltz Home, Sweet Home with You Just for Old Times' Sake;" published by Shapiro. This is going to be one of the ballad hits of the year. After all, heart interest is the thing; and no one can escape the touch of sentiment conveyed by this delightful song as sung by Frank Morrel at Hammerstein's Theatre. The slides Simpson has sent out for this song are beautiful. His models are well chosen and extremely good looking, the photography is excellent and the coloring beyond criticism.

"WHISTLE AND I'LL WAIT FOR YOU."—Words by Earle C. Jones; music by George W. Meyers; published by Shapiro. A bright, snappy song introduced by the clever little English comedienne, Daisy Lloyd. Simpson has produced for this song a most pleasing set of illustrations, clever in conception with plenty of variety and novel effects.

LEVI COMPANY.

"ANY LITTLE GIRL, THAT'S A NICE LITTLE GIRL, IS THE RIGHT LITTLE GIRL FOR ME."—Words by Thomas J. Gray; music by Fred Fischer; published by M. Shapiro. This is the biggest hit published by M. Shapiro within the last three years, and the melody is being whistled by almost every street urchin. The slides are good.

"JUST FOR A GIRL."—Published by M. Witmark & Sons. This song is the biggest number that the Witmark concern has put out in some time and is an absolute hit. Slides are first class in every particular and are beautiful. The demand will be heavy owing to the extreme popularity of the song, and you should place your order immediately.

"JESSAMINE."—Words and music by Frank B. Williams; published by Shapiro. A pretty love ballad

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surpassing many of its kind published heretofore. A set of slides by Levi that delight the audience.

"BYE BYE, SWEETHEART."—Words and music by Will Wood. A little gem of a song, refined and melodious. The slides contain many bright and snappy novelties and illustrate well this love song.

"WHEN THE OLD OAKEN BUCKET WAS NEW."—Words by Geo. Moriarity; music by Joe Cooper, writers of the big song hit, "I Can't Miss That Ball Game." Published by Harry Cooper, of the Empire City Quartette. The melody is very sweet and worthy of a pronounced success. Slides in typical Levi style illustrate the lyrics in an interesting fashion.

"AS THE TRAIN ROLLED AWAY."—Words by Arthur A. Myers; music by Sidney T. Wilson. This song is above the average in many ways. Slides by Levi tell the story in a simple manner, and together with the novelties.

"VALLEY FLOWER."—Words and music by Kerry Mills; published by F. A. Mills, New York. An Indian song of merit, as are most of the songs exploited by these publishers. The posing is typical Indian style and shows many new phases of Indian life. For those fond of Indian pictures this set should appeal.

"A LITTLE GAME OF LOVE."—Words by E. Soloman; music by B. Osias. This song when demonstrated in a large New York department store is said to have made a big hit. The slides are worthy of Levi.

VITAGRAPH CHANGES.

New Building None too Big to Meet the Demand for Space.

The rental bureau of the Vitagraph Company, for years at 116 Nassau street, New York, has been sold to the General Film Company and consolidated with the Kleine branch at 19 East 21st street, New York.

The accounting department has been installed at the big plant in Flatbush, Brooklyn, but the New York offices of the Vitagraph Company will remain at the old address.

There are now thirty members in the Vitagraph stock company of actors and actresses, besides seven directors, and it requires a big space to keep them and the camera men in operation.

The new building which has just been finished is none too large to meet requirements. The "extras" which are employed daily sometimes run as high as one hundred and fifty to two hundred. Generally fifty or sixty are employed in many of the pictures.

With the accountant department established in Brooklyn, and the already large mechanical, scenic and photographic departments housed under the same roof, the entire square block will present an imposing monument of Vitagraph success.

HAPPENINGS IN LUBINVILLE.

"The Man Who Died" is the unusual title of the Lubin release for Sept. 1. The man who died doesn't die, but he experiences many unusual adventures, and altogether the story is novel from every point of view.

An actual hair cut is one of the striking features of "The Stronger Sex." the Lubin offering for Aug. 29, unusual because it is a woman who enters a barber shop and submits her head to the shears. It adds convincingness to a cleverly told story of a girl who discovers that in business men have all the best of the salary question.

Although the rehearsal season for dramatic productions is now well under way, and some companies are already taking to the road, the Lubin stock company has lost but three of the players added when the last dramatic season closed. Some of those who turned to pictures merely as a "summer snap" find the work so much more interesting that they have elected to become permanent members of the company, the absence of study the monotony of repeating the same lines for from eight to fourteen performances a week, the avoidance of the discomforts of travel and the possibilities of having a real home are points in favor of picture work, and it is growing increasingly easy to draw from the dramatic field players of repute.

Plans are already being made for the winter work of the Lubin companies, and the cold weather program will follow out the lines laid down this summer. It is planned to send divisions of the company south and west, while the other two will remain in the studio to utilize the dramas which are played mostly in interiors. The studio plans included a most comprehensive heating system that will keep the studio as warm in winter as the spray system keeps it cool in summer.

The Lubin Company has in preparation a gripping story dealing in dramatic fashion with one of the most important issues of the day. It will form one of the early September releases and will attract wide attention. It is the sort of a story local houses can do press work, for unlike the majority of these it is not at all unpleasant and is provided with a legitimate "happy ending."

TO PROTECT EDISON MACHINES.

To protect owners of Edison Projecting Machines from unscrupulous manufacturers who advertise bogus parts as of genuine Edison manufacture, the Edison Company recently took the precaution of stamping every part manufactured by them with the familiar trade-mark which appears somewhere upon all their films and must now be known to every licensed exhibitor in the United States. To prevent as far as possible future misrepresentation they sent out the following bulletin to the trade:

TO THE TRADE.

"We have received numerous complaints from exhibitors that their machines do not operate properly, although they have recently purchased new parts.

"Upon investigation we have found in a number of instances that they were not genuine Edison parts.

"As these imitation parts are not made from our jigs and dies, accuracy cannot be expected.

"In order that exhibitors may determine that such parts as they obtain for Edison Kinetoscopes are of genuine Edison manufacture, we have arranged to stamp all our parts with out trade-mark 'E.'

"This is a guarantee that parts so stamped are accurate and will insure satisfactory results in the use of our machines."

Much machine trouble may be attributed to the substitution of cheap parts of miscellaneous make when manufacturer's parts should be used. Don't do it.

STARTING RIGHT

Miner's New Third Avenue Theatre Puts in "Hallberg" Machines and Economizers

J. H. Hallberg, of 36 East 23d St., New York City, has secured the order for the Moving Picture machine and electrical equipment of Miner's new theatre, which occupies one-half a block on Third Avenue, near 156th Street, New York. This theatre has a seating capacity of about 2,000 and is one of the handsomest in Greater New York. Regular plays will be produced as well as vaudeville and motion pictures.

There will be installed two "Hallberg" spot lights with economizers in the second balcony, which are claimed to be the most powerful ever produced. The motion picture equipment will consist of Motiograph No. 1, 1910 model machines and the "Hallberg" Automatic Electric Economizer will control the arc lamps. The stage pockets will also be equipped with "Hallberg" Automatic Electric Economizers, one for each spot light, of which eight (8) will be required. The use of the economizer on the spot light increases the brilliancy almost 100% over rheostat control, reducing the noise to the minimum on alternating current and saves between 60 to 70% on the current bill. There has also been installed an electric sign reading "Miner's" on both sides, which will be controlled by an automatic flasher to light first one side then the other and so on. This sign is equipped with the "Hallberg" incandescent lighting system, and there are two "Hallberg" Economizers, one for each side of the sign. This system is guaranteed to save two-thirds on the current bill for the illumination of the sign. The current is alternating 104-volt, 2-phase, 60 cycles, and is supplied by the New York Edison Company.

This installation includes the most modern and up-to-date equipment in every detail and is in charge of Mr. Baker, Chief Electrician for the theatre.

"ASSASSINATION" PICTURES WITHDRAWN.

Because of pressure brought to bear by Acting Mayor John Purroy Mitchel and other officials of the city of New York, the Levi Company, song slide manufacturers, has consented to discontinue the sale in New York City of slides illustrating the attempted assassination of Mayor Gaynor, and to postpone the sale outside the City of New York until the Mayor is out of danger. This action on the part of the city officials was taken because of the fear that the illustrations, if shown in New York, where the sentiment for the invalid Mayor is very strong, would arouse anew bitter feeling and hatred against the assassin and incite disorder.

The slides of the attempted assassination are one of the new features of the Levi Company, which concern, by special arrangement with the American Press Association, makes illustrations for all the big news events of the day.

Late Saturday night, August 13, Mr. Levi was awakened from slumber by a friend, who informed him that City Hall officials had been endeavoring to reach him for several days. A few minutes later Capt. Waldron, of the Mayor's office, drove to the house and requested Mr. Levi to appear before Acting Mayor Mitchel next morning.

Gathered in the Mayor's office were Acting Mayor Mitchel, Police Capt. Waldron, Secretary Waldron, Mr. Levi, his partner—Mr. Applebaum—his lawyer and several detectives. It was decided that no action could be taken against Mr. Levi other than to appeal to his patriotism. This they did, and obtained his promise to restrict the sale. Mr. Levi is in high spirits, for what looked on Saturday night like an arrest turned out to be a friendly meeting, settled amicably and satisfactory to all.

VITAGRAPH

"LIFE PORTRAYALS"

For Release Saturday, September 3

THE WRONG BOX

A DELICIOUSLY FUNNY MIX UP

How a young man came very near losing his best girl. Higher class comedy, rich in wit and humor.

Approximate length, 985 feet.

For Release Tuesday, August 30

JEAN AND THE CALICO DOLL

DELIGHTFUL AND APPEALING CHILD STORY

A little girl and her pet dog repair the disastrous results of a childish error. You know what the Vitagraph child stories are. This is one of the best and introduces a wonderful canine assistant. **Approx. length, 970 feet.**

For Release Friday, Sept. 2

A LIFE FOR A LIFE

DIGS DEEP INTO THE HUMAN HEART

A grateful convict sacrifices his life to save that of his little friend. One of the most powerful dramatic stories ever produced in films. **Approx. length, 995 feet.**

If you are not getting our Bulletins send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters specially made for each Film Subject. Order from your Exchange or direct to us.

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BIO CARBONS

Last 4 Weeks' Productions of Licensed Film Makers—August 27

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 1	An Arcadian Maid	Drama	984
Aug. 4	Her Father's Pride	Drama	996
Aug. 8	The House with Closed Shutters	War Drama	998
Aug. 11	A Salutary Lesson	Drama	980
Aug. 15	The Usurer	Dramatic	994
Aug. 18	When We Were in Our 'Teens	Dramatic	475
Aug. 18	An Old Story With a New Ending	Comedy	512
Aug. 22	The Sorrows of the Unfaithful	Dramatic	994
Aug. 25	Wilful Peggy	Comedy	997

EDISON CO.

Aug. 2	With Bridges Burned	Drama	1,000
Aug. 5	U. S. Submarine "Salmon"	Educational	325
Aug. 5	The Moths and the Flame	Comedy	675
Aug. 9	The Lady and the Burglar	Dramatic	950
Aug. 12	The Attack on the Mill	Dramatic	1,000
Aug. 16	The New Family	Dramatic	1,000
Aug 19	How the Squire Was Captured	Comedy	1,000
Aug. 19	Bumptious Takes to Automobiling	Comedy	1,000
Aug. 23	Love and the Law	Dramatic	1,000
Aug. 26	The Valet's Vindication	Comedy	995

ESSANAY CO.

Aug. 3	Mulcahy's Raid	Comedy	550
Aug. 3	A College Chicken	Comedy	448
Aug. 6	Under Western Skies	Drama	1,000
Aug. 10	Up-to-Date Servants	Comedy	827
Aug. 10	Feeding Seals at Catalina Island	Educational	170
Aug. 13	The Girl on Triple "X"	Western Drama	950
Aug. 17	The Count That Counted	Comedy	975
Aug. 20	The Dumb Half Breed's Defense	Dramatic	1,000
Aug. 24	Take Me Out to the Ball Game	Comedy	990
Aug. 27	The Deputy's Love	Drama	1,000

GAUMONT

Aug. 2	An Ancient Mariner	Humorous	431
Aug. 2	The Ace of Hearts	Comedy Drama	554
Aug. 6	The Lord's Prayer	Allegorical	470
Aug. 6	Teneriffe, the Gem of the Canaries.	Travelogue	505
Aug. 9	The Water Cure	Comedy	488
Aug. 9	Picturesque Waters of Italy	Travelogue	417
Aug. 13	Entombed Alive	Drama	880
Aug. 13	Drifts of Snow in Chamonix Vale	Scenic	105
Aug. 16	The Estrangement	Social Drama	657
Aug. 16	Across Russian Poland	Educational	338
Aug. 20	Refusing a Mansion	Colored Fantasy	581
Aug. 20	Buying a Mother-in-Law	Comedy	374
Aug. 23.	Four Little Tailors	Farce	506
Aug. 23	Neighbors	Drama	486
Aug. 27	The Vow	Biblical Drama	868
Aug. 27	In the Pyrenees	Travelogue	122

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
July 27	A Daughter of Dixie	Drama	900
July 29	Pure Gold	Western Drama	960
Aug. 3	A Colonial Belle	Revolutionary Drama	955
Aug. 5	The Legend of Scar Face	Indian Drama	875
Aug. 10	The Borrowed Baby	Comedy	905
Aug. 12	The Call of the Blood	Drama	940
Aug. 17	Perversity of Fate	Dramatic	970
Aug. 19	True to His Trust	Dramatic	822
Aug. 19	Running Fire	Comedy	175
Aug. 24	The Romany Wife	Gypsy Drama	980
Aug. 26	The Canadian Moonshiners	Dramatic	975

LUBIN MFG. CO.

Aug. 1	Three Hearts	Drama	970
Aug. 4	Ah Sing and the Greasers	Comedy	840
Aug. 8	The Heart of a Sioux	Indian Drama	980
Aug. 11	A Change of Heart	Drama	970
Aug. 15	The District Attorney's Triumph	Drama	775
Aug. 15	The Duck Farm	Educational	225
Aug. 18	Shorty at the Shore	Comedy	990
Aug. 22	Cowboy Chivalry	Romantic Drama	980
Aug. 25	The Anarchistic Grip	Comedy	500
Aug. 25	The Dream Pill	Comedy	480

MELIES.

July 14	The Golden Secret	Drama	950
July 21	A Postal Substitute	Drama	950
July 28	The Woman in the Case	Drama	950
Aug. 4	Mrs. Bargainday's Baby	Comedy	950
Aug. 11	The Return of Ta-Wa-Wa	Indian Drama	950
Aug. 18	Her Winning Way	Comedy	950
Aug. 25	The Romance of Circle Ranch	Western Drama	950

PATHE FRERES.

Aug. 1	Betty as an Errand Girl	Comedy	610
Aug. 1	Hunting Bats in Sumatra	Educational	371
Aug. 3	Under Both Flags	American Drama	820
Aug. 3	The Barrel Jumper	Acrobatic	144
Aug. 5	No Man's Land	Drama	538
Aug. 5	No Rest for the Weary	Comedy	361
Aug. 6	The Latest Fashion in Skirts.	American Comedy	715
Aug. 6	Fiftieth Anniversary of Yokohama	Scenic	243
Aug. 8	Troubles of a Flirt	Colored Comedy	776
Aug. 8	Jewish Types in Russia	Educational	207
Aug. 10	Her Photograph	American Comedy	623
Aug. 10	The "Ibis"	Educational	374
Aug. 12	The Red Girl & the Child	American Drama	925
Aug. 13	Oliver Twist	Drama	928
Aug. 15	Max Has to Change	Comedy	476
Aug. 15	Back to Life After 2,000 Years	Comedy	462
Aug. 17	A Cheyenne Brave	American Drama	938
Aug. 19	A Short Lived Triumph	American Drama	794
Aug. 19	The Eriks	Acrobatic	197
Aug. 20	The Shepherd's Dog	Drama	699
Aug. 20	A School in New Guinea	Colored Scenic	285
Aug. 22	A Miscalculation	Comedy	554
Aug. 22	Making Butter in Normandy	Colored Educational	440
Aug. 24	Troubles of a Policeman	American Comedy	810
Aug. 24	Scenes in Norway	Scenic	154
Aug. 26	The Lover's Well	American Drama	985
Aug. 27	The Castaway's Return	Drama	633
Aug. 27	How Jack Won His Bride	Comedy	354

SELIG POLYSCOPE CO.

Aug. 1	Her First Long Dress	Comedy	640
Aug. 1	Shrimps	Educational	360
Aug. 4	The Law of the West	Western Drama	1,000
Aug. 8	Forgiven	Drama	995
Aug. 11	Lost in the Soudan	Drama	1,000
Aug. 15	Willie	Comedy	975
Aug. 18	Human Hearts	Drama	1,000
Aug. 22	The Indian Raiders	Western Drama	1,000
Aug. 25	The Emigrant	Drama	995

URBAN ECLIPSE.

Aug. 10	The Silent Witness	Rural Drama	540
Aug. 10	On the Banks of the Zuyder-Zee, Holland	Travelogue	378
Aug. 17	The Rival Serenaders	Spanish Comedy	575
Aug. 17	Paris Reviewed from the Eiffel Tower,	Scenic	375
Aug. 24	Escape of the Royalist	Military Drama	670
Aug. 24	Shipbuilders of Toulon	Industrial	296

VITAGRAPH CO.

Aug. 2	An Unfair Game	Drama	990
Aug. 5	The Wooing O't	Comedy	980
Aug. 6	Her Mother's Wedding Gown	Drama	1,015
Aug. 9	The Death of Michael Grady	Comedy	935
Aug. 12	Mrs. Barrington's House Party	Drama	971
Aug. 13	The Turn of the Balance	Drama	980
Aug. 16	Daisies	Drama	995
Aug. 19	Back to Nature	Drama	970
Aug. 20	Under the Old Apple Tree	Comedy	995
Aug. 23	The Three Cherry Pits	Drama	995
Aug. 26	The Men Hater's Club	Comedy	985
Aug. 27	Rose Leaves	Society Drama	995

POWER'S
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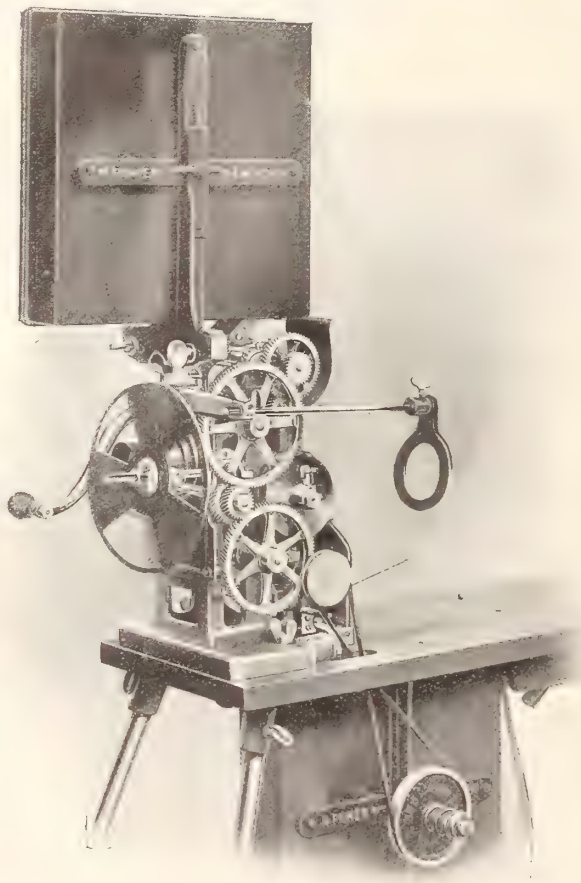

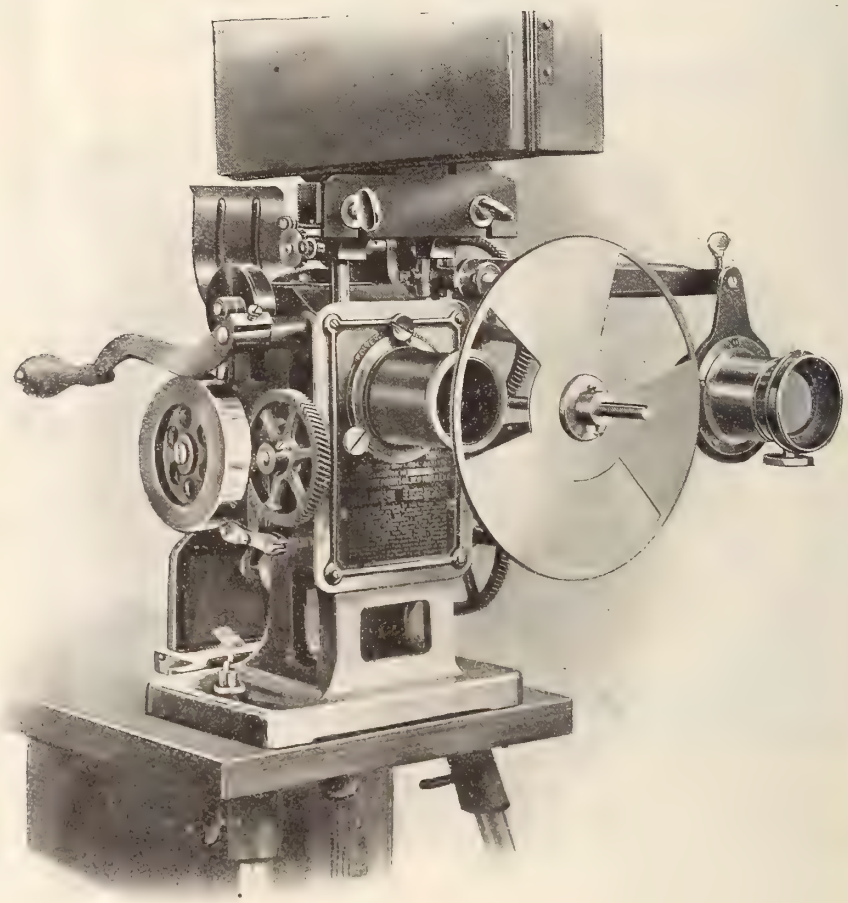

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H F HOFFMAN

The Film Index

"The Greenhorn is Helped to Make a Bullseye"
Scene from the Lubin Comedy: "The Greenhorn and the Girl"

Vol. VI. No. 10. NEW YORK, SEPTEMBER 3, 1910 Whole No. 228

The
FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

SEPTEMBER 3, 1910.

CAUSUAL COMMENT

ELSEWHERE is published the full text of the opinion of Attorney General O'Malley of the State of New York on the legality of exhibiting the motion pictures of the boxing contest between Johnson and Jeffries at Reno, Nev., on July 4.

Read it.

Briefly the learned counsel for the state admits that even the very comprehensive penal code of New York state is not violated by the exhibition of such pictures.

This will be sad news indeed for the Hysterical Hearstlican Reformers all over the country, and it will be interesting to note the general change of official opinion throughout the country following this opinion and that of Mayor Gaynor previously announced.

Thought everybody was going "bughouse" at one time, but seems now that not everyone was crazy on the "fight picture" question. Getting that sober second thought. Yes?

GOT another letter this week on the subject of "Revivals"; quite enthusiastic, too. Writer is an exhibitor in Indiana; read what he says in another column, but his list of candidates for revival hasn't quite hit the little spot on the target that rings the bell. Do not say that his selections are not good, and we have entered them for final consideration, but they do not seem to be up to the mark.

This contest is not closed, though, and will not be for some time; so come on boys with your suggestions. Haven't all got "writer's cramp," have you?

What's happened to all the old timers who remember the good old subjects that used to get business when you gave but one reel for a 5 cent show. Remember Melies "Trip to the Moon?" 'Course you do. As our correspondents say "and there are others," though some of them would never get by the Board of Censors to-day, not to mention the Chicago police department. We tremble to think what that Chicago bunch would do to the old "Train Robbers" or the "Moonshiners." But "there are others, there are others."

Come to think of it, someone has asked for Lubin's "Meet Me at the Fountain." 'Member that one?

As a matter of fact, in the light of the present excellent photography and acting that prevails among the licensed manufacturers, there are scores of subjects which might be "done over" with good results.

But, let's have your suggestions; your preferences.

IT is especially gratifying to The Film Index to be able to offer to its readers the initial installment of Mr. J. H. Hallberg's "Electrical Talks" in this number. While the first "talk" is largely in the nature of an introduction—breaking ground, as it were—it gives an inkling of the good things that are to follow. From what we know of Mr. Hallberg's ability, and knowledge of electricity we feel quite safe in making the assertion that the pictureman, who reads his series of "talks" in The Index, whether he be owner, manager or operator, he will know more about the uses of electricity as applied to pictures than he ever knew before.

We also believe that these "talks" will mark an era of improvement in the important matters of projecting pictures and of lighting, heating and ventilating picture theatres.

PICTURES FOR BUFFALO HEALTH DEPARTMENT

The Health Department, of Buffalo, N. Y., is going into the picture business. It will open a theatre, hire men to operate the equipment, and flash pictures from films and slides on a canvas just like an ordinary dollar-chasing human being.

But it won't be for the gate receipts that the department will do this revolutionary thing. It will be to present object lessons in the preservation of health and the prevention of disease.

"I am endeavoring," said Acting Commissioner Schaefer, "to secure, through Genesee street business men, a store or hall where pictures can be examined during the carnival which they are preparing for on that street.

"We have a large collection of slides and are getting more. They will cover typhoid fever, general sanitation and hygiene, milk and its relation to the public health, tuberculosis, and general health problems. Interspersed among these slides will be films with motion pictures, for variety. We ought to pack a good sized hall on Genesee street every night during the carnival.

"Since we began to show slides in the motion picture shows of the city, we have noticed good results. We regard it as the very best method yet devised to bring home to people the necessity of simple precautions against disease, and the danger of some of the things that they do every day or that they regard with indifference.

"If we cannot make arrangements for the Genesee street carnival we will get space downtown. Next week in the picture houses there will be slides calling attention to the danger from whooping cough. We intend to continue this distributing of slides to the various picture theatres."

"THE GREENHORN AND THE GIRL"

The first page gives a reproduction of a characteristic scene from the Lubin comedy, "The Greenhorn and the Girl," scheduled for release Monday, September 12. The Greenhorn is the joke of the camp and when the cowboys think that the boss' old maid sister is to pay a visit to the camp they agree to let the greenhorn drive over to town for her. It's the pretty niece who arrives and the cowboys wonder at the greenhorn's attentiveness until a fake Indian attack, in which the greenhorn behaves with real courage, brings about the denouement and an engagement.

MORE REVIVAL SUGGESTIONS

An Indiana Exhibitor Says the Idea is Great and Names Favorites—Lynn Exhibitor Heard From

Two more communications from exhibitors who are interested in the revival of the old favorites have been received. Mr. G. Campbell, of Sullivan, Ind., is enthusiastic over the plan and suggests a few titles. Mr. E. H. Horstman, of Lynn, Mass., has more suggestions to offer. Looks as though the idea would become a popular one. The letters are published in full below:

Sullivan, Ind., Aug. 22, 1910.

The Film Index:

Gentlemen—It is with a great deal of interest that we read your article "Why Not Picture Revivals," which appeared in The Index under dater of Aug. 20, and in which you invite exhibitors to write in their opinion regarding same. That is what we have been hammering at ourselves for the past year, and when we note that The Index has also taken up this subject—well, The Index has scored several points in our estimation, and here's hoping this idea will be realized.

We have talked with many exhibitors regarding what they thought of running some of the fine headliners again that they ran three or four years ago, and every one of them would be tickled to death if the manufacturers would only get busy and commence making new positives off the negatives of the old headliners. Why not? Everyone has forgotten them. They would be new again; they would make a big hit.

We have been trying and trying [redacted] changes to make a demand for them. They say the exhibitors do not want them. They are "clean off their trolley." They are speaking on a subject they are not familiar with. The exhibitors DO want them. They will be new again, and I will venture the assertion that if a vote could be taken all over the Union it would show that the exhibitors will welcome the old headliners again.

Here are some of the films that we certainly would be glad to run again:

"The Red Spectre"—Pathe,
"The Miller's Daughter"—Edison,
"On His Mother's Grave,"
"Pay Day at the Light House,"
"A Slave's Love"—Pathe,
"The Watchmaker's Secret"—Pathe,
"Mephisto"—Pathe,
"Harlequin's Story,"

and many others. They would all make a big hit again. Keep up the good work. Let us have all the old time favorites again. It will give the manufacturers a chance to catch their breath on new ideas. It will be a good thing all round. Old plays are brought to life and score a second triumph, so why not the fine old pictures? The "live" wires in the picture business will welcome them. It may be there is a few ex-butchers, bakers, etc., who will make a kick, but then they speak their own sentiments and NOT what the public wants.

We also would like to see the censorship board "take a reef." They do not stop to think if they cut out the very heart and soul and gizzard of the pictures interest, why, what is there to attract? Let the films have strong moral endings; THAT'S WHAT COUNTS.

Keep up the good work; give us the old films again.

Respectfully, G. CAMPBELL.

Lynn, Mass., Aug. 22, 1910.

The Film Index:

Gentlemen—Replying to yours in The Film Index regarding reissues of old subjects, would state that there are a number of them which would be well worth repetition as they, in their time, caused considerable merriment and comment. Among them I might mention:

"Terrible Ted." "Old Isaac," "The Pawnbroker," "Cowboy and Schoolmarm." "Cowboy Millionaire," "Why Girls Leave Home," "Dr. Dipple's Sanitarium," "Parlay vou Francais," "Mrs. Henpeck's Husband," "Bad Boy's Joke at a Wedding Party," "Battle Royal," "Mrs. Jones' Birthday Present," "Mr. Inquisitive," "Dr. Skinham's Beauty Parlor."

I think that the whole or any of these subjects, especially those dealing with comedy, would well bear repetition. Very truly yours,

E. H. HORSTMANN.

NOT ILLEGAL IN NEW YORK

Attorney General O'Malley Holds that Johnson-Jefferies Contest Pictures Violate No Law.

Not an Offense to Public Morals.

Says There Is a Difference Between a Fight and a Visual Representation of Such a Contest—Opinion Should Stop Opposition In New York State.

ATTORNEY GENERAL O'MALLEY, of New York state, handed his opinion regarding the legality of the Johnson-Jeffries fight pictures to Governor Hughes on Saturday, August 20. He reviews the matter at some length, giving as his opinion that there is nothing in the penal code of the State of New York to prevent the exhibition of such a contest. The opinion follows:

"As requested by you in your communication of the 3d inst., I have examined the the question whether the exhibition in this State of moving pictures of the Jeffries-Johnson prize fight, recently held at Reno, Nev., violates the penal law. As a result of the investigation it is my opinion that, except in unusual cases, it does not.

"The only provisions which it could be claimed were violated by this exhibition are 1530, 1140a, and 43 of the penal law. The first of these sections defines a public nuisance as a crime against the order and economy of the State which consists in unlawfully committing an act which 'annoys, injures or endangers the comfort, repose, health or safety of any considerable number of persons,' or 'offends public decency.'

"Sec. 1140a of the penal law makes it a misdemeanor to advertise, present or participate in any 'indecent, immoral or impure exhibition, show or entertainment, which would tend to the corruption of the morals of young or others.'

"Sec. 43 of the penal law provides penalties for acts offending against public decency, not specifically prohibited by other sections of the law, by making it a misdemeanor to commit any act which seriously disturbs or endangers the public peace or health or which openly outrages public decency.'

"There are no crimes in this State except those defined by statute (section 22, penal law) unless the statute expressly and clearly prohibits certain acts, the doing thereof will not be held to be prohibited under the rules of construction and applicable to penal statutes. In other words, by a fair interpretation on the terms of the statute it must be clear that the act or acts were intended to be prohibited. I am of the opinion that the exhibitions to which you call my attention do not offend public decency in the sense in which those words are used in section 1054 and section 43 of the penal law above mentioned.

"It is also my opinion that they do not constitute an immoral exhibition or 'show which would tend to the corruption of the morals of youth or others,' as those words are used in section 1140a of the penal law. It would follow from this, therefore, that the mere giving of these exhibitions does not in itself constitute a violation of the penal law.

"If, however, such exhibitions, as a matter of fact, tended to arouse race prejudice or to instigate any considerable number of persons to deeds of violence, they would, of course, become public nuisances as endangering the comfort, repose and safety of the community and would be violations of section 1530 of the penal law.

"I have not overlooked the public policy of this State as declared in section 1710 of the penal law, prohibiting the holding of prize fights within this State, nor those decisions in several other States in which it is held that the giving of a prize fight could be enjoined on the ground that it is a public nuisance. But in my opinion there is a difference in the effect upon spectators of an actual prize fight and of the mere visual representation of such a contest."

NEW YORK COMMERICAL REVIEW'S OPINION.

Regarding the opinion of Attorney General O'Malley the New York Commercial ventures the following editorial comment:

PRIZE FIGHT PICTURES LAWFUL.

Attorney-General O'Malley's official opinion on the legal status of exhibitions of prize fight pictures, as submitted at the request of Governor Hughes, is about what was to have been expected—he holds that such exhibitions cannot be stopped under any provision of the criminal code in New York State. The only three sections of the code under which it could possibly be claimed that they are prohibited are numbers forty-three, eleven hundred and forty-"a" and fifteen hundred and thirty. The first makes it a misdemeanor to commit any act that "seriously disturbs or endangers the public peace or health or which openly outrages public decency." The second makes it a misdemeanor to advertise, present or participate in any "indecent, immoral or impure exhibition, show or entertainment which would tend to the corruption of the morals of the young or others." And the last-named section defines a public nuisance as a crime against the order and economy of the State, which consists in unlawfully committing an act which "annoys, injures or endangers the comfort, repose, health or safety of any considerable number of persons" or "offends public decency." The attorney-general's analysis of these provisions as they might be possibly construed to apply to moving pictures of prize fights is very clear and conclusive. He holds that such exhibitions do not offend "public decency" in the sense contemplated by the statute, and that they do not constitute an "immoral exhibition" in themselves. He is careful, however, to show how they might become violations of the law, saying:

"If, however, such exhibitions as a matter of fact tended to arouse race prejudice or instigate any considerable number of persons to deeds of violence, they would, of course, become public nuisances as endangering the comfort, repose and safety of the community and would be violations of section one thousand five hundred and thirty of the penal law.

"I have not overlooked the public policy of this State as declared in section one thousand seven hundred and ten of the penal law, prohibiting the holding of prize fights within this State, nor those decisions in several other States in which it is held that the giving of a prize fight could be enjoined on the ground that it is a public nuisance. But in my opinion there is a difference in the effect upon spectators of an actual prize fight and of the mere visual representation of such a contest."

This latter point is the all-important one. A prize fight itself is an act of violence, almost always involves physical wounds or injuries and not infrequently results in death—there was a death over in Philadelphia only last Saturday night caused by a boxer's blow on his opponent's jaw; but the mere picture of such a fight cannot inflict physical injury, nor is it likely to corrupt the morals of anybody; indeed, where the picture is a "moving" one, the entertainment provided by it is in large part afforded by the fact of the wonderful scientific achievement presented by it; and there are people in plenty who will pay money to witness an exhibition of prize fight moving pictures but who could not be hired to go to a real "live" prize fight.

In view of this opinion by the attorney-general, it would be interesting to learn how he would rule in the matter of an exhibition of moving pictures depicting the perpetration of a crime of violence—such, for instance, as the attack on Mayor Gaynor with the intention of murdering him. Both prize fighting and an assault with a pistol are violations of law punishable under the code. But it is easy to understand how exhibiting pictures of the former may be perfectly legitimate while exhibiting a picture of a murderous assault might offend "public decency" or constitute an "immoral exhibition." There is certainly a difference. And the courts would no doubt sustain the legality of the recent police order in this city forbidding the showing of pictures of the Gaynor assault.

FIGHT SLIDES UNPOPULAR.

Turned Down by Audience in Coffeyville, Kas., Which Yelled "Fake."

Makers of slide views of the Johnson-Jeffries contest have not been meeting with unbounded success in their venture. In a number of instances the audiences have expressed their dislike for this class of fight pictures in terms that could not be mistaken.

Out in Coffeyville, Kas., an indepnedent theatre called The Pastime put fight slides on during the evening of Aug. 17. What happened is told by the following story published in The Earth, of that city:

WOULDN'T STAND FOR IT.

Crowd at Princess Airdome Rebelled and Ask foi Refund of Money.

Considerable excitement prevailed at the Princess Airdome, opposite the City Hall, last night and the police were called upon to take part in assisting the crowd which had assembled there in securing their money back because of an alleged fake picture production.

A reproduction of the Johnston-Jeffries fight had been heavily advertised to be shown in motion pictures last night. The house was well filled at two-bits a head. The crowd waited in anxious expectancy for the curtain to go up when they would see what they had long wished for, a reproduction of the heavyweight championship contest between Jeffries and Johnson at Reno, July 4.

The curtain went up, but instead of what was expected it is claimed that the pictures had been taken from a specially prepared scene in which the arena was represented by about a ten foot ring, drawn with a piece of chalk, and the crowd represented by about thirty men and small boys around the ring waving their hats in the air at the command of a prompter. The participants of the fight are said to have been represented by a colored man and a white man, neitber one comparing in appearance to the least degree with the men the pictures were supposed to portray.

A yell of "fake" immediately went up from the audience and a rush made for the door. A demand for their money back was registered at the gate by a large number. The demand increased but there was apparently nothing doing along the line of giving anything back. The anger of the disappointed crowd increased. The police were called and finally things began to look so warm for the gay deceivers that it was decided best to return the money to all who demanded, which number comprised practically everyone who had paid.

UP-TO-DATE USE FOR PICTURES.

Rev. R. B. Dunlap, an evangelist, of Atlanta, Ga., is introducing motion pictures and illustrated songs, of the catchy popular variety as a drawing card for a series of revival meetings. The motion pictures are not on religious subjects, but are just like the best that may be seen in the refined motion picture theatres, nor are the songs hymns. Some of them are love songs. Mr. Dunlap wants to reach the young people, and doesn't believe there is anything wrong in attracting them to church by pleasant, harmless amusements.

"THE SEPOY'S WIFE"

A Vitagraph Life Portrayal

WHAT strikes us in this picture is not the fact that the heroine is a Sepoy's wife, it is the woman herself and the heroic chances she takes in showing her gratitude in return for the services rendered by a young English doctor in saving her child from the fatal effects of the dreadful Indian fever.

The story is historical and human, two strong points in its favor. The Sepoy end of it gives an idea of what they were like and some of the difficulties the English government had in handling their adopted aliens in India. They were fanatics, their treachery and rebellious natures kept the English soldiers in a constant state of uncertaiity as to what would be the next outbreak.

The woman's husband is a fiend incarnate when Englishmen are concerned and he doesn't fail to show his hatred when the army physician calls to attend the child. He views the doctor with suspicious jealousy and is bent on venting it when he gets the chance. He starts a rebellion against the English and induces the Sepoys to desert from the army and declare their independence. At their head he leads the rebels direct to the home of the army surgeon.

The Sepoy's wife has overheard the plans of the deserters and hastens to warn the doctor's family. She is fleet of foot and she glides through the brush and grasses like a serpent. There's a gleam of fire in her eyes that shows that the cunning of her race is infused by a hallowed desire to save her friends and outwit the treachery and baseness of her husband. She succeeds, but none too soon. Disappointed in his purpose the villainous Sepoy and his allies burn the doctor's house to the ground and wildly dash onward in their madness.

The Sepoy's wife leads the doctor's family to a place of security, but not without many narrow escapes from the enemy and here is where we get some real thrilling situations and some strong acting. While the Sepoys pass closely by the hiding place of the fugitives we feel like helping things along and experience a sense of relief when the suspense is over.

Now the tawny insurgents commence to do things and so do the English soldiers of the garrison, fighting back the attack of the marauders. Shot, smoke and shell fill the air and the action that makes you know there is something going on is getting in some good strokes of real dramatic value. The little wife of the Sepoy adds to the action and interest by notifying the British Highlanders, who swing through the foot hills and beaten paths to the tune of "The Campbells Are Coming." Then with a flank movement, fall upon the rear of the Sepoys with sword and musketry until every mother's son of them is dead or wishes he were.

The rebellion is put down—the doctor and his family saved and the Sepoy's wife triumphant in her devotion to her friends.

The variety of interest in this film is very broad—the central thought is emphasized by climax and concentration, the change from scenes of home to the field of battle, the contrasting characteristics of the Sepoys, English, soldiers and the coloring given by the "Kiltie" keep things moving fast enough to reach any but dead audiences.

SCENES FROM VITAGRAPH SUBJECT "THE SEPOY'S WIFE."

NEW THEATRE FOR PARK SQUARE

American Music Hall to Become Once More "The Orpheum"

William Morris, Inc., which for the past two years has held the lease of the American Music Hall, of Boston, Mass., operating there high class vaudeville, has transferred the lease to the Motion Picture Co., of Massachusetts, which will operate popular vaudeville beginning Aug. 29. William Morris, Inc., still retains large interests in the American Music Hall, for most of the men in the new company are also directors in the William Morris, Inc.

In a way it is a family arrangement, brought about by the fact that William Morris, Inc., presents only high class vaudeville, while the new company confines itself to popular vaudeville, operating palatial houses of this kind in several of the largest cities of the country. The name of the theater will be changed back to "The Orpheum," by which name it was known up to a year ago, while the name "American Music Hall" is retained exclusively by William Morris, Inc., for a new theater which is to be built here at once.

In fact the controlling feature of the transfer is that William Morris, Inc., has just closed a deal of the greatest importance for a new first-class theater, to be built on the point of the Park Square Trust Company property. This is the strategical point of the big Park square estate, the development of which will mean so much to the retail business interests of Boston. The land alone cost $700,000, while the theater is to cost $350,000, It will seat 2,600 people.

A big feature will be a summer theater on the roof, which will have 1,700 seats. The architects have been instructed to spare no expense in making this theater, the newest Boston playhouse, the very finest place of amusement in the country. The negotiations for William Morris Inc., were carried on here by M. Douglass Flattery. The old Orpheum Theater will be under the personal direction of William J. Gane, general manager of the Moving Picture Company of America, and the resident manager will be James R. Cowan.—(Boston Journal.)

BUSINESS GOOD AT HARTFORD.

The Happy Hour theatre, Hartford, Conn., is one of the picture theatres in that city, that has been most prosperous during the summer. Straight pictures and illustrated songs make up the bill of that popular resort and every afternoon and night the theatre is crowded.

Manager Harrison Harries, who was a visitor to the offices of The Film Index, last Saturday, says: "Its straight pictures for me and my patrons. They come to see good pictures and I provide them with the best the licensed companies can give. I think that's enough said."

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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INTRODUCTION.

DO you realize that you are conducting one of the most beneficial and educational institutions of the country. Every motion picture theatre, properly conducted, is as I might say, a recreation and resting place for the over-worked brain and from an educational and amusement point of view, it has no parallel because you teach without language through the eye to the brain by means of motion and acting making everybody, foreigner or native, understand alike. Therefore, you must do your part to make this transmission of intelligence without words as clear, easy and restful as possible by making your picture stand out bold, steady and clear on your screen.

Electricity.

That magnificent and most wonderful force or power, which almost runs the world, has in no little measure contributed to the phenomenal success of the motion picture industry. In justice to yourself, to your business and to your patrons, you must become more familiar with the functions and the general application of electricity in your theatre so that you may economize and improve the results to the greatest possible extent.

There is no substitute, at the present moment ing ast, for the electric current as a means for advertising your place of business, illuminate your theatre and for projecting brilliant pictures.

The economical application and most practical selection of the many different kinds of current and appliances for motion picture theatres, is not so thoroughly and generally understood by the average electrician as one would believe. Experience in all branches of the electrical business including designing and manufacturing electrical apparatus, electric wiring, installation of electrical machines, ventilating systems and fittings of all kinds, generating and distributing electric current, and last but not least, thorough knowledge of the requirements of motion picture theatres in particular, must be the accomplishments of your electrical advisor.

The Editor of The Film Index, has retained my services to give you a series of "Electrical Talks" through the columns of The Film Index. Before going any further I want to openly thank him for the confidence he has placed in my ability, and also to express to you the fact that I feel highly honored in doing this work and any good which I can do by these "Electrical Talks" will benefit exhibitors by the thousands and patrons of theatres by the millions.

The most difficult part of my problem will be to make everything clear and plain to you, but I am sure that if you will carefully read each line you will understand; read it again and again so that you will remember it.

Before discussing the Electrical Equipment in detail, we will first become familiar with the meaning of electrical terms and names.

"ELECTRICAL TALK." No. 1.

Voltage.

Voltage is the word which signifies the pressure of the electric current on or in an electric circuit.

Voltage is also represented by any of the following words which practically mean the same thing: Potential, Electro-Motive-Force, Electric Pressure. These are the most common.

As already stated, voltage represents the pressure of an electric system or service just the same as pounds per square inch represents the pressure in a water, steam or compressed air pipe.

To give you a practical illustration by which you may judge voltage, I may say that an ordinary electric battery such as used for telegraph and fire alarm systems, gives a pressure of just about one volt. Now if we take 110 such batteries and connect them in series one after the other, we will have between the first and the last wire a potential or voltage of 110 volts.

You will understand that electric batteries which produce electric current by means of chemical action are not practical for heavy or continuous work, therefore electric dynamos or generators, which produce almost any desired voltage and current by the use of mechanical power to drive such generators are necessary and are universally used for the supply of current on a large scale.

Voltage is measured by a volt meter, which may be attached to the two wires to be tested. Another method of testing voltage roughly, is to connect two incandescent lamps of the same candle power, each one of 110 volts, in series. If both lamps burn bright, that is, giving the normal candle power, you know that the circuit delivers about 220 volts. If the lamps burn very dim giving only one quarter of the normal candle power, the circuit delivers about 110 volts. This method of testing with lamps is not recommended as being accurate or final, but may be used by the traveling exhibitor in determining for himself before he connects his machine circuit, whether the 110 or 220 volt rheostat should be used.

Suppose you have a water pipe one mile long and at the end of it there is a faucet and just ahead of the faucet a water pressure gauge is connected to the pipe, and the gauge indicates 110 lbs. Now open the faucet and you will see that the pressure gauge needle will fall back, depending upon how wide you open the faucet and the size of the pipe. If the pipe is very small, the friction which the water creates in flowing against the wall of the pipe will cause the pressure at the end to drop very low.

Just so is the voltage of a circuit affected. If you have two small wires running a distance of a mile and at the end of the wires we connect an arc lamp, a quantity of incandescent lamps, or a motor, the voltage, when the arc lamp is not burning, is 110; when it is switched on the voltage may drop very low if the wires are not large enough, due to the friction or resistance offered by the wire to the flow of current; and it is evident that the arc lamp, the incandescent lamps, or the motor at the end of your wires will not operate properly. I believe that the foregoing explanation will give you a good idea of the word or term voltage.

Ampere.

Ampere is the word which signifies the quantity or volume of electricity flowing through an electric circuit, arc lamp, incandescent lamp, motor or other machine, connected to the circuit.

The measurement called "gallon" in the water system, or cubic foot for gas, designates quantity or volume. So does the ampere in the electric system.

Remember, at the end of the water pipe referred to under the heading VOLTAGE we had a pressure of 110 lbs. on the gauge when no water was flowing and also at the end of the electric circuit we had 110 volts when the wires were not connected to the arc lamp, or other load. The reason why the water gauge showed full 110 lbs. or the volt meter 110 volts, at the end of the pipe line or the electric circuit was, that the faucet was closed or the electric wires were not connected to a load. There were no gallons of water flowing through the pipe and there were no amperes flowing through the electric wires, consequently no work was done and there simply remained the pressure at the end of the pipe or at the end of the wires ready to do work.

As the diameter of the pipe has to be larger in order to carry more gallons of water, so does the electric wire have to be larger in order to carry more amperes. Otherwise the friction in the pipe or the resistance in the wire will use up the pressure or voltage before we get to the faucet or to the arc lamp, making the flow of gallons very low or the flow of amperes much less than it ought to be. From the above, you can make up your mind that the size of the wire required for an electric circuit depends entirely upon the number of amperes required for the electric installation.

To give you an idea of the general amount or volume of an ampere I might tell you that one-sixteen candle power lamp on 110 volts requires about one-half ampere; one regular enclosed arc lamp, such as usually furnished by the electric lighting companies requires about five amperes on 110 volts; one direct current arc lamp for motion picture machine requires about thirty amperes.

Our next talk will begin with a discussion of the words "OHM," "RESISTANCE" and the "WATT."

NEW MANAGER FOR MANHATTAN THEATRE.

Mr. William Walsh, formerly manager of the Circle theatre, Fifty-ninth street, New York city, has been transferred by Proprietor W. J. Gane, to the Manhattan motion picture theatre at the southwest corner of Broadway and Thirty-first street.

Mr. Walsh is one of the pioneers in the motion picture game, having been in the business since it was first started. During that time, he has always been interested in the business and has shown a keen interest in choosing the latest pictures. His long experience as a manager renders him competent of being one of the best judges in film line.

The transfer of Mr. Walsh to the Manhattan theatre assures the patrons of receiving the best kind of treatment.

At the Circle theatre Mr. James Simpson has been made the manager.

"FROM THE ARCTICS TO THE TROPICS."

The above line is the title of an interesting Edison Scenic picture taken in the Andes Mountains, South America. The picture was taken from a handcar running down a hundred mile grade of a South American railroad from the snow capped peaks 16,000 feet above sea level to mid-summer and the torrid heat of the plains below. It is an interesting subject, giving as it does a first motion view of a remote region.

BACK FROM A LONG CHASE

Sales Manager Coles of Nicholas Power Co. Completes 10,000 Mile Trip

Mr. Howard B. Coles, Sales Manager of the Nicholas Power Co. of New York, returned last week from a 10,000 mile business trip around the country. He left New York May 8 last, and during the three months and more that the trip consumed has visited exchanges and exhibitors in the middle states, the western, the southern, and the extreme northern parts of this country.

The primary object of the tour was to introduce the perfected Power's No. 6 Cameragraph. But wherever Mr. Coles went he discovered that it was already well known. Exhibitors throughout the country took a great deal of interest in its new and original features, and those who had been able to watch it in operation for several months, gave this new machine their unqualified approval.

The busy little sales manager is modest about the results of his journeys, but it was learned

HOWARD B. COLES.

from a member of the Nicholas Power Co., that orders for the new machine had so increased of late that it was only with great difficulty and by overtime work that they were able to fill them.

On his jaunt Mr. Coles, of course, met many well known men in the trade, observed many things of interest, and had many odd experiences. He tells us in the following interesting manner of his trip.

"Starting out from New York on the 8th of May I touched a few of the high spots between here and Chicago and had several pleasant automobile rides, luncheons and dinners with the film exchange men in the various cities I stopped at. Business seemed to be prospering with all.

"In Chicago I spent 10 days getting acquainted with members of the trade whom I had not previously met in New York. Next to New York, Chicago of course is the most important moving picture headquarters in this country and in spite of the length of time I spent there I left feeling that there were still many whom I should liked to have seen and become personally acquainted with.

"I found St. Louis going crazy over open air shows. Up to the time I left, which was early in June, the City License Bureau had received 112 applications for licenses for "Airdomes." This demand had practically wiped out every stock of machines in that city. There was a stiff fight going on between the independents and the licensed exchanges but the licensees were holding their own in good shape.

"If any one in the moving picture trade visits New Orleans and does not say that Jean Pearce, of the Imported Film & Supply Co. is not one of the most genial fellows he has ever met, there is something wrong with him. Two baseball games, a prize fight and a fishing trip on Lake Ponchartrain were only a few of the pastimes indulged in and Mr. Pearce insisted upon acting as host for dinner on various occasions at some of the quaint old French restaurants which have helped to make New Orleans famous.

"In Texas, with the exception of Dallas and Houston, the towns are pretty small and the exhibitors are making only a fair living but with good crops this summer business there should be excellent during the coming season.

"Mr. Vance Fulkerson and Mr. Will Winch who have the three licensed theatres in El Paso made my visit there a very pleasant one and properly introduced me on the border so that after crossing into Mexico I was able to come back through quarantine and the customs without any trouble. My only disappointment in El Paso was that I reached there the only Sunday in the year when they did not have a bull fight in Juarez, which is across the border. On account of its being election day in Mexico the bull fight had to be called off by order of the Government.

"I found Mr. W. H. Clune of Los Angeles very enthusiastic about the fight at Reno and anxious to have me go up there with him. Mr. Clune has two moving picture theatres which are models of their kind and do a capacity business every night. Mr. Tally of the Tally Film Exchange had just completed a beautiful theatre and reports a most excellent exchange business.

"The most striking feature of the moving picture business in San Francisco is the high wage scale paid to the operators. The minimum wage is $30. and the maximum $35. per week. The results is that the operators in that city are high class mechanics and electricians who put on expert shows and keep their machines in the best of condition. Many of the Eastern cities could profit by the example of San Francisco in this respect. The exhibitors cannot attach too much importance to the operating room, their machines and the men who operate same. This, aside from the films, is the heart and soul of the business and often is the one place of the business which is most neglected.

"In Portland and Seattle the Amalgamated Film Exchange has the situation well in hand and their Seattle office does quite an export business with Canada in the line of machines and supplies.

"Mr. Geo. Grombacher, of the Spokane Film Exchange is doing a splendid business. Mr. Grombacher is a brother-in-law of Frank Bailey of the Montana Film Exchange, Butte, Mont. In addition to their exchange business they own the four moving picture theatres in that city. The miners are very fond of that form of entertainment and as the work in the copper mines is done in three shifts of 8 hours each, there are men on the streets at all hours of the day and night looking for entertainment, so they keep the theatres well patronized from early morning until late at night.

"After leaving Butte I interrupted my trip for five days and went through Yellowstone Park, which is one of the wonders of this country. If the geysers, wild animals and scenery there could be properly reproduced in moving pictures it should make a great hit all over the country. Very few Americans appreciate the wonders of our National Park. It seems to me that if it were in the hands of private individuals instead of the government, it would have been advertised in some such manner long before this.

"In Ogden, W. W. Hodkinson, of the Progressive Motion Picture Co. and in Salt Lake City, Mr. Max Florence, of the Florence Film Exchange, are dividing their time between their film exchanges and the chain of theatres which they operate in their respective cities. The most notable feature in connection with the theatres operated by these capable managers and one which other exhibitors and exchanges would do well to consider carefully, is that they change

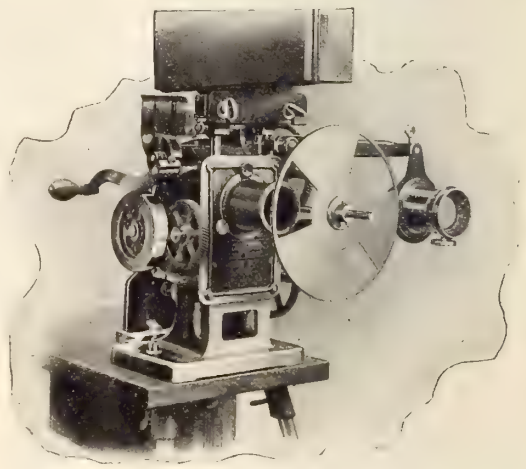


Illustration shows mechanism of Powers' Cameragraph No. 6, with outside shutter.

their pictures but once a week and still do a most profitable business. Changing pictures once a day is quite generally discouraged throughout the west. In some places changes are made twice a week, but the average is three times a week. By following this policy the subjects released by the manufacturers are not rapidly exhausted, the exhibitors are never in danger of having to repeat and the public does not so soon tire of this form of amusement.

"In Denver, Kansas City, Omaha, Des Moines and Minneapolis business was a little bit quiet, due to the extreme heat they have experienced during the most of July and the first of August, but many new theatres are in the course of erection and prospects for business this fall are very good.

"It is interesting for an Easterner to observe the advanced ideas prevailing among the exhibitors in the West. The average theatre is much better than those in Eastern cities. They give more attention to the comfort of their patrons and the theatres as a rule are better ventilated and higher wages are paid, thus insuring better help.

"One very fine effect I noticed in the Princess Theatre, Vancouver, B. C., which I had

(Continued on page 30.)

CHICAGO LETTER

By James S. McQuade

IT has long been recognized by everyone in the licensed ranks, who has the lasting welfare of the moving picture industry at heart, and who believes in and strives for its development along lines that will involve the least friction and bring the greatest good to the majority of those interested, that it is unwise for an exchange to engage in the exhibiting department of the business. Indeed the word, "hazardous," might better be employed than "unwise," as it is certain, from the disposition of men in their affairs, that an exchange man who is interested in a theatre, or a number of theatres, will naturally—no matter how honest he may be in his intentions—safeguard and favor it, or them, at the expense of competing houses. Even if it were possible for an exchange man to follow strict indiscrimination, as between his own houses and those of competitors, it would still remain certain that those competitors would be loath to give him credit for it, and that friction and dissatisfaction would result.

While in the licensed business there is no rule that prohibits an exchange from engaging in the exhibiting department, yet it is well understood that there has been an unwritten regulation which recommends that the exchange man confine himself strictly to his end of the picture business and the exhibitor to his field. When the General Film Company was formed, it came out clearly for this policy, as the articles of incorporation prohibit the company from engaging in the exhibition of moving pictures or from owning or operating theatres.

It can be readily seen how an exchange, interested heavily in theatre property and controlling the rental of film in a territory, could work havoc with the future prospects of the licensed business in that territory. Should the controlling men be of the get-rich-quick brand, that havoc would be wrought all the more quickly. With no eye and no care for the future growth of the picture business, such men could establish a tyrannous rule over competing exhibitors and either ruin them or drive them over to the "independents." And, if it were not for the watchful eye and the strong guiding hand of the M. P. P. Co., the licensed exhibitor might have suffered from such abuses. Where he has suffered, temporarily, that company has stepped in and restored order and reinstated him in his rights.

The advent of the General Film Co., is another long step forward in the improvement of conditions, and the licensed exhibitor can look forward, with increased hope, to a richer and more certain harvest than he has ever yet reaped.

The St. Louis Situation.

A. D. Flintom, of the Yale Film Exchange, of St. Louis, was in the city Wednesday, August 17, and returned the same evening to the Missouri metropolis.

Desirous of getting for Film Index readers a clear account of the present conditions of the picture business in that city, I imposed on Mr. Flintom's good nature by monopolizing his time for several minutes in a cozy corner of the Palmer House, to which he had invited me "to see a man."

In the first place, I learned that the Yale Film Exchange is located on the fifth floor of the Navarre building, at 604 Chestnut street, where nine rooms are occupied by the office force and supplies. I also learned that the Yale Film Exchange is a corporation and that Mr. Flintom directs its policy and conducts its business. Mr. Flintom formerly controlled the Yale Film Exchange of Kansas City, which he sold to the General Film Co., a short time ago.

On the cancellation of the licenses of the O. T. Crawford and Western Film Exchanges of St. Louis, Mr. Flintom made application for a license in that city, at the urgent request of licensed exhibitors in St. Louis and adjacent territory. On July 20, he was notified by the M. P. P. Co. that the license had been granted, and, on July 25, the offices were opened in the heart of the picture theatre district.

Mr. Flintom told me that exhibitors in St. Louis and tributary territory were overjoyed at his taking hold of the St. Louis business, as neither of the former exchanges had bought sufficient of the licensed output to give patrons a satisfactory service. Besides, it had developed that the ex-

MR. A. D. FLINTOM.

changes referred to had become interested in a number of theatres and tent shows, and it was reported widely that these houses and out-of-door shows were being favored at the expense of competing houses.

When the Yale Exchange opened, Mr. Flintom found that the Crawford and Western Film Exchanges had been serving 182 customers in St. Louis and outside. At the end of the third week, the Yale had 150 of these patrons on its books, or five-sixths of the entire business. The one-sixth remaining still take service from the former exchanges, due, it is said, to the interest held by Mr. Crawford in various houses.

At the present time the Yale is doing a weekly rental of between $5,000 and $6,000 as against $7,500 weekly, formerly done.

Mr. Flintom assured me that, practically, every exhibitor in St. Louis is convinced of the superiority of the licensed product, and that all are anxious to get it. He also stated, confidently that in a short time he will be furnishing service to every licensed house in St. Louis, with the exception of those under the direct control of the former exchanges, or who are under binding obligations to them.

Again referring to the jubilance of licensed exhibitors over the change, Mr. Flintom said that they are especially gratified that they are now served by an exchange that is not interested in the exhibiting field, and where the conflict between similar pictures will be avoided. The latter benefit will contribute to the increased profits of competing houses in the same neighborhood, which formerly suffered through conflicting service. Besides, the buying of many prints of the same subject, in addition to the entire output of licensed manufacturers, will ensure the best possible service to every exhibitor, according to his needs.

Mr. Flintom stated that the Yale, at the present time, is buying two prints for every one formerly purchased by his predecessors and that the buying volume will be increased still further, as occasion demands it.

Mr. Flintom speaks highly of the type of picture theatres in St. Louis. He stated that 162 houses are at present in operation and that the majority are high class and beautiful structures some of them costing $50,000. The patrons of the better class theatres, in the residence districts, number among them the best people in the city and they keep as well posted on picture entertainment as they do on other amusements.

Among the many able business men attracted by the moving picture industry, A. D. Flintom stands high. He has had 14 years experience in banking and is now the largest stockholder in one of the new and most successful banks of Kansas City. He has control of the finest business corner in that city, at 12th street and Grand Ave., holding a nine-year lease. He is president of the Kansas City Leasehold & Improvement Co., and holds a similar office with the 12th Street Leasehold & Improvement Co., of Kansas City, which holds a number of valuable 99 year leaseholds on desirable business property. He is also director of the Harris Investment Co. of Kansas City, which is largely interested in Texas lands, besides being a prominent stockholder of several banking institutions. Finally, Mr. Flintom, although leaving the item until the close of our brief chat, prides himself on being a member of the Sigma Chi fraternity, of Kansas University chapter.

With such business experience and prominence, added to the sound conservatism which a liberal education and higher associations bring, Mr. Flintom is a much valued member of the licensed ranks, and he is destined to raise the licensed business in St. Louis to a high standard, both of efficiency and success.

The Jeffries-Johnson Pictures.

The Court's decision on the matter of the Jeffries-Johnson pictures is still withheld, and it is not expected that it will be given out for a week or 10 days from this writing (August 23).

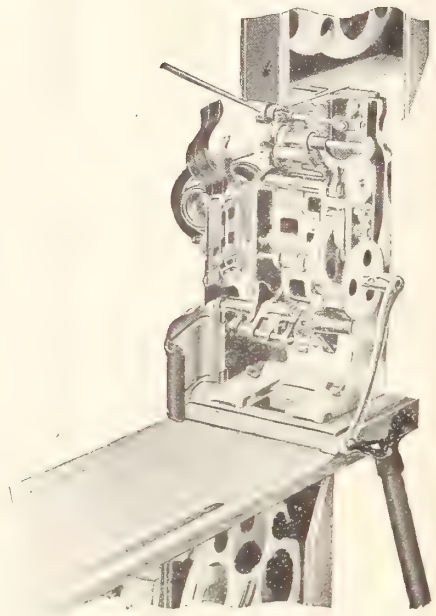
But many Chicago people are seeing exhibitions of the pictures notwithstanding. This has been accomplished by giving presentations in Hughes theatre, on West Madison street and Harlem avenue, just outside the city limits, and in Forest Park, a summer resort, also outside the municipal bounds. The pictures have been running nearly a week in the Hughes theatre to capacity business, and no disturbance, nor even a semblance of it, has occurred. The first exhibition was given in Forest Park, Saturday evening, August 20, and the same good order and interest have ruled there.

Advertisements in all the Chicago dailies, except the Hearst papers, have been run regularly, announcing the showing of the pictures at the

(Continued on page 26.)

THE EDISON KINETOSCOPE

TRADE MARK ON ALL PARTS



TRADE MARK WATCH FOR IT

Embodies all the essential points of construction, maintaining

Durability—able to stand the wear and tear, minimum repairs

Interchangeability of parts, making repairs simple.

Steady, flickerless pictures projected from an

Original and up-to-date mechanism of

New and attractive design.

These features establish a superior machine. In order to make your show a success, you must have a projector giving a maximum in every respect. Install a model "B" and thereby obtain the best.

EDISON MANUFACTURING CO.

73 Lakeside Ave., Orange, N. J. 90 Wabash Ave., Chicago, Ill.

JOBBERS OF EDISON PROJECTING KINETOSCOPES

P. L. WATERS, 41 East 21st Street, New York City
GENERAL FILM CO., 564 Washington Street, Boston, Mass.
GENERAL FILM CO., 4th & Green Streets, Philadelphia, Pa.
LAKE SHORE FILM & SUPPLY CO., 314 Superior Ave. N. E., Cleveland, O.
KLEINE OPTICAL CO., 52 State Street, Chicago, Ill.
YALE FILM EXCHANGE CO., 622 Main Street, Kansas City, Mo.
GEO. BRECK, 70 Turk Street, San Francisco, Cal.

KALEM FILMS

MAMA'S BIRTHDAY PRESENT

Issued Wednesday, Sept. 7th. Length, 935 feet

A GENUINE COMEDY

Mama has a birthday, also some company. The cook quits and general trouble comes by the wagon load, winding up with an indication of burglars in the house, but it all worked out right in the end.

IT IS TO LAUGH

THE COW PUNCHER'S SWEETHEART

Issued Friday, Sept. 9th. Length, 972 feet

WESTERN DRAMA

A thrilling western story with real Indians and cowboys. Dare Devil riding and brilliant action throughout.

COMING

Friday, Sept. 23d

CONSPIRACY OF PONTIAC

This powerful Indian historical production is an actual headliner. Ask for it.

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

"UNCONSCIOUS HEROISM"

A Gripping Pathe Drama

PATHE'S coming release, "Unconscious Heroism," belongs to that class of subjects that appeal to one's sympathies. It is supposed to picture an incident of the Franco-Prussian war when Paris was closely invested by the German army. Food of every description was pitifully scarce, more especially milk, for not only was the city cut off from the source of supply, but even the source had been ruthlessly eaten by the invading army.

In the incident pictured we are introduced to the family of a Parisian who has been called to the defense of the city. At home is his wife and babe, the latter slowly starving for the want of proper nourishment. The situation—the helpless child, agonized parents and the merciless demands of war—arouses conflicting emotions as one contemplates what seems to be a hopeless case. There seems to be no chance of relief. The city is closely invested; to venture outside the barricades is almost certain death; even then, what chance is there to get milk?

Yet there is one who dares: the young son of the family, a sturdy boy of possibly fourteen years; too young to do military duty, yet aroused by the stirring scenes and the danger all about him. He offers to make the attempt, but it is not without reluctance that the mother consents. Finally, the hero of this forlorn hope is seen making his way through the lines to a place where he hopes to find milk. Danger and death in many forms surround and threaten him. One follows his progress with breathless expectancy.

Eventually he reaches his goal and is about to obtain milk when he is arrested and haled before the commandant and charged with being a spy, whose punishment is death without trial or delay.

At this point it happens that the gruff German officer receives a letter from home telling him about his own children and his heart is warmed with the thoughts of them, so that, when the case of the little hero, condemned as a spy comes to his notice, and he learns the boy's story, he hesitates between strict duty and humanity and then, as the splendid heroism of the boy dawns upon him, the old general proclaims the bravery of his act to the assembled staff, and commands that the boy be saluted as the greatest hero of them all. He then orders that milk be supplied to him and that he be conducted safely through the lines, which order is obeyed.

Then comes the heartbreaking scene of the entire story; just as the boy is nearing the barricade he is fired upon by his friends, the defenders of the city, among whom is his father; and it is the father, not knowing who it is that is trying to approach the lines, who fires the shot that brings the boy to earth. Possessed with the thought that he must get the milk to the baby, the wounded boy manages to crawl closer until some of the defenders rush out and bring him in when his identity is established and it is found that his wound is not serious.

There is a bit of dramatic portrayal at this point that is very effective, but it is a happy relief when one knows that the baby's life has been saved, and that the little hero will not die from his wound. Altogether, this picture may be considered as one of the most satisfying and effective dramas issued recently by Pathe.

SCENES FROM PATHE DRAMATIC SUBJECT, "UNCONSCIOUS HEROISM."

PICTURES BOOM IN TURKEY

Consul George Horton Claims Turks Like Pictures —Good Chance for Americans

Many have been the radical changes that have taken place in Turkey since the old Sultan was kicked off the throne, a couple of years ago, and now it can be said that the Ottoman Empire is becoming more like other civilized nations. Business of all kinds is beginning to boom and foreigners are finding it profitable to invest money in all sorts of business enterprises, with the assurance that the Turkish government will protect them.

Prior to the abdication of Abdul Hamid, the former Sultan, amusements were seldom allowed, as the Sultan was afraid his subjects would laugh so heartily they would think more of their own welfare than to the protection of his sacred body; again, the old Sultan didn't want his subjects to know what was going on in the world outside of Turkey.

Motion pictures were surely a detriment to the subjects of the man with many wives, and he, himself, was nearly scared to death when a motion picture exhibition was shown in his palace for his own benefit.

Within the past two years things have changed and the new Sultan, a man more modern, believes in having a good time and wants his subjects to have the same. Now, as Turkey is on a wave of prosperity, one of the sprays of that wave is the introduction of motion pictures to the public. To show how business is in the city of Saloniki, Consul George Horton furnishes the following information concerning the class of motion pictures now popular in European Turkey:

"There are four motion-picture shows in operation in Saloniki, and another is soon to be opened. About 3,500 people attend these shows nightly, paying an average admission fee of 2 piasters (8.8 cents). The films are obtained in Italy and France, and are mostly rented from the concerns that furnish them.

"The most popular films are those that tell a story in a series of scenes, either sentimental or humorous. Timely pictures of events that have attracted public attention also draw big crowds, as, for example, King Edward's funeral. At one time some American films were in use here, representing hunting scenes, battleships, etc., but these have entirely disappeared.

"Cinematograph shows are popular in the other big towns of this district, and it may be said that the business is booming. There are no regular theaters in any of these towns and motion picture shows have the amusement field practically to themselves. There is no reason why Americans should not get their share of this business if they would take the trouble to look after it."

KLEEMAN TO BUILD NEW THEATRE.

Otto Kleeman, a well known architect, of Portland, Ore., has just completed plans for the erection of a one-story concrete building, at 30 North Grand street, which will be used for an up-to-date motion picture theatre. The building, which will be 25x85 feet, has already been leased by a well known manager for a term of ten years.

The feature of placing a motion picture theatre on North Grand street, will have a tendency to draw the most fashionable business in the city.

A POEM IN PICTURES

An Exquisite Colored Series

By James S. McQuade

"POEMS IN PICTURES"—The very title appeals to both sentiment and imagination—is the euphonious alliteration employed to give a name to an exquisitely artistic film, soon to be released by George Kleine and bearing the Gaumont trademark.

I know that the title appealed to me in an impressive way and, furthermore that it led me to expect a great deal from the film. In this, I am glad to say, I was not disappointed, as the production of each of the five picture poems on the reel has been made with fine artistic judgment and a true poetic conception of the requirements, both of environment and of the characters.

I am convinced that the Gaumont producer of these pictures was fully aware of the fact that the moving picture has the power to express far more vividly the sentiment of poetry and to excite far more delightfully the pleasures of the intellect than has the masterpiece of a great painter. The latter has only pose and colors to take the place of "musical and moving words," whereas the moving picture has graceful, fascinating, life-action. The play of a smile on mouth and cheek and eye and its gradual effacement by the outward signs of some other emotion is clearly seen in the picture, while it is impossible in the work of the most famous painter. And the delicate coloring of the scenes in these pictures under examination succeeds in heightening the pleasure derived from viewing them.

The five picture poems of the series have, in order, "Love," "Bereavement," "Friendship," "Meeting and Parting" and "War" as the subjects. Three of these are pastoral, namely; the first, third and fourth. "Love" is in the form of an eclogue; "Friendship" is purely pastoral, while "Meeting and Parting" forms an idyll.

The reader will understand, of course, that a pastoral poem treats of scenes and incidents in rural, or country life, as apart from community, or city life, and that the characters in the earliest forms of this composition, were shepherds, due to the fact that the primitive occupation of the dwellers in the country was that of tending to flocks and herds of sheep and cattle. He will understand, too, that an eclogue is a choice, picked selection from pastoral poems and that an idyll is a short, highly wrought, descriptive pastoral poem, in which the episodes, or circumstances, are of rural simplicity and coloring. And so, with these few words of introduction, let us view the pictures.

The first, "Love," reveals a scene in which we have a glimpse of the portico of an ancient building in which a pretty maiden stands, in listening and expectant attitude, as she awaits her lover. The entrance is embowered amid a luxuriance of climbing vines and plants and, as her ear catches the sound of footfalls, she coyly hides herself in the vines until her lover passes. Then a merry laugh falls on his ear and, as he turns to look, he espies the fleeing figure of his sweetheart. In hot pursuit he fast gains on her and, as the scene changes, we find them on the parapet above, he with sacred tenderness in his approach and she in trustful maidenhood awaiting him. Then they seat themselves and he brings forth the pipe of Pan (for he is a shepherd) and, resting on his elbows, he pours forth his love in mellow notes. As he proceeds, he grows emboldened. He lays down the pipe and raises his face to hers. She inclines downwards to meet his caress, and he gently touches her ear with his lips, at the same time whispering into it tender words that are too sacred for even the winds to hear. How refreshingly pure and ideal it all is, and how fitting for a poem that is intended to portray the innocent loves of ardent and loyal youth and pure, trusting maidenhood!

The second picture, "Bereavement," is in great contrast with the first. It is an elegy on the death of a beloved husband and father. Mother and child are discovered standing beneath a great tree, besides a slab of marble which marks the resting place of their dead. The spot has been skillfully selected by the producer, for there is a bleakness about it that suggests bereavement. Soon they leave the scene and we again catch sight of them as they are led by another figure, Hope, to an angle in the massive stone wall that surrounds the graveyard. There the stranger offers the sorrowing wife an ancient lyre on which she sings the virtues of the departed, until her face glows with resignation and renewed hope. The producer has selected a higher ground, with a magnificent outlook on lake and sky for this last scene, as if to reflect the mental change that has come to the sorrowing ones.

Sweetly innocent and altogether delightful is the dainty picture of country life that next flits before us under the sub-title, "Friendship's Offering." On the steps leading up to the stately Corinthian columns of a building, hidden among the over-spreading branches of lofty trees, a little girl and her elder sister are seated. A beautiful maiden approaches, carrying in her arms a young lamb of snow-white fleece. The mother ewe follows close behind her. The lamb is presented to the little girl, who embraces it with all the warmth and affection of her young heart. The scene is an inspiring glimpse of sweet purity and affection.

GAUMONT SUBJECT "POEM IN PICTURES." "FRIENDSHIP."

An idyll on "Meeting and Parting" follows. The scenery of this picture can well be called idyllic, as it impressed me as being one of Earth's fairest spots. Sylvan shades and exotic colors, fair skies and vistas that carry one

GAUMONT SUBJECT "POEM IN PICTURES."

into the realms of dreamland, are all treasured up in this bit of film. And the lovers that appear in this home of the fairies are worthy of the setting. She, a bucolic maiden, confident in and proud of her charms, comes to the trys-

GAUMONT SUBJECT "POEM IN PICTURES."

ting place. She sits on the wall by the roadside and, ever and anon, looks wistfully down into the hollow beneath her. She evidently expects him from that quarter. In an instant she is all aflame with joy at the nearness

GAUMONT SUBJECT "POEM IN PICTURES."

of the meeting, for she has caught sight of him. After a few moments the head of a handsome youth appears above the wall beside her, then his shoulders, and he has handed her a bunch of flowers which she kisses rapturously. He is evidently stealing this interview, for he looks nervously around as if to catch the sight of prying eyes. He speaks to her. As she turns to answer, he snatches a kiss with the swiftness of a humming bird's flight, and disappears. The maiden sits for a time in ecstacy, and a dissolving view of Cupid appears for a moment in the branches of the trees overhead.

The ode to "War" is a martial scene in which, at first, the news of conflict has brought consternation and fear to the men and women assembled before the entrance to their temple. The leader among them has spoken, and has not only failed to stir the martial ardor of his companions, but he himself has given up to despair. Soon a young woman of lofty bearing appears, accompanied by men at arms. She speaks to the cast-down men before her and, finding that speech fails to move them, she calls for a lyre. She then sings an ode to war, accompanying herself on the instrument, and slowly the martial spirit of the people is revived until, with clamor of shields and brandishing of swords, they rush off to meet the foe.

All these scenes are beautifully colored and the photography is excellent. The characters, too, are cleverly enacted. The effect produced by seeing the pictures for the first time is likely to be one of regret that they cannot at once be repeated. I believe in this case, that patrons will consider it a boon should exhibitors run the reel off for the second time, say after an appropriate song has been sung to afford a short interlude. The reel is only 400 feet in length, but it has so much of beauty, art and satisfying merit that one cannot grasp its full meaning and worth at one showing.

STAR THEATRE READY

Clinton's Best House Refitted Up for Winter Business—Many Novel Improvements

Work on the Star theatre, Clinton, Mass., has so far progressed under the direction of Contractor Andrew J. Robinson that Manager J. Henry Sorel expects to open September 1, at the latest.

By extending the balcony at the rear, the loss of seating capacity, caused by the enlargement of the stage, has been more than made up, and when the house is reopened, there will be seats for over 800 people instead of something over 700, as formerly.

The balcony has been extended toward the stage sufficiently to admit several additional rows of seats and it has been accomplished without putting in posts which would interfere with the view of the stage.

The biggest change has been made in the stage, which is large enough to accommodate the productions of the biggest companies. Not only has the stage been made wider, but several rows of seats at the front of the auditorium were sacrificed to increase its depth.

The state building inspectors have been frequently in Clinton examining the work being done and the building as it will be when reopened has the full approval of the state police.

A new rear exit has been provided and in case of fire, there will be doors which will give safe escape of every person in the theatre, whether in the audience, among the employes or among the actors.

An asbestos curtain provides for shutting off the flames between stage and auditorium and a trap door in the stage provides for the safe exit of all members of the company who may be behind the curtain, or in the dressing rooms.

BEN L. MORRIS IN NEW YORK

Secretary and Treasurer of Spragg Amusement Co. Claims Good Business in West Virginia

Ben L. Morris, secretary and treasurer of the Spragg Amusement Co., of Wheeling, W. Va., who is taking a couple of weeks' vacation in New York, and neighboring cities, was a visitor to The Film Index, last Monday morning. Mr. Morris and his wife have been making a tour of the latest motion picture theatres in the large northern towns with hopes of finding something new that will add to the attraction of his houses, The Court, Wheeling, W. Va., and The Olympic, Bellaire, Ohio.

The Court theatre, of Wheeling, is the largest house in the State of West Virginia, seating 1,600 persons. The house is equipped with every modern device intended to perfect the exhibition of motion pictures. Regarding the safety of their houses, the Spragg Amusement Co. has always made it a special study. The Olympic theatre, Bellaire, O., is another beautiful house, and has a seating capacity of 800. During both the winter and summer seasons this house has had all the business it could handle.

Mr. Morris is a strict believer of straight motion pictures and says there is nothing in vaudeville at motion picture prices. He also claims that the best pictures are the real thing and that he wants no vaudeville in his houses.

To give his patrons a good motion picture entertainment he runs six big reels of pictures at each performance.

Mr. and Mrs. Morris visited Atlantic City and Philadelphia on their return trip.

NEW PICTURE HOUSE FOR FITCHBURG.

The new owners of the American house property, among whom are Andrew and George A. Whitney of Fitchburg, Mass., are contemplating the opening of a motion picture house in the barn in the rear of the property. This is the barn that was formerly the American house stables, and until recently occupied by C. H. Hastings.

The plans are not completed as yet, and the scheme is not fully decided as a fact, but the idea is to remodel the barn into a theater building, with an entrance on the passageway running through from Day to Blossom streets.

The seating capacity of the house would be about 1,000, and it would be devoted entirely to motion pictures.

NEW ORPHEUM WINS POPULAR FAVOR.

Another thoroughly refreshing bill of approval vaudeville novelties enhanced by the latest of popular motion picture subjects made its initial appearance at the New Orpheum, New London, Conn., Aug. 16, since which time it has been viewed with great interest by thousands of New London's show going public who declare the bill to be among the best ever offered in the annals of local amusements. James J. Corbett, ex-champion pugilist of the world, in motion picture form, assisted by Miss Florence E. Turner, "the Vitagraph Girl," in a film production entitled "How Champions are Won and Lost," provides a vast amount of interest in its portrayal of gymnastic remarkabilities as displayed by this former "Monarch of the Roped Arena" who was never seen in better form than what he presents in this excellent picture. The other pictures to complete the program: "The Red Man's Way," (Indian drama); "Tommy Gets His Sister Married" (comedy); "The Highbinders" (dramatic); "The Almighty Dollar" (comedy).

"THE GREAT SECRET"

One of Roy Norton's Stories Done by Edison Players

IF you give the matter a second thought you will agree that, after having led a young and handsome secret service officer across the seas on what proved to be the wildest kind of a wild goose chase it was only fair that the guilty young lady should surrender her heart to him, since he could claim custody of her on no other grounds.

All this and much more happens in the pictured version of Roy Norton's story. "The Great Secret," done shipshape by the Edison players.

The handsome young woman of the picture has been sent to Paris by a New York modiste to spy upon the Paris fashion makers and learn the latest designs in corsets. In the course of her work she wanders out to the fortifications of the city and while there completes some of her sketches. In this she is observed by an alert sentinel who divines at once that she is sketching the plans of the fortress with the intention of selling them to the Germans, and so reports.

An investigation is at once ordered and, to make matters worse, a letter vaguely referring to "steel reinforcements" and signed by one of those frankfurter names, is found near the spot where the young woman was seen sketching. That bit of evidence clinches things and at once the French secret service machinery is set in motion.

Three officers are detailed to follow, to the ends of the earth if needs be, that young woman; to arrest her and to secure the plans, all of which they swear to do.

With the young woman, all unconscious of the turmoil she has stirred up, there is but one purpose in mind: to get those plans to her employers with all secrecy and speed. Concealing her identity under an assumed name she takes the first boat for New York with the three sleuths in full cry after her.

The picture now takes one aboard an ocean steamship, and there is no mistaking the fact that the pictures show a real ship. Here is a point that illustrates the growing popularity of motion pictures. The producers realizing that a "property" steamship such as could be erected in a studio, would never answer the purpose, so they set about to get the real thing. It just happened that one of the boats of the Anchor Line was at her dock and the obliging representative of the company obligingly turned it over to the Edison players with carte blanche to do any thing they liked so long as they didn't turn pirates. He had probably heard of "picture pirates" and wanted to be on the safe side.

Well, that arrangement gave the producers a whole steamship for their shipboard scenes and you're sure to like the result. For what happened during the voyage we must refer you to the picture, neither shall we tell you all about the happy but humorous finish; you may likewise find it in the picture, but we do say that it is clever comedy-drama, well acted and with good photography and scenic effects.

SCENES FROM EDISON SUBJECT "THE GREAT SECRET."

GRANITE INDUSTRY IN PICTURES

Lubin People Taking Pictures of Barre's Great Industry—Film to Be One of Industrial Value

Barre has been visited by the motion picture man, and in a few weeks, doubtless thousands of people, perhaps, in every corner of the country will have witnessed through the medium of the nickle theatres, the evolution of Barre granite from the quarry to finished monument loaded on flat-bottom cars to be shipped to almost every city in the United States.

J. J. Frawley, a representative of the Lubin Manufacturing Co., of Philadelphia, arrived in the city Aug. 17, and immediately set out for Graniteville, there to secure the first views for the film entitled, "The Granite Industry In Barre, Vermont." Mr. Frawley selected the E. L. Smith quarries as being suitable for showing the method of obtaining the stone in its crude state. He began by taking a panoramic view of the entire quarry, showing the granite as it is lifted out of the quarry hole in blocks. Views followed of the various mechanical devices which enter into the quarrying of the stone in operation, such as drills and tripods, derricks and electrically operated stone-splitters.

From the quarries, Mr. Frawley returned this morning to Barre, where he completed the films by establishing his machine in some of the granite sheds. Here the stone was shown as entering the shed in its crude state, coming out a finished monument and loaded on the car. In every instance, the workmen, even though they are sensible of being "took" continue with their labor, as though entirely oblivious to the fact shown throughout the length and breadth of the land. It is an interesting fact in connection with the making of the films, that there is no previous understanding between the operator and the laborer and that any attempt at "posing" is at once discouraged.

Mr. Frawley came to this city from Maine, where in Portland and Boothbay Harbor, he has been engaged in taking motion pictures of the lobster and sardine canning industry. Only recently he has returned from California and the Yellowstone National Park. He says that the film made in this city, is one of the most interesting he has yet secured, and believes that they will prove popular with the picture-loving public. He will go from Barre directly to Philadelphia to have the negatives developed and prints manufactured. They will be sent East on their completion, and there is a possibility of their being shown in this city sometime within the next four weeks.

The Lubin Co. is one of the oldest concerns of its kind in the country, and is a member of the combination of twelve companies controlling the entire film business of the world. Mr. Frawley thinks that he is one of the pioneers in his line, as he has operated motion-picture-taking machines for many years.

Although the views taken constitute a simple business proposition for the company, which sends out men all over the world to secure new crazy public, Barre's little contribution will be the means of presenting before thousands of people some idea of the magnitude of its granite industry. On the introductory plate of the film will be inscribed in large letters, "The Granite Industry in Barre, Vermont," (with the Vt. "spelled out").—Barre Times, Barre, Vt.

"LEAP FOR LIFE"

A Kalem Picture of Life in the Wilds of Canada

"LEAP for Life" is the title of a thrilling and strenuous picture soon to be released by the Kalem Company. The plot is laid in the wildest regions of Canada, inhabited only by trappers and Indians. The principal characters are a trapper and an Indian girl. The trapper gets in bad with the Indians on account of the death of one of them through an accident which circumstances would indicate to have been intent upon the part of the trapper. That is the interpretation put upon the affair by the Indians and they seek the life of the trapper in revenge.

He manages to escape through the assistance of the Indian girl, and out of gratitude, marries her.

The title of the picture is taken from the climaxic scene of the picture where the trapper, his chances of escape practically cut off, is compelled to leap across a dangerous chasm. It is the Indian girl that points out this way of escape and by it he succeeds in eluding his pursuers.

The chasm is a particularly dangerous rift in the rocks and the Kalem Company had some difficulty in inducing the actor who impersonated the trapper to undertake the leap. It was finally arranged that a life net, such as is used by the New York Fire Department to catch the people who jump from windows of burning buildings, should be spread across the chasm to catch the jumper when he made the leap for life in the event of a misstep. Fortunately there was no mishap, but the actor said that he would not care to do that particular stunt every day.

SCENE FROM KALEM SUBJECT "LEAP FOR LIFE."

SCENE FROM KALEM SUBJECT " THE LITTLE MOTHER
(Reviewed last week.)

EUGENE MATHAUER BUYS ELITE THEATRE

William Hunt, of Woodland, Cal., has sold the Elite Theatre and will retire from the motion picture business in this city. Mr. and Mrs. Hunt came to Woodland something over two years ago. Their management of the Elite has been so successful and satisfactory that they have earned the good will and the plaudits of the theatre-going public, and their many friends will regret if the exigency of business makes it necessary for them to locate elsewhere. Mr. Hunt knows the show business in every detail and he has spared neither effort nor expense to please the public. His successor is Eugene Mathauer, who took possession of the property Aug. 20. Mr. and Mrs. Hunt will remain with him until he familiarizes himself with their methods of conducting the theatre.

STAR THEATRE, MARIETTA, O., OPENS.

The Star Theatre, of Marietta, O., formerly owned and operated by Mr. A. H. Wait, of Parkersburg, has been purchased by T. McCune, of the Theatorium, Front street. At present both places of amusement will be conducted in about the present manner, where the management will be pleased to meet their old and any new friends, and will endeavor to give them the very best of everything in the motion picture and vaudeville line. Mothers need not hesitate to allow their children, girls or boys, to attend either place, for they will be looked after and taken care of.

J. ROSENBAUM OF ALABAMA IN NEW YORK.

J. Rosenbaum, manager of the Amuse-U-Theatre and the Air-Dome, Gadsden, Ala., was a visitor to The Film Index last week. Mr. Rosenbaum claims that business during the hot weather had been good up until the rainy season came on when it quelled things in the out-of-door places.

Mr. Rosenbaum says the future outlook for the motion picture business in the south, is very bright and that the licensed picture houses are doing the best work in bringing the people to realize that the picture business in that section of the country is a permanent fixture.

While in New York, Mr. Rosenbaum spent much time in looking over the motion picture houses.

WHERE TO SEE THE NEW SOLAR SCREEN.

The Simpson Solar Screen is now making a big hit in the several places where it is installed in New York City. It is in practical operation at the Comet Theatre, Third Ave. between 12th and 13th St., where Mr. Levy, the proprietor, will be very pleased to show and explain the same to anyone desiring to see it. It has also been installed at Jos. Driscoll's Nicoland, 162d St. and Third Ave., Bronx. This gentleman will also be very pleased to show and describe this new and wonderful invention. Both of these places are amply illuminated. Managers who wish to investigate should visit one of these places and see the wonderful results obtained.

ADAMS EXPRESS ARROGANT

High Rates and Discourteous Treatment to Picture Men—Business Good

Writing from Denver, Colo., H. H. Buckwalter of the Denver Film Exchange says that there is a widespread protest in his territory against the treatment given exhibitors by the representatives and employees of the Adams Express Company. Here is what Mr. Buckwalter says:

"There is an immense sentiment gaining strength among the exhibitors of the West, to in some manner resist the arrogant treatment they receive from the Adams Express Company. It is, of course, true that all companies charge the same price, which I find is practically three times the amount charged for similar service by the companies east of Chicago. We value our shipments at $100 and some of our customers pay as high as $5 each way and get their programs three times a week. Several weeks ago we estimated that the average income to the express companies from our exchange was in excess of $2.50 per shipment in each direction.

"The exhibitors, of course, do not like to pay such high prices, but they feel that when they are also given discourteous and arrogant treatment by the officers as well as employees of the Adams Express Company, they are getting what they do not want. It is a condition which we examined very thoroughly several times, and I personally had several conversations with Mr. C. M. Day, the assistant superintendent of the Adams Express Company, as well as the general agent at Denver and they simply told me in somewhat strenuous language that they did not care for film shipments any way, and absolutely refused to make any effort to give our customers and exhibitors better treatment.

"Mr. Day's conversation was so positive that I thought best to have a stenographer on the telephone line at the time so there would be no possibility of his endeavoring to qualify his statements later. At any rate our experience was exactly what the exhibitors were getting and this was all we cared to learn. The exhibitors feel they must bring their wrongs to the attention of the general officers of the express companies. The effect will be very sudden on the Adams, but it will also compel the other companies to recognize the fact that the motion picture business at the present time is contributing more money to the express companies than almost any single business in the country. The main result of the crusade against the Adams will attract general attention to the fact that the volume of money paid for transportation is not only enormous but has originated within two or three years.

"This great development, of course, was responsible for the fact that the general officers of the companies did not recognize the volume of the business. The contemplated action will call their attention to the fact that in many cases the exhibitors are given very savage treatment and as the packages are carried as "valuables," the business must be given proper treatment.

"In connection with the Adams we feel it is impossible to expect any reasonable treatment at all in their present method of managing affairs and for that reason are making very few protests. By waiting for the final outcome we can deliver all with one blow. After considerable correspondence and personal conversation the exhibitors agreed that the Adams people were the easiest to place before the public with the confident feeling of giving astonishing results.

WANT

Good Comedy?

Book This

Release of Wednesday, Aug. 31

"You Stole My Purse" — About 475 feet

"Who's Who" — About 525 feet

A reel of exceptionally clever comedy with the usual snap and life, characteristic of the Essanay product. GET THE POSTER.

THIS WEEK'S SATURDAY WESTERN OFFERING

Release of Saturday, Sept. 3

"The Millionaire and the Ranch Girl"

A story of deep heart interest. A rascally land agent endeavors to force a young girl to marry him by foreclosing a mortgage on their ranch. The owner of the mortgage, a young Eastern capitalist, learns the true state of affairs, makes amends and wins the girl.

Length, approx. 987 feet.

"Take Me Out To The Ball Game"

Released Wednesday, Aug. 24

Is making a tremendous hit. Don't miss this big feature picture!

LONDON 5 Wardour St., W. — **ESSANAY FILM MFG. CO.** 435 N. Clark St., CHICAGO, ILL. — BERLIN 35 Friederich Str.

"In regard to general conditions of the picture business throughout our territory we were very fortunate this summer in having business kept up practically at the same level as in the preceding winter. So far as I know there was not a single failure in the picture line where the theatre was managed with any degree of ability.

"A number of exhibitors were got after by the Patents Company for showing unlicensed film, and possibly three-fourths of these went under within a couple of weeks. The others are simply holding on with the expectation of some day having their license renewed.

"The outlook for business beginning the first of September is absolutely cheerful. Nearly every exhibitor on our list is preparing to spend some money for renewing, painting and augmenting lighting on the outside, and this, of course, will greatly increase business and make higher profits for the show houses. The number of towns which will open their theatres for Sunday pictures after the first day of September will probably double and greatly increase each week on account of the very high quality of pictures being shown, and also the extremely careful censorship work, which has entirely eliminated any possibility of subjects that might be displeasing to any persons or sects."

THEATRE COMIQUE RE-OPENS.

The new and enlarged Theatre Comique, Salem, Mass., opened Aug. 18, at 7 p. m. Since the close of last season Manager Koen has made many improvements, and patrons of the old Theatre Comique hardly recognize the little playhouse. Mr. Grant and Miss Tibbetts, who last year made a hit with the patrons of the house by their singing, have been re-engaged for the season.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, AUG. 29, 1910—4 REELS

BIOGRAPH—The Modern Prodigal, drama, 992.
LUBIN—The Stronger Sex, drama, 990.
PATHE—Memento of the Past, dramatic, 636.
Kids Will be Kids, comedy, 361.
SELIG—The Emigrant, comedy drama, 995.

TUESDAY, AUG. 30, 1910—3 REELS

EDISON—From Tyranny to Liberty, dramatic, 975.
GAUMONT (Kleine)—The Shepard and the Maid, pastoral drama, 706.
Ancient Castles of Austria, travelogue, 299.
VITAGRAPH—Jean and the Calico Doll, dramatic, 970.

WEDNESDAY, AUG. 31, 1910—4 REELS

ESSANAY—You Stole My Purse, comedy, 475.
Who's Who, comedy, 525.
KALEM—A Game With Fame, drama, 975.
PATHE—Advertising for a Wife, comedy, 915.
URBAN-ECLIPSE (Kleine)—Buying a Bear, farce comedy, 495.
A Cruise in the Mediterranean, travelogue, 420.

THURSDAY, SEPT. 1, 1910—4 REELS

BIOGRAPH—The Affair of an Egg, comedy, 295.
Muggsy Becomes a Hero, comedy, 693.
LUBIN—The Man Who Died, drama, 990.
MELIES—Won in the Fifth, drama, 950.
SELIG—The Road to Richmond, war drama, 1,000.

FRIDAY, SEPT. 2, 1910—4 REELS

EDISON—The Man Who Learned, industrial, 1,000.
KALEM—White Man's Money the Indian's Curse, dramatic, 980.
PATHE—Saved from Ruin, dramatic, 682.
Deer Hunting in Celebes Islands, scenic, 302.
VITAGRAPH—A Life for a Life, dramatic, 995.

SATURDAY, SEPT. 3, 1910—4 REELS

ESSANAY—The Millionaire and the Ranch Girl, western drama, 987.
GAUMONT (Kleine)—Unrequited Love, tragedy, 584.
Calino Takes New Lodgings, comedy, 427.
PATHE—Maggie Hoolihan Gets a Job, comedy, 930.
VITAGRAPH—The Wrong Box, comedy, 985.

BIOGRAPH CO.

"THE MODERN PRODIGAL."—Egotism is the most dangerous quality man can cultivate, for it makes us over-confident of our strength of purpose. Self-esteem is a fault that rarely goes unpunished. How few of us realize what weaklings we are without the guiding hand of the Great Master of all. In the opening of this Biograph subject, we find the callow youth as he points towards the city's spires, exclaiming to his dear old mother: "Mother, there in the big city is my sphere. There will I turn the world over." Off he goes cityward, ambitious and presumptuous and perhaps we may add reckless. Alas, the city's whirl is quite a change from the simple quiet life in the country, and the youth falls a victim to the snares that beset the unsophisticated. After a bitter experience, he returns, and in symbolism we show him in the raiment of sin—a convict's suit. Approaching his old home, he sees there in front of the door the old chair in which sat his mother on the day of his departure. What a difference; on that day there shone the sunshine of hope; to-day, the clouds of despair. As he regards himself in prison garb, he utters that penitential cry of the ancient prodigal, "I am no more worthy to be called thy son." Turning away, he staggers about exhausted to the pigsty, where he ravenously eats the husks upon which the swine feed. At this point we show the other side—the watchful father and his son. The father is the sheriff and has just received the notice of a convict's escape and a reward offered for his capture, the poor convict, meanwhile, being hounded from place to place by the pursuing guards. The sheriff's young son yields to temptation and is guilty of stealing apples and then lies about it. For this the father chastises him, so, in the spirit of rebellion, he goes swimming with his playmates. Here he is guilty of disobedience and is made to suffer. Going beyond his depth, he is carried by the swift running current into the rapids. The boy's drowning seems inevitable, but the cries of his companions are heard by the fugitive, who is hiding in the bushes by the side of the stream, and at the risk of his life and liberty he plunges into the seething torrent and drags the child to safety just as the father rushes up, having been informed of the boy's peril. Here is an awkward situation. He is torn by conflicting inclinations. As father of the rescued boy, he owes the fugitive an immeasurable debt of gratitude, but as sheriff it is his duty to arrest the convict. Here is where duty is unreasonable. However, there is no compromise where duty is concerned, and he is forced to perform it, odious though it be. At his home he leaves the prisoner in charge of his wife while he gets his carriage. The mother allowing maternal love to guide her feelings, feigns sleep that the prisoner may escape with a suit of civilian clothes, and return to his own despairing mother. As the poor unfortunate approaches his home, his mother, stretching forth her hands, exclaims: "My son was dead and is alive again; he was lost, and is found."

"THE AFFAIR OF AN EGG."—Have you ever when you ordered "medium boiled in the shell," anticipated that these same hen products may hatch out a delightful romance? No? Well, here is an occasion of a near-romance—"near" because it was a trifle sidetracked. A romantic rustic maiden, while gathering the fruit of the nests for market, conceived the bright idea of sending a tender missive with her name and address on one of the eggs, relying upon Cupid delivering it to the affined one. But Cupid fell asleep at the switch, and the next we see of the egg is when it is served at a restaurant to a young man. Espying the writing thereon, he at once repairs to the address given. At this address he meets an old maid of fifty, fondling a cat. To his query she answers that the lady in question resides here and that she is the lady. No, this is not possible for the lady he asks for is the one whose name is written on the egg. Here is where the romance is scrambled, for she tells him that she wrote that when she was a girl many years ago. You see the poor maiden knew nothing of cold storage, where the egg had reposed all those years.

"MUGGSY BECOMES A HERO."—When we left Muggsy in our last subject he had just redeemed himself with his sweet heart, Mabel. Hence it is that when Mabel is requested by mamma to accompany her to the church meeting, she sends him a note asking him to meet her after service and he may walk home with her. Muggsy is there on time all right, but fate conspires again. The sisters Frost, two spinsters, on their way to church, were accosted by a couple of burly tramps who frightened the poor old ladies so that they were afraid to make the return trip unaccompanied, so the pastor asks that some of the men folks escort them. Poor Muggsy is booked, much to his chagrin, and when the trio reach the deserted part of the road the tramps again appear. Muggsy assures the ladies of his protection so to fear not. This declaration the tramps regard as a joke. Well the affair is on, and although Muggsy next appears in a torn, disheveled condition his opponents have to be carried bodily to the cooler—both knocked out. Mabel is justly proud of her Muggsy.

EDISON MFG. CO.

"FROM TYRANNY TO LIBERTY."—This latest of the special productions written and arranged for Mlle. Pilar Morin splendidly fulfils its purpose of providing her with a strongly dramatic story and with a series of events which calls for the widest range of her wonderful pantomimic art. It marks another stage of work on the art side of motion picture production and should prove not only popular but epoch making.

The scene is laid in Russia and the part played by Mlle. Morin is that of the wife of an editor whose revolutionary paper is under the ban of the tyrannical Russian police because of his fight for and advocacy of freedom.

The first scene is in the parlor of the editor's house and shows him in company with his wife and little daughter, the latter busily engaged in making a copy of a portrait of the father which hangs upon the wall. They are interrupted by a sound behind the secret panel in the wall and after apprehensive glances about, the husband presses a button which causes the panel to open. Through it appears a young printer. He comes from the inner room behind the panel where the little revolutionary paper is being gotten out and makes his appearance to ask about some detail of the publication. The child looking at her drawing indicates that it would be a good portrait of the young printer's face, and there is very evidently a strong resemblance between him and the editor, although the latter is a much taller and larger man.

The next scene is in the little printing office and it marks the appearance of a young girl, a revolutionist, who comes with the report that some of the secrets of the order or of the movement have leaked out, presumably through some one in the employ of this paper. Both the old printer and the young man of the previous scene are questioned and both deny having any hand in it. The matter is finally straightened out in a way, but the young printer's face is a study when he is left by himself.

The next scene shows him in his garret room evidently smarting under the accusation and determining upon revenge. He sits and writes a letter to the Prefect of Police giving information that the paper "Freedom" is being published at a certain house in the city and signing the letter only with the words "A Friend."

Then the story shifts back to the parlor of the editor again. He is going out and the parting with his wife and child makes it evident that there is an ever present fear that each one of these goings away may be the last. In this case their fears are well-grounded for he has hardly disappeared down the street before a young man bursts in with the information that the police are below, and he has hardly ceased speaking when the room is filled with the officers. They demand to know the whereabouts of the editor, information which the wife, and her bidding the child also, refuse to give. Then the police take the child away from the mother into an inner room and the leader of the officers proceeds to try and force her to give him the desired information. He seems inclined to make love to her and she wonders if this may not be a method of holding him off and eventually winning him from his purpose, but when she tries to escape to the room where the child is he roughly draws her back and flings her upon her knees before him. She pleads with him to release her and to bring the child back. And then the telephone rings. The man steps to the receiver and hears evidently the voice of the editor of whom they are in search. He commands her to come and call her husband to the house over the telephone. Of course, she refuses and he summons the other officers and showing her the knout, threatens her with a whipping. She refuses to obey.

The scene then shifts to the other end of the telphone line. The husband has been with his companions, members of the revolutionary party in a cabaret and has gone to the telephone to call up his wife for some information. He is evidently anxious and worried as he fails to get the response to his call.

Returning to the parlor we find the wife still pleading with the officer and his stern command to her to obey. When she still refuses, the whip is tried in the hope of forcing her by this cruel means. But she is loyal and refuses again and again. Finding his effort in this direction useless, the officer summons the men to bring in the child and tells the mother that the child shall suffer unless she calls her husband as directed. In this way he forces her to the telephone. And then, before she speaks, an idea comes to her that by feigning madness she may so delay the answer that her husband will understand that there is something wrong. So she suddenly turns upon the officer with wild eyes and picking up the child's doll fondles it in foolish madness and apparent delirium. The officer is non-plused for a moment and watches her, wondering if his efforts have really unbalanced her mentally. Again the scene shifts to the husband at the cabaret, to his anxiety and fear that there is something wrong as he cannot get the response from his wife as he frantically calls for the connection again and again.

Once more to the parlor, we find the officer watching the wife, and then as the child calls to her from the arms of the police her feigned madness suddenly leaves her and she turns to respond to the call. In-

THE FILM SERVICE THAT SATISFIES

GET IT FROM

GEO. K. SPOOR CO., Inc., "RENTERS of LICENSED FILM"
435 N. Clark Street, Chicago, Ill.

stantly the officer understands the ruse and bringing the little one before her produces the terrible knot and informs her that unless she does call her husband the child will be whipped before her eyes. As the whip is raised her last resolution fades away. Rushing to the telephone she speaks the fatal words and falls in a faint upon the floor.

We see the husband receiving the message at the cabaret and starting for the house. But he is held by his faithful companions who realize his danger and that by going there he will only get himself into trouble and be unable to save the wife and child.

And then returning to the parlor we see the officer secreting his men about the room and the little mother reviving from her faint under the ministrations of the child. The door opens and the young printer appears. He snaps his fingers in her face and taunts the child with having drawn his portrait. As he does this an idea comes to the mind of the distracted mother and she sees that the resemblance the little one had noted may serve her purpose. She suddenly becomes solicitous of the young man's safety and as the police slowly appear from their hiding places she seems to plead with him to go. He laughs at her. And then seeing the police he would gladly make his escape, but it is too late. He protests that he is an humble printer and not the editor, but they point to the portrait on the wall which is so much like him, and deaf to his frantic pleading drag him away, leaving the wife and child alone to kneel in thankfulness to God.

Then there is a little scene showing how they cross the border. Their passports being examined by the officer at the frontier, which makes it evident that they are trying to leave the land of tyranny. The ordeal is safely past, though the officer seems suspicious. And then comes the dawn of freedom for the little party, our last glimpse of them being on board the ocean steamer sailing into New York harbor. Their eyes are fixed with longing and hope upon the shores they have so nearly reached. And then as the ship sails on there comes into view towering above them the majestic figure of the Statue of Liberty which expresses so much to every lover of freedom in the world. Like Israel Zangwill's play "The Melting Pot" this scene should make a powerful appeal to all who believe in and want to see America the real home of liberty, freedom and progress.

The whole picture is graphic, vital, dramatic and should make a telling appeal to audiences all over the world, adding substantially to the growing prestige of the Edison Company's product and the artists engaged in the presentation of the story.

"THE MAN WHO LEARNED."—It combines a strong and intensely interesting story with a clear showing of the contrasting methods of preparing and distributing milk in a great city. The so-called "Old Fashioned" way, now considered most unsanitary, starts the picture and also the story, and intertwined within its action is the development of the newer, better and healthier way of producing the milk supply which means so much to the health of hundreds of thousands of people to-day.

The first scene in a picturesque but not well-kept old-fashioned barnyard shows the milking of the cows in the old, careless way, the milkers with unwashed hands, and the cows just as they come from the pastures. Even the pails, beyond the casual scalding or washing out, are not in very perfect condition. A young man, the son-in-law of the proprietor of the old-fashioned dairy goods farms, protests against these conditions and against the poor pasturage which the cows have. His father-in-law rather objects to the criticism of methods which have the sanction of precedents. He has carried on the business for thirty years in the same old way and sees no sense in the new fangled ideas. The quarrel grows in the kitchen of the farm house when an untidy maid is using dirty towels to wipe the cans, and finally reaches a climax when the younger man points out the shipping of the milk in open wagons in the broiling sun without ice or protection. The father-in-law invites him to stop his criticism or leave the old farm. The young man accepts the latter invitation and taking his young wife and the baby, the latter the idol of the old man's heart, with him, he goes away. The old man is obstinate even in the face of this separation.

In town city conditions and living do not agree with the little grandson and the child is ill. The doctor is called in and rather shakes his head at the child's condition. Then we see the young mother on the street. She notices a sign which reads: "Old-Fashioned Dairy Goods." It recalls the old farm and the milk, and she thinks that possibly some would be good for the sick baby. She gets a pail from the storekeeper and he ladles it out from the open can some of the milk which she takes back to the little apartment. It doesn't seem any too clean being ladled out in this way so she strains it and then feeling sure that it is all right, gives it to the child.

And the next scene shows us that the little one's condition is critical. The doctor asking what food has been given the child makes a brief test and discovers that the milk is lacking in quality and not sanitary and is probably responsible for the child's serious condition.

News of the child's illness then reaches the farm and the old man fairly beside himself with anxiety forgets his quarrel and packing up his things and hurries off to the city. Arriving there he pushes past the anxious father, kisses the mother and bends over the bed of the little grandson. Then he demands of the doctor the cause of the child's illness. The doctor tells him it is the milk. The grandfather turns angrily upon the father with a demand to know why such milk was given the child. Of course, there is only one answer—the milk came from the old man's farm and is a result of his unsanitary methods. The child's illness is directly traceable to his own obstinacy and carelessness and his unwillingness to learn modern ways. And then at the hour of the crisis when the child must either live or pass away, the old man realizes his fault and kneels in thankfulness when the child's life is finally spared. He returns to the old farm and a little later the convalescent baby gets a characteristic note from "grandpa," inviting him to come and bring his father and mother with him to see some new things at the farm. The father refuses to go, but the mother takes the baby, and we next see them back in the old kitchen which is now clean and kept by a tidy maid, the slovenly one having transformed her self. Then follow successive scenes about the farm and the dairy in which the cows have beautiful new pastures of picturesque value, rich in tall grass and running brooks. And in the dairy the milking is all done by whitesuited men whose hands have been carefully inspected, and the cows are sprayed, cleaned with vacuum cleaner, brushed and washed before the milking. The milk is never handled at all, but after being poured into the cans is sent on a trolley across to the strainer. From there it goes to the cooling machine and is bottled by another ingenious machine which puts the caps on without the touch of a human hand. Even the bottles are cleaned and sterilized by machinery. Everything is white and clean and sanitary and as the mother writes, even the little grandson approves of the changes.

The picture ends with the coming of the young man, the baby's father, and with his recognition that the old man's apology has taken the best possible form. A reunited family brings the story to a close and shows us a healthy baby and a happy outcome of all the trials and troubles.

The story is one of the best combinations of interest, the industrial side not being slighted at all, but rather accentuated by scenes of the story and the strong personalities which it introduces. The contrasting dairy methods are thoroughly and perfectly shown. The picture should prove far more interesting than most so-called industrials and more attractive than the majority of plain story films. We are indebted to the New York Milk Committee for its hearty co-operation in the production of the film.

ESSANAY FILM MFG. CO.

"THE MILLIONAIRE AND THE RANCH GIRL."—Nellie Blair and her father, an invalid, are in hard circumstances, due to the long illness of the latter. They have mortgaged their ranch and the mortgage is held by a young millionaire in a distant city, a local agent, however, representing him. Howell, the agent, an unscrupulous and crafty schemer, loves Nellie, and having proposed to her unsuccessfully, finally resolves to make use of the mortgage which he, by law, may foreclose at any time.

Howell calls on the old man and insists on being paid. Blair deplores his lack of funds and begs for more time. Howell leaves, finally, with a half-way promise to let the matter stand for a few days, and on his way back to town encounters Nellie. He again presses his suit, but she scorns him, and when he turns on her with blazing eyes, showing her the mortgage and threatening her with the loss of her home, she brands him a coward and hurries away sobbing.

Some days later Milton Rodd, the young millionaire, in his office in the city, receives word from Howell explaining in highly exaggerated terms the flat refusal of Blair to pay the mortgage. Rodd immediately writes Howell and in the body of the letter orders him to collect the mortgage, but adds a significant postscript to the effect: "But if they are financially unable to meet this, give them all the time they desire."

This letter plays an important part in Howell's campaign for the girl's hand, and presents a strong situation in the story. The crafty agent tears off

the postscript and presents to Blair merely the body of the letter, which orders the agent to evict Blair and his daughter upon refusal to pay.

The next day the old man and his daughter are evicted, and are forced to take up their abode in a tent. Howell again comes on the scene with his promises and temptations, but Nellie orders him away.

Milton Rodd at this time suffers a breakdown from overwork, and is advised by his physician to go to the country for a rest. Having heard of the eviction of the Blairs, he resolves to make the ranch house his home during his vacation, and a few days later he is comfortably established on the premises. By a lucky accident Nellie and her father, out for a walk, come into the yard for a drink of water, and meet Rodd. Nellie refuses to speak to him, and Rodd learns their identity from one of his ranch hands.

Scenting trouble, and suspecting that something is not quite right, Rodd follows Nellie and her father to their tent, and though she again refuses to talk, he obtains sufficient information to be convinced that Howell was not on the square.

He learns the whole wicked scheme when he forces Howell to produce his letter and also the detached postscript. With this as proof of his own innocence, he forces Howell to accompany him to the Blair's temporary abode and makes him confess to his evil scheming.

Managers Do Not Write Letters Like This One Unless There is a Good and Valid Reason!

LETTER FROM KEITH'S NICKEL THEATRE.

Montreal, June 15, 1910.

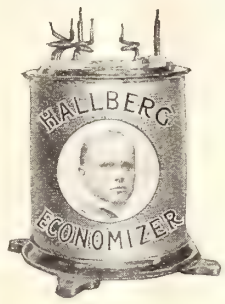
Mr. J. H. HALLBERG, New York.

Dear Sir:—

Please quote price for 250 volt D. C. "HALLBERG" Economizer. I would say that I have been using your "HALLBERG" for the past two years, and in my estimation this is the only Economizer on the market today. I have not touched it since it was installed, and it has been in use fourteen hours a day, seven days a week.

Yours sincerely,

H. W. CONOVER.
Mgr. Keith's Nickel Theatre.



I have selected the best goods on the market for you, and can fit you out with complete electric machine and ventilating equipment, and results are positively guaranteed.

Get my prices on the **"HALLBERG"** Economizer. **MOTIOGRAPH M. P.** machines, Incandescent lighting system to save 70% on your current bill, **ELECTRA** Pink Label carbons, French Condensers, Announcement Slides, Ventilating Fans, and don't forget to send 35 cents for a can of **"HALLBERG'S SPEC-OIL"** — prepaid mail — It saves 50% on your oil bill for machine—Try a can. **I make an allowance for your old Current Saver or Rheostat in trade for the "HALLBERG" Economizer.**

SEND FOR FREE CATALOGUE No. 2F.

J. H. HALLBERG, 36 East 23d Street, NEW YORK

When Howell leaves the girl expresses her gratefulness, and it is only too evident that a love affair is well started between them.

"WHO'S WHO."—The Wilamette high school boys, much against the wishes of their parents, have organized an athletic association and have fixed up a

gymnasium. All they wish now is some capable instructor in the art of fisticuffs. They see the advertisement of a former pugilist, "Spider" O'Brien, who desires such a position, and write him a letter asking him to come down and look them over.

Now, in the little village aforementioned there is nothing so degrading as prize fighting (perhaps the Jeffries-Johnson "go" has had something to do with it), and it is planned by the boys to make the affair one of most careful secrecy. For that reason, and much to the mystery of "Spider," the request is made that he come disguised as a man of the cloth.

At the same time this conspiracy has been brewing the father of the ringleader, who is a deacon in the church, has been negotiating with the Rev. S. O. Binns, lately chosen pastor of their congregation, for his attendance at a reception to be given him at the home of Deacon Spratt the next day.

The Rev. Binns writes an acceptance to the deacon's invitation, and a similar telegraphic message from "Spider" O'Brien is received by the boys.

At the station next day, the boys, who have arrived ahead of the deacon, capture the minister, and before he has time to explain, hustle him to the gymnasium.

Likewise, "Spider" O'Brien is mistaken for the preacher, and is hustled off to attend the pink tea affair at the deacon's home.

The scenes which follow, flashing alternately from the gymnasium to the deacon's parlor, are uproariously funny. "Spider," who can't get next to the mistake, sips tea from his saucer and waits for something to happen. Rev. S. O. Binns, in the gymnasium is laughed at when he stoutly denies being a pugilist, and is forced to put on the gloves and box with the boys. "Spider" finally decides to start something, and begins showing the shocked gathering some good uppercuts and body punches. He finally is informed that he is supposed to be the Rev. S. O. Binns. Then he seizes his hat and "beats it."

He meets the parson on the street, and after exchanging directions to the right destinations, they go off to keep their belated appointments. "Spider" is welcomed by the boys and a really warm bout is in progress when there is a rattling at the door knob, and the deacon, followed by the reception party, enter. The boys are sent home with warnings as to what will follow, while poor "Spider" is soundly lectured by an old maid. Then, with indignant glances, the party sweeps out, and "Spider" is left in the gymnasium alone.

"YOU STOLE MY PURSE."—Jack Gordon is seated on a park bench when our story opens, enjoying his paper, when a spoony couple come up the walk and sit down beside him. Jack squeezes over to make room for the couple and buries himself in his paper. The young lady gives her undersized escort her purse to hold, and the young fellow, intending to thrust it into his pocket, slips it into Jack's pocket instead.

Jack is unaware of the purse until he gets home, takes off his coat and settles down comfortably to enjoy a cigar. His wife finds the purse, and an awful storm breaks. Mother-in-law comes on the scene, finds her daughter in tears, and listens to the explanations. Jack is accused of being untrue to his wife, despite his emphatic denials to the contrary. Yet he is unable to explain how he obtained the purse, and after his mother-in-law has searched the purse and found the name of the owner, she rushes out of the house, intending to vent her wrath on the hussy who had been plying her wiles upon her susceptible son-in-law.

In the meantime the young people in the park have left and started for the girl's home, when the loss of the purse is discovered. The young man is surprised and they go back to the bench to search for it. Alas, it is not to be found there, and the young lady is about to denounce her beau as a careless wretch when mother-in-law comes frantically on the scene.

The girl recognizes her purse and stops mother, and a tussle is in progress when two policemen dash on the scene and separate the clawing, fighting women.

After great difficulty mother is dragged to the station, and after more trouble is lodged in a cell.

Finally, however, she is subdued and is brought forth to be given bail by her son, who has been notified of the arrest.

The young lady receives her purse, and mother is given her liberty after she promises never to have to be arrested again.

GAUMONT.
(George Kleine.)

"THE SHEPHERD AND THE MAID."—A party of tourists go mountaineering one morning, and a lady of their number becomes separated from the others and falls down a cliff, without, however, any serious injury. Her cries are heard by a mountain shepherd, who, guided by the sound of her voice, finds her. He informs her father, and takes the girl back to the house at which he lives. The shepherd receives their thanks, but he has conceived a great liking for the young lady which is returned. The separation proves unhappy for both. The last scene is forty years afterwards. They have not forgotten their parting and the vision of their one kiss rises before their eyes.

SCENES INTRODUCED ARE AS FOLLOWS:

Moving among numerous and widely differing places as the hills are gradually ascended.

THE ACCIDENT.

In which the heroine is

LOST ON THE MOUNTAINS.

Scenes near the very crests of the snow-capped Alps.

A HERDSMAN OF THE ALPS.

The picturesquely garbed guardian of the flocks finds the lost maiden.

THE SIGNAL.

In which word is sent to the party of tourists that the missing member has been found.

THE FAREWELL AND FORTY YEARS LATER.

A remarkable dissolving effect showing three distinct scenes at the same time.

"ANCIENT CASTLES OF AUSTRIA."—SCENES AROUND VIENNA."—From Modling to Hinterbruhl.

By electric railway—a few moments' ride among a strange assembly of natural scenes immediately contrasted with works of a commercial nature.

CASTLE OF THE DUKE OF LEICHTENSTEIN.

A magnificent structure suggestive of the days of romantic knighthood. It is situated on a high cliff above a beautiful valley.

RUINS OF AN OLD CASTLE.

On a steep hillside overlooking a silver stream which flows between forest-covered banks.

THE BLACK TOWER.

Another famous land-mark of this vicinity. Now only a few imperfect arches mark the place where once grandees and ladies fair were want to gather.

MELIES RELEASES

Sept. 1, 1910

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Sept, 8, 1910

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"UNREQUITED LOVE."—Introducing a family party in which the two vivacious and pretty sisters prove of the greatest interest to us. We watch an interesting flirtation between the sisters and a youth, who is evidently a close friend of the family. Here he unfolds his mind to one of the maidens, asking her to intercede with her sister in his behalf. This she does, in spite of her own great love for him.

The parents are visited with this query and express their pleasure at the outcome of the pleasant courtship. Staged magnificently and lavishly costumed, this scene proved delightfully entertaining. The pathetic side of the drama is now introduced. The acting of the less fortunate sister in this portion is a wonder of dignified pantomime. The disappointed maiden has gradually declined until she has become an invalid. The sister and her husband both exhibit the greatest kindness to her at all times. While the rest of the family are happily engaged in a day at the Flower Carnival the invalid girl passes away. To add to the pathos, the happy party on their return, thinking she is asleep, shower their friend with flowers.

"CALINO TAKES NEW LODGINGS, OR REPAIRING THE FLAT."—He moves.—With all the awkwardness of the usual crowd of teamsters and baggage smashers. A rather quiet prelude to the numerous "near tragedy" events which are to follow. Offering the comedian a remarkable opportunity to display his utter inability to cope with the easiest situations. The aid of all neighbors is enlisted more to radical confusion than to profit or aid. The manouevers of this group are so erratic that any audience will be continually surprised as well as amused. The film, which is a satire on the flimsy flat buildings of Paris, finally closes by Calino being easily dragged through the ceiling by irate neighbors, who object to his driving nails up through their floor in his efforts to hang a chandelier.

URBAN-ECLIPSE.

(George Kleine.)

"BUYING A BEAR."—A happy party of holiday seekers get into a street brawl with a flower seller and consequently are taken in charge and trotted off

to the police station. Owing to the absence of the chief inspector release is refused them under any pretext.

Shortly afterwards, some travelling showmen accompanied by a bear, are brought in for the inspection of their papers. On learning the nature of the newcomers' calling, the friends offer a good sum for the exchange of costumes in order to get out of their predicament. The papers being found in order, they are duly set free, accompanied by the bear.

All would have gone well if the bear had behaved, but finding himself in strange hands he starts having high jinks of his own. Finally, the police once again interfere, and finding that the bear has imbibed rather too freely, procure a barrow on which he is taken without friends to the station.

On full explanation, the bear is restored to his original owners, who, after being severely rebuked, are set at liberty.

"A CRUISE IN THE MEDITERRANEAN."—The itinerary of this delightful and varied trip extends from Messina via Beyrouth, Smyrna and the Golden Horn to Constantinople.

ORDER OF PICTURES:

1. The Straits of Messina. 2, The Steamer. Running up flag signals. 3. Reggio. The harbor and steam ferry. 4. Alexandria. Unloading a liner. 5. Beyrouth. Flotilla of small craft swarming round the liner. 6. Smyrna. A panorama of white roofs and minarets. 7. The Aegian Sea. Fine cloud and sea effects. 8. The Golden Horn and Constantinople. Busy scenes.

G. MELIES.

"WON IN THE FIFTH."—He has fought his last fight and the prize ring will know the old pugilist no more. Knocked out by an organic disease, he is in a bad way, not only physically, but financially. He has an interesting daughter, a bright boy, and a good wife who are well thought of by the people of the neighborhod in which they live, among whom is a young minister.

The doctor who attends the old boxer sees that nothing but a complete change to some warmer climate will benefit the patient, and also recognizes that under the circumstances the change would be impossible unless some one comes to his assistance with the necessary money to defray the expense. The physician writes a note to the young clergyman telling him his diagnosis of the case and his conclusions.

The young divine hastens to see the sick man. On his way he passes a theatre in front of which there is this announcement: "$500 will be given to any middleweight who will meet the middleweight champion, Denny Dooley, and last five rounds; bout immediately after regular performance to-night." An idea somes to the minister, who has been a noted college athlete: If the worst comes to the worst, he will meet the champion and try to win the five hundred dollars and give them to the old pugilist to defray the expenses of sending him away for treatment to some health resort.

Changing his general appearance, laying aside the evidences of his calling, the young man attends the show that evening and impatiently awaits the appearance of Denny Dooley. The manager announces the champion middleweight and makes the five hundred dollar offer to anyone who will meet him and last five rounds. The minister steps on the stage and says he would like to try. The contest begins and the first round is an even break. Round after round is fought; in the third the minister gets warmed up, shows his class, and in the fifth round gets one over on the jaw of his opponent, knocking him out, winning the bout and the five hundred dollars. The next day he goes to the sick man's home, presents him with the money, thus giving his friend a chance for health and life and gaining the gratitude of the family as well as the hand and heart of the daughter.

LUBIN MFG. CO.

"THE STRONGER SEX."—Laura Jackson, left an orphan, comes to the city to obtain employment, but finds employers unsympathetic, and discovers that it is almost impossible for a woman to make a living wage. Her funds are getting low when a contrast between the two bulletins in front of an employment agency impresses her. A male stenographer is offered fifteen dollars and a girl but three. With her small savings she purchases a complete outfit, and as her own brother, sets forth to obtain employment. Her trim appearance is in her favor, and she not only quickly obtains employment, but she wins the love of

the girl stenographer, and is forced to disclose her secret to the girl. The bookkeeper is jealous of the stenographer's love for the new clerk, and seeks to obtain his dismissal by concealing some bills in the boy's pocket and reporting his loss. But the stenographer has overseen the action and sets matters

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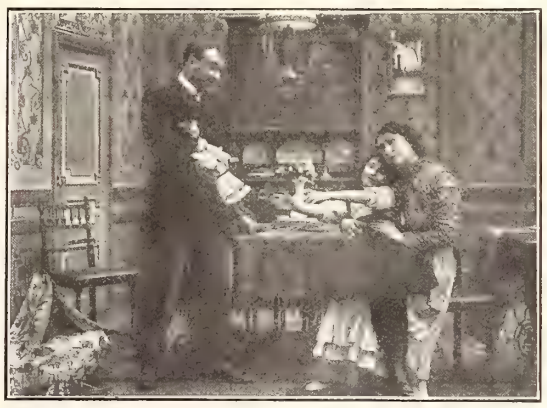
straight. Desperate at discovery the bookkeeper aims a blow at his rival that fells Laura to the floor, and in her excitement the stenographer discloses the secret of her sex. Laura is sent to the hospital with concussion of the brain but makes rapid recovery and returns to her position, now in the proper garments of her sex to become a member of the firm through marriage to its head.

"THE MAN WHO DIED."—James Jardine is wealthy but he would willingly give his money to regain his health, though the best surgeons have pronounced his paralysis incurable. William Jardine, his graceless brother, comes as a self-invited visitor and usurps to himself the rights of the household, and even comes to regard James as an intruder. He is rather well pleased when it is believed that the helpless man has rolled into the lake and takes complete possession of his legacy. But James Jardine was not drowned. As he sat in his wheel chair a couple of automobilists, with alcoholic kindliness, decided to give the invalid a ride, and in raising him to put him into the car they knocked the chair into the lake. Soon they tired of their company and unceremoniously dumped him beside the road, where he is found by Dr. Griggs. Griggs tells Jardine that his paralysis is curable, and while the treatment is being given Jardine gives no hint to his brother. Love comes with health and Alice Griggs goes with him as his bride when he returns home. He is not

a welcome visitor when he arrives, for Bill is riotously enjoying himself with some of his boon companions, and does not relish being turned out of the house with but a small allowance, but James is mindful of the many insults and annoyances and the time of reckoning has come.

PATHE FRERES.

"MEMENTO OF THE PAST."—The apple of her father's eye, the brightest thing her mother knows, little Violet's sudden illness and death are a shock to her parents that created sad havoc in their lives. Their love and tenderness for their child was their



sheet anchor, and without her the sweetness of life is changed into bitterness and gall. He drowns his misery in drink while she slaves with her needle. Weary of the life, the woman at length decides to leave her husband. She is packing up a few articles of clothing when the man enters with a sneer on his lips and a jeer in his voice to mock at her. He makes no attempt to stay her until the sight of a toy, the doll which Violet had clasped in her arms as she lay dying, gives birth to another violent quarrel. Both claim this last memento of their child, and both clutch desperately at it, hate in their two faces drawn close together in the struggle, cruel malice and resentment betokened in their whole attitude—a pitiful sight indeed until the tension is suddenly and spontaneously broken by a sob, as the memory of their child touches some forgotten spring in the minds of both, making the hard faces to relax, the clutching fingers to straighten, and the lines of the mouth to soften, as husband and wife, with a sudden cry for mutual sympathy and forbearance, cling to each other in a close embrace.

"KIDS WILL BE KIDS."—Dick and Lucy are cautioned by their parents, who are about to go out, to do their lessons and be good children. The two youngsters promise and open their books before them. The door, however, has scarcely shut, before they have commenced a series of somersaults, jumps and other startling acrobatic feats, which continue uninterruptedly until a ring is heard at the door. The parents have returned and when they enter the room they find the children with their heads buried in their books, hard at work at their studies.

"ADVERTISING FOR A WIFE."—Louis Conroy thought when he inherited his father's comfortable fortune and took a little apartment of his own, that he had everything that he could desire. But he was soon disillusioned, and found that he needed a wife to complete his happiness. Louis was a man of action, and the idea no sooner occurred to him, than he had written and taken to the local newspaper for insertion an ad stating that applicants for the position of a wife to a handsome, rich young man should apply the following day. True, on his way home it caused him to ponder when he saw a family of six boys, but they passed on their way quickly. Next day Jerome Avenue was astir. All sorts and kinds of women were making for the Conroy apartment. Louis got a glimpse of them from the window, that was enough for him, and after a moment's thought he discovered a way to get rid of the surging mass of applicants. He burnt some cork and colored his hands and face. Entering his parlor he asked for the first to be shown in. She did not at first see his face, but when she did, what an uproar there was. She rushed out and told the mob waiting outside that it was a colored man that had advertised; and the way they left that house would have done credit to a rat pursued by a terrier. One colored woman remained, however, and she was now shown in and was de-

lighted to find his visage to be jet black. Falling on him and kissing him, she noticed that white appeared where she kissed him, and his trickery being thus exposed she left after administering a few blows of no gentle character. Mary the maid, ascertaining that he had been unable to select a wife, came to the

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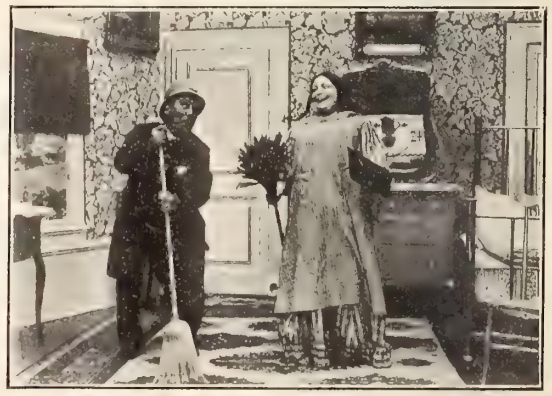
conclusion that it was up to her, so, disguising herself in a cloak and heavy veil, she entered the parlor. Louis was at once attracted by her pretty figure, and when she fetched his pipe and lit a match for him, he came to the conclusion that he had obtained the right girl. When he discovered who she was, it did not alter his opinion, and he gave her the ring he had purchased in anticipation of getting engaged to someone that day.

"SAVED FROM RUIN."—John Mortimer is staying with his wife, Marian, and her sister Beatrice at Monte Carlo, and is fast ruining himself at the gambling tables. Claud Charlton is a great admirer of Marian, and one day, seeing her husband lose his fortune at the Casino, he despatches a note to her that if she will meet him he will advance her husband sufficient to set him on his feet. Beatrice, who has noticed Claud's attitude towards her sister, is suspicious when the note comes by messenger, and opens it. Heartbroken at learning of her brother-in-law's misfortune, she decides to keep the appointment herself. At the appointed time, heavily veiled, she meets Claud, but a gust of wind allows her partially concealed face to be seen, and Claud, greatly surprised, hears the whole story. He is generous hearted enough to reassure the trembling girl, and advances Mortimer the money for the sake of one whom he says he has found to be an angel in disguise and whom he decides to marry.

"DEER HUNTING IN THE CELEBES ISLANDS."—A most interesting picture showing how in this beautiful East Indian Island they hunt the deer on horseback with lassoes on the end of poles.

"MAGGIE HOOLIHAN GETS A JOB."—Maggie Hoolihan, fresh landed from Ellis Island, having just come over from one of the little villages in the remote west of Ireland, was anxious to immediately commence to make her fortune, so she applied at Mr. Jinks' house in Jersey City for a job as maid. Having a very strong recommendation from the priest of her native village, she was soon installed in this position. While the family are out she, incidentally brushes Jinks' coat with the carpet sweeper and drops it in the street. This attracts the attention of Officer Clancy, who, looking up, sees her fresh rosy cheeks. It does not take him long to make up his mind to go in, and the two soon become fast friends,



and Maggie invites him to stay to supper. This was her undoing, for the Jinks family returns, find Clancy and Maggie sitting in the parlor eating the succulent meal that they had returned to partake of, and it did not take but a few moments for Jinks to throw

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them both out. Clancy then uses his influence to get Maggie a job, and takes her first to a laundry, where she soon has to leave in a hurry when she hurts another employee with her hot iron and also ruins some very fancy lingerie. Thinking to keep her un-

der his own eye, he next gets the captain of the precinct to give her a job as scrubwoman at the station house, but when she unlocks the cell doors and allows the prisoners to escape, it is easy to see that this is not her sphere. Finally Clancy decides to marry her and to give her a permanent job for life, and he accordingly takes her to his home and introduces her to his children, only ten in all not counting the dog. Here she settles down and looking after this family keeps her busy, while she leaves it to Clancy to get together the fortune she hoped to make.

VITAGRAPH CO.

"JEAN AND THE CALICO DOLL."—This story begins differently from most stories. It starts with a business transaction during which a large sum of money is exchanged between Mr. Doyle and another man, who pays the money to Mr. Doyle. During the

transaction Mr. Doyle's son is sitting at the window and his little daughter is playing with her collie dog, "Jean," on the floor. The father sees the man to the front door, leaving his son and daughter in the room where he left the money on the table.

The son leaves the room, and the little girl, who is now alone in the room, sees the money, and thinking it is only paper, takes it out in the garden and puts is in the little cradle with her calico doll and cuts one or two of the bank notes into dolls. After the child has gone out the father returns to the room and cannot find the money. He calls the wife; she knows nothing about it, and the father accuses the son of stealing it. The son is indignant, and leaves home. He has hardly left the house when the little girl comes in with the money and gives it to her mother and shows her the pretty paper doll she has made out of one of the bills. The dog follows with another bunch of money which the child has dropped. The mother calls her husband, and the child explains that she thought the money just paper and she is grieved to hear her brother, whom she dearly loves, has been accused of stealing and has left home.

She starts out with her calico doll to find her brother, her collie dog following after her. She wanders through the fields and woods, where she falls trying to reach a flower, down a steep embankment onto some rocks, spraining her ankle, and lying unconscious. The faithful dog tries to rouse her, and, finding it impossible, runs home to get the child's parents to understand him in his efforts to report the child's accident. He rushes back to the child, carries her calico doll to the parents and makes them realize that the child is missing and in danger.

While worrying over the loss of their son, here is another loss of their daughter. The son is brought back home by his attachment for his little sister and mother, and when he learns of the loss of his sister and sees "Jean" with her calico doll, he follows him to the place of her accident and brings her safely home. The father apologizes to his son, who resists. His little sister tells him to forgive and forget. Father and son are reunited; the wife and mother is made happy by the return of her children, and the serenity of the whole family are more firmly cemented in their gratitude, for which "Jean" comes in for his share.

"A LIFE FOR A LIFE."—There are some conditions of human existence that we are all anxious to escape, and notwithstanding our natural antipathy for such conditions, we always pity anyone who is a victim of environments or a predisposition towards them. Pity is akin to sympathy, and we cannot help feeling a desire to help anyone to rise above them if we recognize the slight ray of hope for their redemption.

There is nothing very attractive about a convict or a rat, but when we see the poor unfortunate in his lonely cell playing fondly with his pet rat while the world shuns him we are convinced that his love for even a dumb creature is a strong indication of a redeeming quality in his nature; at once he has our sympathy and attention, and when the prison keeper bursts into the convict's cell, seizes the rat and kills it we find ourselves urging the prisoner on when he strangles the keeper for robbing him of his only companion and comfort.

The convicted man is placed in solitary confinement. A visiting clergyman, with the prison superintendent, his wife and little girl, making a tour of the cells go into the cell and the superintendent's child and the clergyman speak kindly to the poor fellow, his heart is moved and the darkness of his soul

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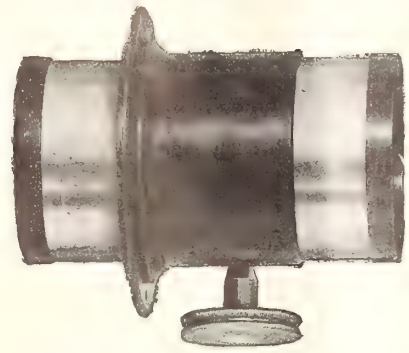

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is dispelled by the touch of love and kindness, and we cry when the spark of hope we saw at the beginning is still alive and is revived in the man.

The last scene of this remarkable story shows that our sympathies were not misplaced, and the trust imposed and kindness extended to the convict by the superintendent and by his family were well bestowed when, regardless of self, he rushes into the blazing home and rescues the superintendent's child from the flames, willing to lay down his life that she might live. In this deed of heroism and gratitude

our higher emotions respond to the better part of our natures and we are not ashamed of the pearls of feeling which irresistibly glisten in our eyes when at the end the poor fellow smilingly greets the superintendent and his child as he lies upon his bed of pain in the hospital ward.

Pictures of this kind are strong in the encouragement of the humane and philanthropic elements of our nature; they tend to develop our faith in the betterment of mankind. They are logical and natural, and for that reason they appeal to greatest good in the greatest number.

"THE WRONG BOX."—Mistakes are common, especially when a young man is in love like the one in this story. He and his girl are invited to a reception and dance. In accord with the proper caper, he buys some cut flowers for her and orders them sent to his house. Then goes to a gents' furnishing store and buys himself a suit of pajamas, taking them home with him in a box.

He places the box on a chair, and when the box of cut flowers was sent from the florist's they were placed on another chair. Taking his coat off he throws it on the chair holding the box of flowers, entirely covering the box. He calls a messenger boy and tells him to take the flowers to the young lady's home. The boy only seeing one box, naturally picks up the one in sight, containing the pajamas, and delivers them to the young lady with the young man's note saying he hopes she will wear them for his sake.

When the adored one opens the box and recognizes its contents you can readily see the young man's finish. She goes to the reception without him, ac-

cepting the escort of another young man, and refuses to notice or listen to the apologies of the young fellow who sent the wrong box. He cannot understand her treatment of him at all, and she leads him a merry dance, which makes him look and feel like a monkey.

He goes home discouraged, puts on his dressing gown, picks up his business coat from the chair to get a cigarette from the pocket and discovers the box of flowers. As soon as possible he goes to his girl's home with the box of flowers, explains his mistake, how it happened, similarity of boxes, etc. All is forgiven and again cupid is tranquilly poised on the wings of love, while two arrow-pierced hearts beat in rythmis harmony.

SELIG POLYSCOPE CO.

"THE EMIGRANT."—The Emigrant will be offered with the hope and the confidence that it will serve as another strong "friend maker" for the Diamond S. trade mark. In this picture Selig has gone to the steerage of a trans-Atlantic liner to take up the first threads of his story. He follows a party of emigrants to Chicago where they are being unloaded from a railroad train and sent to their respective destinations. One of their number wearing an identification card in his hat which bears the information that he is "L. Jacoby, going to Omaha, Neb.," becomes confused and is lost in the crowd.

Realizing that he is alone—a stranger in a strange land, and being unable to make himself understood by word of mouth, he wanders through the city until he chances to meet a stranger who will stop long enough to read his card and put him on his way. The stranger is kind. The traveler gives him his last few dollars to pay for transportation to Omaha. He is taken to an overhead railway and shoved abroad the train. He turns to thank his benefactor and finds himself alone, speeding over the city in an "L" train—his new-found friend and his money gone. We meet him again at the "L" terminus. Heart sick and weary he takes up his aimless wandering, he is attacked and injured by a gang of street hoodlums when two good Samaritans, in the persons of a big hearted Irish woman and her son take him, wounded and bleeding, into their home, where they nurse him back to health and give him his first insight into true Americanism.

He has become a good and respected citizen of our United States, adversity has set a heavy hand upon his Irish benefactress and her son. He repays them in a way that will make you glad.

"THE ROAD TO RICHMOND."—No period in our glorious American history is so endowed with the noble reminiscences of manhood as those memorable days when brother fought brother and shed their life's blood for the cause their conscience told was right. The firing of Fort Sumter was the signal that made possible the most fearful war the world has ever known. A half century has plodded by and yet embers of that great struggle still smoulders in the hearts of every brave American, and has served to perpetuate the memory and immortalize those grand old generals—Lee, Grant, Sheridan, Mead, Longstreet, Sherman, Jackson and others while the great events of the stirring days had passed into history. It remained for the redoubtable "Selig" to put in pictures at an enormous expense this wonderful panorama of human sacrifice, and accordingly chose as his title "The Road to Richmond," with Jennie Carrol, sister of Lieut. Carrol, as his heroine. The scenes are all in old Virginia and covering that period from 1860 to

1865. Pretty Jennie Carrol falls in love with her brother's comrade, when her brother brings him home on furlough. They are both officers in Uncle Sam's army prior to the war. When that dread event happens, separation ensues and the meeting of the comrades in battle. The final reunion between the northern soldier and his southern sweetheart form the story interest of this latest Selig war picture. Old in theme truly, but told as "Selig" tells them, and it holds the interest from the first. It's a big production, a clear story and will please both Northerner and Southerner as the war scenes are only introduced when they have a natural bearing on the story the picture tells. No bigger and certainly no better war picture has ever been produced.

KALEM CO.

"WHITE MAN'S MONEY, THE RED MAN'S CURSE."—Still another Canadian Indian story is announced by the Kalem Company. The title, "White Man's Money, the Red Man's Curse," contains the theme of the plot. The story is supposed to be located with an Indian tribe so situated in reference to the whites that they have become more or less effected by the white man's ways.

Two young bucks have made the usual Indian offers for the daughter of the chief, but the chief is not influenced by horses and robes, and wants his daughter paid for in white man's money. The two Indian suitors naturally start out to get it. Their efforts result in the death of one and the jailing of the other.

The story is a study of the influence of the whites upon the redskins, and is marked by the same careful attention to details that has characterized recent Indian pictures made by the Kalem Company.

"A GAME WITH FAME."—This is the title of an emotional drama which is being announced by the Kalem Company for Aug. 31. It is the story of a young woman living in a country town who is so ambitious for a literary career that she forsakes her lover and her family and goes to the city to take a position on a magazine. Her work catches on immediately and she quickly arises to a position of considerable importance in the Bohemian life of the big city. In the excitement of her successful career she utterly forgets the folks she left at home. Even her lover is overlooked in the excitement of the game, and she becomes betrothed to a man of the world who is interested in her for her position rather than her personality. In the meantime the girl's eyes have been giving out and she becomes practically blind. New York specialists give up her case as hopeless and in her distress all of her Bohemian friends desert her, even her new found fiancee. She is then compelled to return to the country home expecting that her own people will have no love left for her; but she meets with open arms instead of rebuffs, and very quickly learns that her original loves were the best after all.

The story is worked out in a charming manner by the Kalem players, and will doubtless prove a strong feature of the week's program.

TWO NEW THEATRES FOR DUNKIRK

Rapid Work on Both Empire and Star—Both Houses to Run Pictures

J. L Drohen's new theatre at the southwest corner of Washington avenue, and East Third street, Dunkirk, N. Y., now is under roof and is being rushed to completion as rapidly as possible. The completion of this and the new Empire Theatre, a short distance east on East Third street assures the people of Dunkirk of two more good amusement places for the coming season.

The Drohen theatre, it is expected will be completed by the middle of October. It will be equipped with all the most up-to-date theatrical apparatus and will have a capacity for seating approximately 2,000 people. There will be a balcony and a gallery and in addition a number of boxes

Mr. Drohen expects to present to the patrons of his theatre not only high class vaudeville and motion pictures, but will book regular theatrical attractions.

The new Empire theatre, which will be managed by Charles and Earl Brooks, though more modest in dimensions, will be equally first class in every particular. This theatre is approaching completion and it is expected the work of decorating the interior will be commenced before the week is ended.

This theatre will have a seating capacity for 512 people. The chairs both in the downstairs and in the gallery will be cushion-covered assuring those who become its patrons of the greatest comfort while witnessing the high class vaudeville and motion pictures which the management will present. It is planned to open the Empire on September 12 though the opening date may vary a few days from that date.

ORPHEUM THEATRE, BUTTE, MONT.

View of Wireless Machine Operating in Front of Theatre to Boost the Edison Picture of "A Wireless Romance." The machine Was Operated By An Expert Wireless Operator. The Novelty Proved a Big Advertisement to the Theatre.

NEW MOBILE THEATRE.

Announcement has been made that a new theatre to show motion pictures and vaudeville is to be erected on the site of buildings 266-270 Dauphin street, Mobile, Ala. The building will be leased by Mrs. Blanch Turner to J. H. and C. B. King of the Crown theatre. The plans are for a two-story structure 35 by 126 feet and work of construction begins November 1. The theatre is expected to be ready for occupancy January 1, and will have a seating capacity of 500.

REPAIRS FOR JOLIET THEATRES.

Theatres throughout Joliet, Ill., are all receiving the benefit of the summer "closing up" period and are being redecorated and put in shape for the fall season.

The Joliet theater has been elaborately frescoed and tinted on walls and ceiling. A color scheme which blends well and improves the interior greatly has been arranged and the first nighters will scarcely recognize the place.

The Grand has also been subjected to a rigid cleaning process and will be fresh and spotless when it is again opened. The Colonial, Crystal Stairs and Tavern are also among the improved ones. All the first-class picture houses have been repaired prior to the fall opening.

NICKEL THEATRE RE-OPENS

Well Known Licensed Pictures Draw Large Crowds of Women and Children

After seven weeks of closed doors, the Cosy Nickel Theatre, of Haverhill, Mass., re-opened Aug. 14, to a large and anxious crowd of ladies and children and a good percentage of men, presenting a programme of pictures and songs that fulfilled all the promises of the management for the past week. Much could be said of the appearance of the theatre itself, entirely repainted, cleansed and with its hundred and one pleasing conveniences, and its polite and obliging attendants in uniform, but the thing that most impresses all is the splendid programme offered. It is doubtful if there was ever a motion picture that caused the sensation created by the feature of the new bill, "Ranch Life in the Great Southwest," a picture of cowboy life that defies description. "A Flash of Light," a Biograph story that makes one think, is another feature, also "The Majesty of the Law," a Vitagraph production of unusual strength. For laughing purposes there is shown "Pete Has a Good Time" and "Betty's Pranks," two of the funniest films that could have been secured.

Two splendid songs are offered by Miss Billie Wynn and William Grant, who both have voices that will make them immensely popular with local patrons.

Announcement has been made for the erection of a new motion picture and vaudeville theatre at Dauphin street, Birmingham, Ala. The ground has been leased from Mrs. Blanch Turner by J. H. and C. B. King, of the Crown Theatre.

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One that the grown ups will like as well as the "kiddies." Approximate length, 600 ft.

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If You Saw It in the Index Say So

CHICAGO LETTER

(Continued from page 7.)

places mentioned. Hearst's would-be reforming organs are moving heaven and earth to force Sheriff Strassheim of Cook County to stop the exhibition, but that officer cannot see his duty as dictated by the "Examiner" and "American."

The following extract from an issue of the last mentioned paper shows Sheriff Strassheim's stand:

"I am guided solely in this matter by the advice of Attorney Boreman. He will give out the reasons why I will not proceed against the pictures," said the sheriff.

"The sheriff is afraid of violating the law himself in stopping the pictures, and my advice to him is to leave them alone," said attorney Boreman. "He has not the authority to go in there and stop the exhibition, as I read the law."

Lawyer Sees No Violation.

Sheriff Strassheim was seated in the office of Attorney Boreman, when the latter was asked:

"Don't you think the fight pictures are brutalizing and degrading?"

"They are the reproduction of acts done in Reno, Nev. No law there is violated."

"But are they not contrary to the Illinois law?"

"No, I don't think so. I have read over the law regarding immoral pictures and do not believe that they come under the meaning of the statute. That is the reason I have advised Sheriff Strassheim to leave them alone. He is under heavy bond, and if he should cause the pictures to be suppressed he might be liable to a suit for $25,000 or more."

"If Bishop Samuel Fallows or others who want the pictures suppressed will give a bond to indemnify me I will make the arrests," broke in the Sheriff.

"No, Sheriff, I wouldn't do that, for I am doubtful whether that would relieve you from the original bond," said Attorney Boreman.

Will Serve Any Warrant.

"Well, then, I will withdraw that offer," decided the official. "I will not act on my own initiative. But I will serve a warrant that some one else swears out. That is as far as I will go."

"Why don't Bishop Fallows go out there and arrest them?" Attorney Boreman asked. "Any citizen has the power to make arrests in a misdemeanor case."

"Why have we a sheriff if he is not the one for law enforcement?" was suggested in answer.

"Well, I was just telling you the law," said the attorney.

"Then in the face of all the public opinion you advise the Sheriff to stand by and allow the pictures to run after they have been barred from Chicago and dozens of cities?" was asked.

"Yes, that is my advice to the Sheriff, for I believe he would be violating the law if he interfered with the exhibition of the pictures."

"I will follow Mr. Boreman's advice," was the Sheriff's final.

State's Attorney Wayman, after he heard of the decision of Sheriff Strassheim, said he would hold a conference with the official and his attorney.

"I have been so busy with the Browne trial that I have not had the time to pay attention to the fight picture problem in the county that I would like to have had, but will do all that I can to get to the bottom of it.

"However, the question of suppressing these pictures is up to Sheriff Strassheim. Any action at this time is for him. Of course, when Judge Brentano gives his decision in the suit of the promoters to force the city to grant a license, the Sheriff will have a court opinion upon which to work. If the court decides the pictures are immoral, the Sheriff must act." It was said today the Brentano decision would not be rendered before a week or ten days.

It will be noticed in one of the paragraphs quoted that the "American" assumes that the pictures have been "barred from Chicago." And this is brazenly printed in the same article which quotes State's Attorney Wayman's opinion that everything depends on Judge Brentano's decision, which will not be rendered for a week or ten days!

A Boost for Selig Pictures.

I received the following letter, last week, from Edward J. Cooper, manager of the Metropole theatre, Telluride, Colo., which shows that Selig pictures are in big demand out there.

"I am sending you a clipping to show what our people think of the Selig Pictures. I made more money on this picture than any other, barring 'The Cowboy Millionaire.'

"I am after Selig's 'Ranch Life in the Great Southwest,' and I think it to be a winner. I get 25 cents admission for such pictures."

I submit the clipping herewith, the Selig picture under discussion being, "The Fire Chief's Daughter:"

Last night nearly all the firemen responded to an invitation of Manager Edw. J. Cooper, of the Metropole Theatre, to attend his show at his expense and see a noted fire picture called the "Fire Chief's Daughter" which he put on, the "Examiner" will say that he never saw a more thrilling or a better picture. Usually these pictures give the impression that they are of the "canned variety," in other words made up and acted out, and perhaps this one was too, but if so, the actors and the stage properties were ideal. One sees the run of a couple of engines, a hook and ladder and a hose wagon, and the outfit is preceded by the one horse rig of the chief of the fire department. The run is long enough to thrill, and after the apparatus is stopped the firemen take their line of hose into the second story of the chief's residence and one of the firemen rescues the chief's wife from her bed room at the risk of his life, and gets out nearly burned to death, fainting with his

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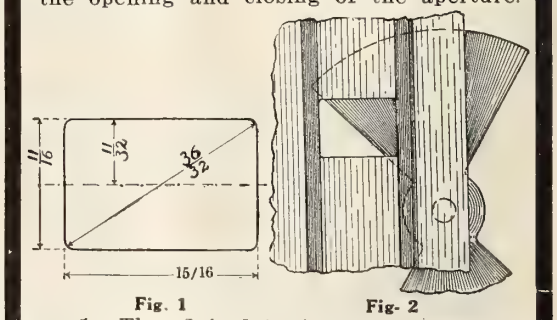

Fig. 1 Fig. 2

1—The Light Aperture measures 36/32 in. from corner to corner and 22/32 in. high. (See Fig. 1.)

2—The Disc Shutter used in other machines travels from corner to corner 22/32 in. (See Fig. 2.)

3—The Double Cone Shutter travels top to bottom and bottom to top 22/32 in. (See Fig. 3.)

4—To close Light Aperture, the two wings meet half way with a travel of 11/32 inch each.

5—Saving in opening movement of cone shutter over disc type about 2/3.

6—Saving on closing movement is the same.

7—Thus a reduction of nearly 50 per cent. in the period of non-exposure, and

8—A gain of nearly 50 per cent. in the period of exposure or picture.

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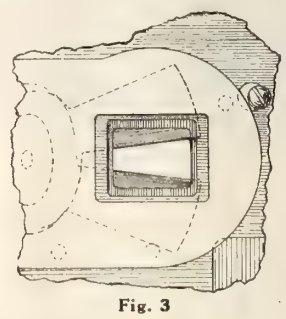

Fig. 3

9—A MUCH MORE BRILLIANT PICTURE and

10—NO FLICKER TO TIRE THE EYES.

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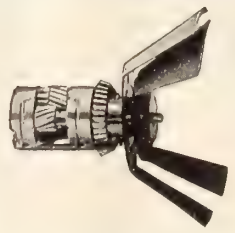

Fig. 4

Fig. 4

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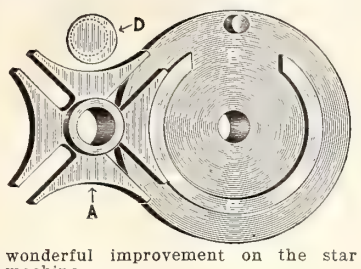

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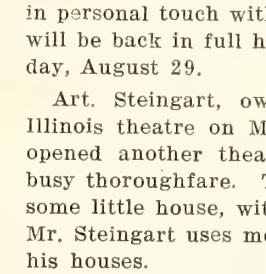

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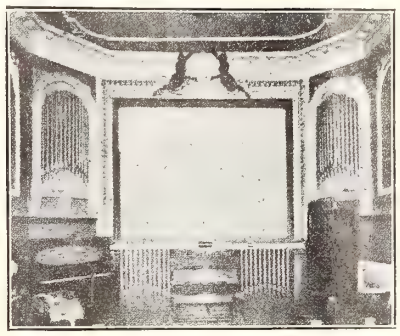

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human burden just as he reaches the outer door of the house which leads to the open air and a place of safety. The reel is good and clear and so impressed the local firemen that there was a call for the chairman of the refreshment committee when the show was over.

Chicago Film Brevities.

Ed. C. Lamson, well known in licensed film circles in this city, has been appointed traveling solicitor for the Standard Film Exchange. Mr. Lamson at present is working in the Illinois districts.

Turner & Dahnken, who operate a license exchange in San Francisco, are having all the releases handled by them waterproofed at their own expense. They have installed a washing machine also, so as to be able to wash their films at stated intervals.

J. J. Daily, bookkeeper of the Vitagraph Company's Western office, has just returned from a vacation which was spent in Buffalo, Detroit, and northern Michigan. Mr. Daily states that the moving picture business is in very good shape wherever he has been, in Detroit and Buffalo more especially.

W. R. Scates, assistant manager of the General Film Co., this city, has suffered a relapse of his old trouble, pleurisy. He is confined to his home in the care of a physician, but is expected to be out shortly.

Mr. Arthur Kane, formerly connected with the O. T. Crawford Exchange of St. Louis, visited Chicago for a few hours, Saturday, Aug. 20. Mr. Kane was on his way from New York to join his wife in Omaha. He will shortly return to New York on business.

John Hardin, Western manager of the Edison Co. is now taking a short vacation, if vacation it can be called that compels him to keep in personal touch with the office at all times. He will be back in full harness at his desk on Monday, August 29.

Art. Steingart, owner and manager of the Illinois theatre on Milwaukee avenue, has just opened another theatre, the Peerless, on that busy thoroughfare. The new theatre is a handsome little house, with a capacity of about 300. Mr. Steingart uses moving pictures only in both his houses.

The Virginia theatre, on 43d street and Indiana avenue, after undergoing expensive improvements, opened up Saturday, Aug. 27.

The National theatre, 35th street and Grand Boulevard, was reopened by Manager Lyon, Saturday, August 20. Mr. Lyon formerly used the independent service; but, finding it unsatisfactory to his customers he is now taking licensed service from the General Film Co., this city.

The Playhouse, on West Madison and Lincoln streets, has just reopened after being redecorated and its seating capacity enlarged by the addition of 100 seats. This theatre is well known as one of the best paying houses on the West Side. It is owned by Mrs. Cook and managed by B. E. Drum, who is well and popularly known in licensed circles here.

Manager Goldberg, of the Castle theatre, Bloomington, Ill., and of the Majestic, Rockville, Ill., paid a visit to the General Film Co. last week and contracted for a high class service for both his houses.

While Lubin's "District Attorney" was being run in Geo. J. Gilmore's Ideal theatre on North avenue, one evening last week, a man in the audience fell into a epileptic fit. Much excitement was created by the incident among the women and children seated near him, but Mr. Gilmore and others succeeded in carrying him out to a side room, where he was treated by a physician that had been summoned. In the midst of the unfortunate man's contortions in the theatre, both his shoes had been pulled off and on his regaining his senses they were again placed on his feet, but in the hurry were left unbuttoned. The man then left the theatre. Shortly afterwards, Mr. Gilmore was passing manager Hyman's Janet theatre on North avenue and spied the same man standing in a dazed condition with one of his shoes off, he evidently having lost it. He drew Mr. Hyman's attention and told him of the occurence. "Serves you right for going back to the 'trust' " replied Mr. Hyman. "Oh, well, it would have been much worse had the poor devil been in an 'independent' theatre, for then he never would have woke up," said Gilmore, with one of his patent smiles. And Hyman let it go at that.

E. W. Lavezzi tells me that his improved star and cam which can be used with any make of machine, is proving satisfactory to all who have used them. Mr. Lavezzi also states that he is not manufacturing the star and cam but is only making improvements on those that have been turned out imperfectly at the factory by manufacturers. A patent has been applied for his improvement, and he has several testimonials that testify in high terms to its worth. Mr. Lavezzi tells me that the one-thousandth part of an inch variation in this delicate movement will cause a flicker or blur on the screen. Being a tool maker for many years, Mr. Lavezzi has devoted a great deal of time to the development of the fine points in this practical movement.

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DE WITT C. WHEELER.

"BY THE MOSS COVERED WELL, DEAR ESTELLE."—Words by Earle C. Jones; music by L. Albert; published by J. H. Remick & Co. One of the timely love ballads, written in a reminiscent theme. Both lyrics and melody do full justice to the writers. The slides are of the truly Wheeler type that we like to see. They are of the dainty order, which appeal to the sense of beauty; posed in country style near a quaint old well, and are beautifully colored with the tone of nature.

"SUGAR MOON."—Published by J. H. Remick & Co. It is seldom in late years that a coon song becomes popular, but this one is certainly it, and looks like a hit. It is also seldom that we view a set of "darky" slides, so that when the opportunity is presented to do so, as in this set of Mr. Wheeler's, it is a novelty. The illustrations are full of characteristic southern poses of the black race. They are cleverly and amusingly carried out so as to make this set a very interesting one.

"SPOONLIGHT."—Words by Earle Clinton; music by Charlotte Blake; published by Jerome H. Remick & Co. This is a true spooning song, and Mr. Clinton has taken full advantage of his subject and produced an exceptionally good set of lyrics. The melody has a clever swing which cannot fail to become popular. The slides do full justice to the song and are posed by good looking models who fall into natural poses. The moonlight effects reflect credit on the Wheeler slides, and the last slide is a girl surrounded with spoons, which produces a novel effect. An exceptionally good set of slides.

"IT'S MOONLIGHT ALL THE TIME ON BROADWAY."—Words by Ren Shields; music by Percy Wuerich; published by F. B. Haviland Publishing Co., New York. It would be useless to criticize either the lyrics or melody of this song, as these writers can always be depended upon to produce the goods, and they certainly have not failed in this instance. Mr. Wheeler has produced a set of slides every one of which is a novelty, and the effects of the Great White Way illuminated by night reproduced in a small lantern slide are truly wonderful. This set is without doubt the best set released by any slide maker, and shows what vast improvements are constantly being added to the productions of this house.

"I'M A LUCKY BOY TO HAVE A GIRL LIKE YOU." Words by Stanley Murphy; music by Percy Wenrich; published by Jerome H. Remick, New York. It is a pretty story. Not only at the wedding nuptials, but after many happy years of married life the husband feels ever lucky to have for a wife the one he possesses. The slides tell the story in a quaint way, giving many phases of country life and true love upon the farm.

"WHEN THE SUMMER DAYS ARE GONE."—Words by Leo Curley; music by Geo. Christie; published by Witmark & Sons. While the summer days are not yet gone, this song may seem unseasonable, but it was so good the publishers couldn't wait, so published it ahead of time. The slides by Wheeler certainly do show some fine selections of scenery by him. It would seem that all the beauties of nature full bloom in the summertime are pent up in this little set. Seashore, mountains, rivers, lakes and woods are all here, beautifully colored and charming to look at.

"BAND, BAND, BAND."—Words by Seymour Brown; music by Nat. D. Ayer; published by J. H. Remick & Co. As the name implies, this is a novelty song, [illegible] in a novel way to a novel idea, and shows progressive ideas in song writing. The slides are one of Wheeler's best comedy sets. He shows us a very beautiful girl leading a band around the street. The costumes of the players are, of course, brilliant and dazzling. The coloring is exquisite, and there are plenty of novelties. But best of all is the model. It is worth getting the set to see her.

"I LOVE YOU, DEAR."—Words by Blair Leyton; [illegible] published by Sydney P. Harris, Detroit, Mich. A beautiful set of lyrics in the true love strain, set to a fine melody. This is one of the love ballads that are so difficult to illustrate. But Wheeler makes the slides interesting, no matter what the song is. This is an example.

ALFRED L. SIMPSON.

"DON'T YOU WISH IT WAS SUMMER."—By Nora Bayes and Jack Norworth. This is the song the above mentioned artists have been making such a hit with all summer in the "Jolly Bachelors," taking any number of encores at every performance. The song has just been released for general use. Simpson has made a set of slides quite worthy of this charming number, both artistic and illustrative of the theme of the story. The girl is exquisitely dainty, and the coloring beautiful. This song is published by the Norworth Pub. Co.

"YOU ARE THE IDEAL OF MY DREAMS."—By Herbert H. Ingraham, author of "All That I Ask of You is Love," "Roses Bring Dreams of You," "Hoo, Hoo, Ain't You Coming Out To-night." Published by Shapiro. This is one of the ballad hits of the year. After all, heart interest is the thing, and no one can escape the touch of sentiment conveyed by this delightful song as sung by Frank Morrell at Hammerstein's Theatre. The slides Simpson has sent out for this song are beautiful. His models are well chosen and extremely good looking, the photography is excellent and the coloring beyond criticism.

"THE BARBER SHOP CHORD."—Words by Wm. Tracey; music by Lewis F. Muir; published by J. Fred. Helf Publishing Co. This song is the feature song of the Lew Dockstadter show this season, and is also being sung with great success by Bert Williams. Simpson has made a great set of pictures; each slide of artistic merit. Two really clever artists posed for this song, and Simpson was right there with that wonderful camera of his to reproduce with such rare fidelity to nature just the exact expression that would best convey the spirit of the song. The two models are Miss Carlotta Freeman, late of the Pekin Stock Co., and Lawrence Chenault, of the Smart Set Co. This set of slides is a distinct addition to any program.

"AMO."—Words and music by Herbert H. Ingraham; published by Shapiro. This is an exquisitely beautiful love song with a tender haunting melody such as is characteristic of all of the compositions of the versatile author of such world-famous hits as "You Are the Ideal of My Dreams," "Roses Bring Dreams of You," "Hoo, Hoo, Ain't You Coming Out To-night," etc. Simpson has made a set of slides that do full justice to this song. The models are a dark-eyed senorita and her toreador lover in the national costumes of Spain. The scenery is typically Spanish, with rich and glorious tropical coloring.

SCOTT & VAN ALTENA.

"I WANT TO BUY A LITTLE BIT OF LOVE."—By Chas. K. Harris. This is the pathetic story of a little girl who was under the care of a step mother. She went one day with a few pennies to a candy store to ask if she could not buy a little bit of love. The step mother happened in the store, heard the call of the child's soul and straightway opened her heart to her, becoming thereafter almost a real mother. The slides tell the story in a very interesting manner, for the child is so cute that one could not help but bestow upon it the deepest affection.

"TAKE ME WITH YOU, CUTY, AND FORGET TO BRING ME BACK."—That listens well. Surely with such lyrics, catchy music, and illustrations posed for by such charming models, this song cannot help but become at once popular at picture theatres. It has a light, breezy air that cheers, dispelling all gloom and displeasure. Published by Leo. Feist.

"THE HONEYMOON GLIDE."—Words by Jos. H. McKeon; music by W. Raymond Walker; published by Harry Von Tilzer Pub. Co. This song has an air that is a hummer. Hear it once and you'll want to hear it six times, as well as join in on the chorus. It is one of those songs that make you feel lively and happy. The slides, posed for by a very pretty little miss and handsome youth, are very striking. Novelties, as usual, a-plenty.

"UNDER THE YUM YUM TREE."—Words by Sterling; music by Harry Von Tilzer; published by Von Tilzer Music Co. We have all been there—under the yum yum tree—gazing into loving eyes and whispering soft foolishness, etc. The song surely is a good one, one of Von Tilzer's best, which is saying a good deal. Each slide in this fine set has the stamp of quality, the quality which gives the work of Scott & Van Altena a certain character which we all know.

"MY DIXIE DREAM."—Published by Harry Von Tilzer Music Pub. Co., New York; words and music by Earle Taylor, writer of "My Southern Rose." Another Southern song by this author that bids fair to have the same popularity as his preceding one. The slides for this song are in typical Scott & Van Altena style—cleverly posed, more than excellently colored and containing novelties galore. The models, too, are good looking and very graceful.

"LITTLE STAR WONT YOU TWINKLE."—Lyrics by Tell Taylor; melody by Chas. L. Johnson; published by Harold Rossiter Music Co. A beautiful ballad by Chas. Johnson, writer of "Iola," "Dill Pickles" and other hits. Most of the pictures are moonlight scenes, and are extremely well executed, considering that it is so difficult to imitate moonlight scenes. The set is well supplied with novelties, which are striking and original. The models are exceptionally good looking. Taking all in all the set is really unique.

"LOVE DREAMS."—Words and music by Luella Lockwood Moore; published by Jos. W. Stern & Co. This is a beautiful little love ballad that tells of a young Venetian couple who fall desperately in love with one another. The illustrations show the pair on the canals of Venice, beautiful gondolas, pomp and gaiety. The pretty little model in this instance is she who posed for the slides of Scott & Van Altena's "Espanolia Sprance." She is dark and beautiful, fitting well the part of a Venetian daughter. The male model, too, is just the one for this kind of a song. Coloring is beautiful and the scenic effects charming and wonderful.

"DEAR MAYME, I LOVE YOU."—Words by Irving Berlin; music by Ted Snyder; published by the Ted Snyder Co., New York. These two authors need no recommendation. Their many successes have been heard by all and any new composition by them is looked for eagerly. Slides by Scott & Van Altena form another of their many novelty sets. They are new and interesting, illustrating well this little love waltz.

LEVI COMPANY.

"ROSY CHEEKS."—Words by Dave Oppeheim; music by Joe Cooper; published by Harry Cooper, of the Empire City Quartette. This is a real novelty song, one that will make any audience sit up and take notice. The Levi Co. have discovered a most beautiful girl, now playing in "Up and Down Broadway," who fits the title to perfection, and is sure to carry this song to a tremendous popularity. In the photography, posing and coloring of this set the Levi Co. have reached the highest point in the art of making song slides.

"STELLA, DEAR,"—Words by Roy E. Miller; music by Bert Sams. A beautiful march ballad with a melody that is simply fascinating. Easy to sing and one that stays with you. The slides are very beautiful, both models being exceptionally good looking, and the photography and coloring excellent. A first class set of slides in every particular.

"ANY LITTLE GIRL, THAT'S A NICE LITTLE GIRL, IS THE RIGHT LITTLE GIRL FOR ME."—Words by Thomas J. Gray; music by Fred Fischer; published by M. Shapiro. This is the biggest hit published by M. Shapiro within the last three years, and the melody is being whistled by almost every street urchin. The slides are good.

"JUST FOR A GIRL."—Published by M. Witmark & Sons. This song is the biggest number that the Witmark concern has put out in some time and is an absolute hit. Slides are first class in every particular, and are beautiful. The demand will be heavy owing to the extreme popularity of the song and you should place your order immediately.

"JESSAMINE."—Words and music by Frank B. Williams; published by Shapiro. A pretty love ballad surpassing many of its kind published heretofore. A set of slides by Levi that delight the audience.

"BYE BYE, SWEETHEART."—Words and music by Will Wood. A little gem of a song, refined and melodious. The slides contain many bright and snappy novelties and illustrate well this love song.

"WHEN THE OLD OAKEN BUCKET WAS NEW."—Words by Geo. Moriarity; music by Joe Cooper, writers of the big song hit, "I Can't Miss That Ball Game." Published by Harry Cooper, of the Empire City Quartette. The melody is very sweet and

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worthy of a pronounced success. Slides in typical Levi style illustrate the lyrics in an interesting fashion.

"AS THE TRAIN ROLLED AWAY."—Words by Arthur A. Myers; music by Sidney T. Wilson. This song is above the average in many ways. Slides by Levi tell the story in a simple manner, and together with the novelties.

"VALLEY FLOWER."—Words and music by Kerry Mills; published by F. A. Mills, New York. An Indian song of merit, as are most of the songs exploited by these publishers. The posing is typical Indian style, and shows many new phases of Indian life. For those fond of Indian pictures this set should appeal.

ACTORS AT PLAY

Vitagraph Takes Motion Views of Actors Fund Field Day Capers—All the Live Ones Were There

Such doings were never done and probably never will be done again as those which were pulled off at the Actors Fund Field Day at the Polo Grounds in New York City, Friday, Aug. 19. Twenty thousand persons saw them and there are several millions who would like to see them and can see them as reproduced by the Vitagraph Company. This film shows some of the "cutups" in a thousand and one capers. Eddie Foy, Bert Williams, Marie Dressler, Lew Fields, Marshall P. Wilder, George M. Cohan, Victor Moore, Jim Corbett, Tim Sullivan, Joe Humphreys, Emma Carus, Louis Mann, Terry McGovern and a whole lot of celebrities were there and did things never performed upon any stage.

The greased pig chase was a howl—the hobble skirt race a scream and the pie eating contest was a huckleberry bath surrounded by crust, it produced convulsions of laughter. The baseball game between the 'skirts' and 'trousers' umpired by Marsh Wilder—it makes you laugh every time you think of it. These stunts and more besides, including the big parade are seen on this Vitagraph film as the actors let loose.

Miss Virginia Pearson, who was a member of the Vitagraph Stock Company, is to play the Vampire this season in "A Fool There Was."

Mr. and Mrs. Ben S. Morris of the Court Street Theatre, Wheeling, W. Va., visited the Vitagraph Studio this week. They were astonished at the immensity of the Vitagraph Plant and expressed great satisfaction at meeting the "Vitagraph Girl" and Mr. Costello, whom they called the "Vitagraph Man."

Three of the life portrayals for the next week are "The Calico Doll," Aug. 30, in which Jean the intelligent collie dog will appear. "A Life For a Life," Sept. 2, a story of a convict who proves himself a hero. "The Wrong Box," on Aug. 3. An exchange of boxes, one containing a suit of pajamas, the other a bouquet of flowers. The pajamas are sent to a young lady instead of the bouquet. You can imagine the rest.

This communication received by the Vitagraph Company may interest the business at large:

"Dear Sirs: I bought a horse last week and he has a kick in either foot when you want it, where you want it and how you want it, now I'll make you a proposition to have my horse pose for a picture for you if you so desire. Must be soon because I intend to send Hercules to the country, that is his name. He'll kick in and out of harness to suit his own pleasure and yours just for sociability sake. Now if you want an Equine Artist of Artistic Temperament of the first quality address me. I won't let Hercules pose for less than Sixty Dollars as it shall mean the destruction of a rig and set of harness not counting my services as driver. I'll willingly cut the price if you supply the driver. Address, truly yours, "R. S. Beal, New York City."

SHEAR IN NEW YORK

Representative of Imported Film Supply Co., of New Orleans Makes Social Call to the Film Index

Another one of our friends from the "Land of Dixie" to visit the office of The Film Index last week, was A. G. Shear, manager of the Imported Film & Supply Co., of 840 Union street, New Orleans. Mr. Shear, who was accompanied by his wife, had a great time in the Metropolis, and is not going to let anything pass on the "boards" along old Broadway.

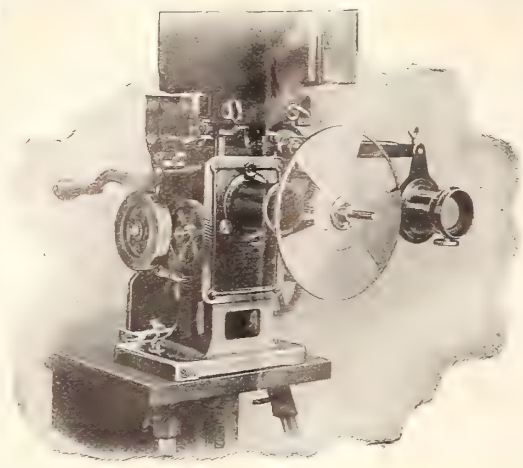
Before reaching New York Mr. and Mrs. Shear made stops at Washington, Atlantic City and Asbury Park.

Getting down to business in the "Crescent City," Mr. Shea assures us that good pictures are the real thing. All the houses, both in and around New Orleans, have no complaint and future prospects are all that can be desired. Mr. and Mrs. Shear left for their Southern home last Friday, after a week's stay in the city.

"BRIDGES BURNED" A WINNER.

That well-known love story "Bridges Burned" will always be a monument to Rex Beach; but since it is being acted in motion pictures the name of the author will spread into parts almost unknown.

At the Pastime theatre, Albuquerque, N. Mex., "Bridges Burned" was the hit of last week's picture entertainment. "Father's Pride" one of Biograph's well-known films, was a hit.



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Chief Editor—EMIL PERLMANN.

BACK FROM A LONG CHASE.

(Continued from page 6.)

never seen before. It was a very dark green lettered glass frame around the screen, with a dark red vine design worked into the glass and illuminated from behind with very small incandescent lamps which furnished light enough to bring out the design and furnished an effective frame for the picture, without being bright enough to be too prominent, or detract in any way from the picture on the screen."

In spite of the excitement of his round-the-county trip, Mr. Coles says he is glad to be home again, and has already dug into the heap of work that awaited his return.

NEW HOUSE FOR BROOKLYN.

Within the next ten days work will be started on a new up-to-date motion picture theatre at 404-406 Gates avenue, Brooklyn, N. Y. The lots on which the house will be erected will be twenty feet each, thus making the width of the theatre forty feet. The theatre, which will be fireproof, will also be equipped with all the newest motion picture devices.

The cost of the house when completed will be about $25,000. It is being erected by a syndicate represented by Julius H. Zieser, of 5 Beekman street, New York city.

NEW CLEVELAND THEATRE.

"Mr. Jacob Glunz has expended $50,000. in the erection of a block of buildings on Lorraine avenue, Cleveland, Ohio. This block is made up of a motion picture theatre and a number of flats. The house will open in about three weeks. It will have a seating capacity of 400 and will charge 10 cents admission. His operating room will be equipped with two Edison Model B machines. The Lake Shore Film Exchange will furnish the service. Mr. Glunz is a hustler and knows how to cater to the general public."

MANY PICTURE FOLKS IN TOWN.

A meeting of the licensed manufacturers of motion pictures held at the Motion Picture Patents Co. 80 5th avenue, New York city, last week, attracted a number of picture men to New York. From Chicago came George Kleine, William N. Selig and A. Van Ronkel. The latter is said to have sold his American Film Exchange to the General Film Co.

"Pop" Lubin was on from Philadelphia. H. C. Stevens, manager of the Amalgamated Film Exchange of Portland, Ore., was also present and is reported to have closed with the General Film Co.

W. B. Daniels of the National Waterproof Film Co., of Chicago, was in town looking after the interests of his concern.

NEW ESSANAY BUSINESS MANAGER

Mr. A. M. Kennedy, of the business department of the Essanay Film Mfg. Co., and the George K. Spoor Co., Inc., is no longer connected with either firm. Mr. W. W. Bell, formerly with the National Film Renting Co., Spokane, Wash., succeeds Mr. Kennedy as manager of the George K. Spoor Co., Inc.

HALLBERG EQUIPS NEW MONTICELLO THEATRE, JERSEY CITY, N. J

The Ansbach Improvement Co., which has about completed its new theatre to be called "Monticello," located at Harrison and Monticello Avenues, Jersey City, N. J., with a seating capacity of about 2,000, has placed an order with J. H. Hallberg, 36 East 23d street, New York, for a complete motion picture machine and electrical equipment including a Motiograph No. 1 A Motion picture machine combined with a double dissolving stereopticon and a double lamp Hallberg Automatic Electric Economizer to operate on 110 volt, 60 cycle alternating current. The equipment also includes four Hallberg 4,000 candle power flaming arc lamps, two 24 inch reversible exhaust fans and two electric signs.

The theatre is expected to be completed during the month of October. It is constructed under the supervision of Salo Ansbach, president and general manager of the company.

CHURCH FOR MOTION PICTURES.

Plans have been filed for making over the two-story church at No. 743 Tenth avenue, just north of the West Side Neighborhood House, and which is known as the Armitage Chapel, connected with the Fifth Avenue Baptist Church, New York City, into a moving picture show place at a nominal cost. The alterations will not be extensive, consisting of enlarging the platform and installing a fireproof screen and building an operator's booth. The chapel is owned by John D. Rockefeller, jr., according to the plans filed.

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Last 4 Weeks' Productions of Licensed Film Makers—Sept. 3

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 8	The House with Closed Shutters.	War Drama	998
Aug. 11	A Salutary Lesson	Drama	980
Aug. 15	The Usurer	Dramatic	994
Aug. 18	When We Were in Our 'Teens	Dramatic	475
Aug. 18	An Old Story With a New Ending	Comedy	512
Aug. 22	The Sorrows of the Unfaithful	Dramatic	994
Aug. 25	Wilful Peggy	Comedy	997
Aug. 29	The Modern Prodigal	Drama	992
Sept. 1	The Affair of an Egg	Comedy	295
Sept. 1	Muggsy Becomes a Hero	Comedy	693

EDISON CO.

Aug. 9	The Lady and the Burglar	Dramatic	950
Aug. 12	The Attack on the Mill	Dramatic	1,000
Aug. 16	The New Family	Dramatic	1,000
Aug 19	How the Squire Was Captured	Comedy	1,000
Aug. 19	Bumptious Takes to Automobiling	Comedy	1,000
Aug. 23	Love and the Law	Dramatic	1,000
Aug. 26	The Valet's Vindication	Comedy	995
Aug. 30	From Tyranny to Liberty	Drama	975
Sept. 2	The Man Who Learned	Industrial	1,000

ESSANAY CO.

Aug. 10	Up-to-Date Servants	Comedy	827
Aug. 10	Feeding Seals at Catalina Island	Educational	170
Aug. 13	The Girl on Triple "X"	Western Drama	950
Aug. 17	The Count That Counted	Comedy	975
Aug. 20	The Dumb Half Breed's Defense	Dramatic	1,000
Aug. 24	Take Me Out to the Ball Game	Comedy	990
Aug. 27	The Deputy's Love	Drama	1,000
Aug. 31	You Stole My Purse	Comedy	475
Aug. 31	Who's Who	Comedy	525
Sept. 3	The Millionaire and the Ranch Girl	Western Drama	987

GAUMONT

Aug. 9	The Water Cure	Comedy	488
Aug. 9	Picturesque Waters of Italy	Travelogue	417
Aug. 13	Entombed Alive	Drama	880
Aug. 13	Drifts of Snow in Chamonix Vale	Scenic	105
Aug. 16	The Estrangement	Social Drama	657
Aug. 16	Across Russian Poland	Educational	338
Aug. 20	Refusing a Mansion	Colored Fantasy	581
Aug. 20	Buying a Mother-in-Law	Comedy	374
Aug. 23.	Four Little Tailors	Farce	506
Aug. 23	Neighbors	Drama	486
Aug. 27	The Vow	Biblical Drama	868
Aug. 27	In the Pyrenees	Travelogue	122
Aug. 30	The Shepherd and the Maid.	Pastoral Drama	706
Aug. 30	Ancient Castles of Austria	Travelogue	299
Sept. 3	Unrequited Love	Tragedy	584
Sept. 3	Calino Takes New Lodgings	Comedy	427

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 5	The Legend of Scar Face	Indian Drama	875
Aug. 10	The Borrowed Baby	Comedy	905
Aug. 12	The Call of the Blood	Drama	940
Aug. 17	Perversity of Fate	Dramatic	970
Aug. 19	True to His Trust	Dramatic	822
Aug. 19	Running Fire	Comedy	175
Aug. 24	The Romany Wife	Gypsy Drama	980
Aug. 26	The Canadian Moonshiners	Dramatic	975
Aug. 31	A Game With Fame	Drama	975
Sept. 2	White Man's Money, the Indian Curse.	Dramatic	980

LUBIN MFG. CO.

Aug. 8	The Heart of a Sioux	Indian Drama	980
Aug. 11	A Change of Heart	Drama	970
Aug. 15	The District Attorney's Triumph	Drama	775
Aug. 15	The Duck Farm	Educational	225
Aug. 18	Shorty at the Shore	Comedy	990
Aug. 22	Cowboy Chivalry	Romantic Drama	980
Aug. 25	The Anarchistic Grip	Comedy	500
Aug. 25	The Dream Pill	Comedy	480
Aug. 29	The Stronger Sex	Drama	990
Sept. 1	The Man Who Died	Drama	990

MELIES.

July 21	A Postal Substitute	Drama	950
July 28	The Woman in the Case	Drama	950
Aug. 4	Mrs. Bargainday's Baby	Comedy	950
Aug. 11	The Return of Ta-Wa-Wa	Indian Drama	950
Aug. 18	Her Winning Way	Comedy	950
Aug. 25	The Romance of Circle Ranch	Western Drama	950
Sept. 1	Won in the Fifth	Drama	950

PATHE FRERES.

Aug. 8	Troubles of a Flirt	Colored Comedy	776
Aug. 8	Jewish Types in Russia	Educational	207
Aug. 10	Her Photograph	American Comedy	623
Aug. 10	The "Ibis"	Educational	374
Aug. 12	The Red Girl & the Child	American Drama	925
Aug. 13	Oliver Twist	Drama	928
Aug. 15	Max Has to Change	Comedy	476
Aug. 15	Back to Life After 2,000 Years	Comedy	462
Aug. 17	A Cheyenne Brave	American Drama	938
Aug. 19	A Short Lived Triumph	American Drama	794
Aug. 19	The Eriks	Acrobatic	197
Aug. 20	The Shepherd's Dog	Drama	699
Aug. 20	A School in New Guinea	Colored Scenic	285

Date.	Subject.	Class.	Length, Feet.
Aug. 22	A Miscalculation	Comedy	554
Aug. 22	Making Butter in Normandy	Colored Educational	440
Aug. 24	Troubles of a Policeman	American Comedy	810
Aug. 24	Scenes in Norway	Scenic	154
Aug. 26	The Lover's Well	American Drama	985
Aug. 27	The Castaway's Return	Drama	633
Aug. 27	How Jack Won His Bride	Comedy	354
Aug. 29	Memento of the Past	Dramatic	636
Aug. 29	Kids Will Be Kids	Comedy	361
Aug. 31	Advertising for a Wife	Comedy	915
Sept. 2	Saved From Ruin	Drama	682
Sept. 2	Deer Hunting in Celebes Islands	Scenic	302
Sept. 3	Maggie Hoolihan Gets a Job	Comedy	9[illegible]

SELIG POLYSCOPE CO.

Aug. 8	Forgiven	Drama	995
Aug. 11	Lost in the Soudan	Drama	1,000
Aug. 15	Willie	Comedy	975
Aug. 18	Human Hearts	Drama	1,000
Aug. 22	The Indian Raiders	Western Drama	1,000
Aug. 25	The Emigrant	Drama	995
Aug. 29	The Emigrant	Comedy Drama	995
Sept. 1	The Road to Richmond	War Drama	1,000

URBAN ECLIPSE.

Aug. 17	The Rival Serenaders	Spanish Comedy	575
Aug. 17	Paris Reviewed from the Eiffel Tower,	Scenic	375
Aug. 24	Escape of the Royalist	Military Drama	670
Aug. 24	Shipbuilders of Toulon	Industrial	296
Aug. 31	Buying a Bear	Farce Comedy	495
Aug. 31	A Cruise in the Mediterranean.	Travelogue	420

VITAGRAPH CO.

Aug. 9	The Death of Michael Grady	Comedy	935
Aug. 12	Mrs. Barrington's House Party	Drama	971
Aug. 13	The Turn of the Balance	Drama	980
Aug. 16	Daisies	Drama	995
Aug. 19	Back to Nature	Drama	970
Aug. 20	Under the Old Apple Tree	Comedy	995
Aug. 23	The Three Cherry Pits	Drama	995
Aug. 26	The Men Hater's Club	Comedy	985
Aug. 27	Rose Leaves	Society Drama	995
Aug. 30	Jean and the Calico Doll	Dramatic	970
Sept. 2	A Life for a Life	Dramatic	995
Sept. 3	The Wrong Box	Comedy	985

Released Thursday, September 1st, Length, about 980 feet

The MAN WHO DIED

Another somewhat different story with the Lubin photographic quality. The man did not die in reality, he was carried away by a couple of particularly joyous joy riders and he came back to his home with health and a wife to throw out the thankless brother whose grief over the death is pictured below. A corking good title for the front of the house, and a splendid picture for the screen.

Released Monday, September 5th

THE HEALING

Length, about 990 feet

FAITH

There is no more vital question before the public than the suppression of the White Plague and The Healing Faith is a novel handling of this topic. The camp scenes were made at White Haven, N. J., one of the most famous centres of the open air treatment, but this is not a preachment; it is a romance of a faithful woman's great love. Interest your local physicians in this story and crowd your theatre.

See Description Inside

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H F HOFFMAN

The Film Index

Scene From Melies Subject: "A Plucky American Girl"

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The FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

SEPTEMBER 10, 1910.

CASUAL COMMENT

OUR "revival" suggestion, and the expression of exhibitors in response thereto, seems about to be adopted by the Lubin Manufacturing Company, which intimates that it may soon bring out one of its famous old subjects, "Meet Me At the Fountain." This "revival" will have all the advantages of the present day improvements in photography and settings and should be as big a scream as it formerly was.

Since taking up this matter of "revivals" it has been said that the old pictures which seemed so good long ago would be very disappointing today, owing to the great improvement that has been made in picture making during the past year or so. This leads us to surmise that our idea of revivals has not been clearly understood. We did not mean to convey the impression that the old negative was to be used and that we were to have simply a reprint of a picture that was made under former conditions. Our thought was that the producer would take the old subject over again under the present conditions of improved photography and staging and acting—everything new but the story.

THERE is an opportunity for theatre managers and operators of motion picture machines to obtain a liberal education on the interesting and, to them, important subject of electricity through the columns of The Film Index. Read and study the "Electrical Talks," written by J. H. Hallberg and when he has finished the subject, if you are not an expert electrician no one but yourself will be to blame. We wish to caution all interested to begin now, as it will be impossible to provide readers who come late with back numbers.

THERE are so many good things in this issue of The Index that we are unable to enumerate all of them here. The best way is to read the paper through yourself. Several of our readers have written us complimentary letters upon the appearance of the paper and of the value of the subject matter that it has been giving them. We are thankful for the appreciation and hope that everyone will feel the same way about it. One thing that is most gratifying is the steady increase of advertising patronage. Looks as though we would have to add some more pages. On the quiet, we have a plan under way to do just that thing, but don't say a word till you see what it is, which will be very soon.

WHETHER it is a motion picture or a song slide that is "duped" the offense is just as great. In either case the duper steals the brains and enterprise of the originator. In the case of copyrighted and trade marked subjects there is a criminal violation of the law involved. The Film Index has denounced all dupers on numerous occasions and is in hearty sympathy with the efforts of one of the leading song slide makers to hold up to the public gaze a concern that has been guilty of duping slides. The evidence seems to be complete in this case, even to an admission on the part of the duper. The publicity thus given to an unbusinesslike and highly reprehensible practice should have the effect of stopping that sort of thing.

YES; IT'S SO

With becoming modesty we submit the following communication:

Pittsburg, Pa., 8-30-'10.

Allison & Taylor,
The Film Index, New York City.

Gentlemen: We desire to extend our thanks for the publicity given the decision of Attorney-General O'Malley of New York State relative to the Jeffries-Johnson fight films, as you can readily appreciate the influence this will have all over the country. It seems that The Film Index is the leader in putting all facts before the trade pertaining to matters of this kind.

Kindly forward us 50 of this issue at once, C. O. D., and oblige, Very truly yours,

CHAS. A. TAYLOR.

Circumstances compel us to admit the truth of the above communication, especially what the writer says about The Film Index being "the leader in putting all facts before the trade."

It is an agreeable position to occupy in relation to any trade—that of the leading trade paper, and The Index will strive to maintain its position of supremacy.

Right here we desire to thank the writer of the letter quoted, and many others who have written us expressing the same opinion. A bit of appreciation goes a long ways now and then.

PERSONAL PARAGRAPHS

Mr. J. A. Berst, of Pathe Freres, has gone to Paris for a few weeks. He sailed on Thursday, September 1 on the S. S. Lorraine.

Mr. C. F. Bailey of the Theatre Film Service Birmingham, Ala., was in New York last week, and found time to pay a brief visit to The Index to talk over the situation. Mr. Bailey and his partner, Mr. Boone, came to New York to dispose of their exchange to the General Film Company.

Mr. Charles Urban of London, Eng., arrived in New York last week to look over the situation regarding his Kinemacolor interests.

Mr. Sam Long, of the Kalem Company, has returned from his western trip and reports a fine time. He visited Denver, Ogden, Salt Lake City and made the trip through Yellowstone Park.

Mr. Frank J. Marion of the Kalem Company, left for Quebec, on Friday last, in search of local color for a series of Canadian pictures.

Mr. George Smith, the London representative of the Vitagraph Company, sailed 'ome last Wednesday on the S, S. Mauretania.

CAN REPEAT GOOD SUBJECTS

Lower, of Yankton, Says They Need Not Be Retired Because Shown Once

While there has been no wild rush to endorse the suggestions made by The Film Index that there should be a revival of old subjects of merit, the occasional communication received indicates that there are a few thinking exhibitors. Here is one letter that interests us because the writer has the correct idea of the value of a good picture, also, because his list of subjects just about meets our own idea of what are good subjects and worthy of revival.

Yankton, S. Dak., Aug. 23, 1910.

Editor The Film Index.

Dear Sir: Your article in Film Index on reviving subjects that have made a hit is a very timely one. There are so many excellent films that I could easily make a long list. However, I will mention a few. Those with "X" we have repeated successfully and those with "XX" were shown at another house here. We ran the film again a few days following and advertised the fact that it was a repeater to demonstrate the idea that the subject need not be retired from active life, because it had been shown once. A good subject can be repeated to an average American audience and they enjoy it as they would any play they had seen before. The enclosed list are subjects I have in mind that were talked about long after:

The Wonders of Nature—Essanay.
The Mended Lute—Biograph—X
The Convict No. 796—Vitagraph.
The Lost Trail—Vitagraph.
How Championships Are Won and Lost—Vitagraph—X.
Custer's Last Stand—Selig—X.
The Adventuress—Essanay.
St. Elmo—Vitagraph—XX.
The Little Doctor of Foothills—Essanay—XX.
Ramona—Biograph.
Pippa Passes—Biograph.
Mario's Swan Song.
Story of a Rose—Kalem.
World's Fastest Boat.
The Sealed Room—Biograph.
The Man Without a Country—Edison—X.
Laddie—Edison.

Religious and industrial subjects are too numerous to mention and many comedy subjects. Classical subjects always draw large crowds in our city. But the enclosed are "The Cream" of our past programs and could be repeated with proper advertising. Yous truly,

E. M. LOWER,
Scenic Theatre.

You will observe that Mr. Lower speaks from experience. He has repeated pictures in his own house and knows that the plan is good. Next.

AN INTERESTING MELIES PICTURE.

How a Train Robber's Plot Was Balked by a Plucky Girl.

AMONG the coming releases scheduled by G. Melies is an interesting picture story entitled "A Plucky American Girl" that is worked out with good effect by the Melies players. The story is of a little girl who defeats the plans of a murderous gang of train robbers and assists in their capture.

In this picture a regular express train is held up and all the equipment of a railroad has been commandered by the picture makers to get the proper effects.

In photographic quality the picture is up to the mark, and the efforts of the girl to warn the train and bring assistance are truly girlish and convincing.

A scene from the subject is shown in the first page engraving.

BUFFALO BILL PICTURES

That there is a merry war on in the film game may be evidenced from the fact of contention over the Buffalo Bill Wild West pictures—there are two kinds—Carl Goldenberg offers a set of pictures, and along comes Pat Powers of moving picture fame—(needless to say that Mr. Goldenberg until very recently was for years prominently identified with Pathe Freres),

A MODERN WAR PICTURE

Kalem's "Japanese Spy" Gives Glimpses of Pine Plains Maneuvers

UNDER the title of "A Japanese Spy" the Kalem Co. have produced a picture which gives glimpses of the big camp of instruction at Pine Plains, New York, that are of more than passing interest.

At this camp during the past several weeks have been several thousand U. S. Regulars and New York State Militia playing at the great game of war. The maneuvers intended to instruct the citizen soldiery in the grim realities of actual warfare, have been under the direction of Major General Fred D. Grant, Commander of the Department of the East, and many novel features of modern warfare have been illustrated.

While the Kalem Co. secured several thousand feet of negative showing the scope and methods of attack and defense and the utilization of balloons and aero planes in conjunction with the several branches of the army, its principal efforts was directed toward the elaboration of an interesting war story under the title named.

A Japanese baron has been detailed to secure information regarding the American Army. He bids farewell to his family, departs on his dangerous mission. Disguised as a peddler he penetrates the lines and explores the camp, gaining the headquarters of the commandant and learning of the plan of battle.

When discovered he makes his escape followed by mounted officers, but eludes them and gets safely away for the time being.

But the spy's operations have been reported to the U. S. Secret Service and a young woman is detailed to hunt him down. After a considerable chase she causes the Baron's arrest just as he is about to board a steamship for Japan when he is captured. Upon being taken to a room and searched the incriminating information is found upon the Baron, who then commits suicide to escape the disgrace of failure.

Later a delegation of high Japanese officials call upon the Baron's family and a memorial service in his honor is celebrated.

The Kalem Co. has introduced a number of real Japanese in this picture and the interior of the Japanese home is characteristic.

When rehearsing the Japanese in their scenes the Jap selected to impersonate the Governor who headed the delegation that called upon the widow to express their condolences, did not perform to suit the ideas of the other Japs, so they hurriedly deposed him and gave the place of honor to another of their number. The keen eyed director noted the change, which had been made without his knowledge and learned, upon inquiry that the one first selected could not have made a good governor. The matter was adjusted by the Japs among themselves and to their entire satisfaction.

In speaking of the war game Director Buell of the Kalem Co. observed that there was a great mystery surrounding modern warfare. On one day when there was to be a general engagement between Red and Blue forces, as the rival divisions of the forces were named, he was called in and advised with great show of secrecy of the plans. Afterward he drove about the battle field as directed for fully twelve hours and, though the fighting seemed to be fast and furious all about him he barely got a glimpse of more than a score of combatants all day.

SCENES FROM THE KALEM SUBJECT, "A JAPANESE SPY."

Mr. Goldenberg offers a set of slide pictures taken while the "Wild West-Far East" was at Madison Square Garden and afterwards on the road. Every picture is colored and each show some scene in action. Mr. Goldenberg was fortunate enough to catch Col. Cody with the camera in many unique positions, none of which have ever been reproduced in print. The set numbers twenty-five slides and covers the entire show from beginning to end.

From the opening to finish the interest is maintained. Every detail stands out clearly, there are pictures of bucking broncos, the attack on the stage coach, the greatest of Indian pictures showing Iron Tail, chief of the Ogallala Sioux and many other Indians who at one time fought Buffalo Bill.

These pictures were not taken hurriedly—out of nearly six hundred negatives used, these were selected as being the best, those really showing the great Wild West as it really is. From start to finish the interest is never permitted to lag—always something doing, something of particular interest.

Mr. Goldenberg is quite sure that the slide pictures will be a sensational hit; every one shows action and each is taken with particular care to please the patrons of moving picture theatres.

There are only two chances to see Buffalo Bill. If he has played your city he will never come back, and if he hasn't here is the best way to witness the performance, away from the dust and excitement. In the twenty-five slides that Mr. Goldenberg puts out you will see the entire show just as it is playing today.

NEW HOME FOR NOVELTY SLIDE CO.

So as to be in a better position to handle their large local business, the Novelty Slide Company have removed from their East 53d street building to No. 63 Fifth avenue, corner 13th street, New York City.

The products of this concern are very much in demand by exhibitors everywhere, and their latest novelty in the way of "next day feature" slides, are meeting with great success and big sales. These slides are cleverly designed to advertise the next day feature, and are gotten up for all makes of film, including the manufacturers' trademark. Without question these slides are of great help to picture theatre owners, and the unanimous report is that they increase business.

"THE LAST OF THE SAXONS"

The Vitagraph's Spectacular, Historical Drama

ONE of the most difficult undertakings of moving picture production is an historical subject dating back to the early centuries. ""The Last of the Saxons" is laid in the eleventh century, a very picturesque and wildly romantic period affording an excellent chance for costumes, armour and weapons of war. And there is nothing neglected or slighted in this Vitagraph portrayal and its scenic details, and at the same time tells a rich and rare love story of ancient tradition.

There were very many amusing and thrilling features connected with the directing and arranging of this picture. There was a large number of horses necessary to give the proper effect at the battle of Hastings and, while some of them were ancient enough, they were not accustomed to armored riders and emblazoned trappings. They had to be rehearsed and trained to do the charge and keep within the lines of the camera. The flying arrows from the Norman hordes put plenty of ginger into them and they soon got a move on that looked enough like the real thing to keep the actors guessing as to just where they were going to land. Some of the riders had to be shot, or pretend to be; they had to fall from the horses, and they did it quite naturally, too naturally for some of them, as they afterwards remarked when they were lined up by the Vitagraph Ambulance Corps for repairs.

Harold, the King of England, took a tumble when he was pierced in the heart by an arrow from William the Conqueror's Archers; and he was very glad to lay there until the charge of horsemen was out of the picture, and he didn't open his eyes or move for fear of getting a kick in the "coco." And he looked quite natural as a dead person is usually said to look by his admiring friends.

There is one scene in particular in this picture which is as imposing as it is impressive; that is the cathedral scene where Harold marries Aldyth. The depth of the nave is tremendous, showing the entrance aisle clear back to the chancel; plainly showing the altar with bishops, priests and satelites participating in the marriage ceremony. The procession headed by the bishop starts from the chancel rail and comes forward down the long passage way presenting a most inspiring spectacle.

There was an immense congregation employed in this cathedral scene; every available man, woman and child in the studio and neighborhood were called into service in addition to all the extras employed. Mr. A. E. Smith was directing the picture and lost no time in making knights, lords, dukes and barons out of every mother's son of them, although Superintendent French and Mr. McIntosh of the negative department insist he made monkeys out of them. Mr. Sturgeon of the manuscript department felt that he was a born baron, lacking only in curly locks and flowing robes. When he stepped from the costume room arrayed in these the disguise was complete. "Auto John," tried to fasten his tunic around his waist and insisted upon wearing his collar and necktie. They all passed in the crowd, however, and were soon lost in the merry throng.

These are some of the sidelights thrown on the taking of a big picture. If it were not for these diversions which naturally attend the handling of large crowds of "extras" and "supers" the strain would tax the most experienced director, and it requires a specialist to do it successfully as it has been done in this comprehensive depiction.

The Vitagraph Co. has gained a reputation producing pictures like "The Last of the Saxons," and this will add to its popularity and success.

SCENES FROM VITAGRAPH HISTORICAL DRAMA "THE LAST OF THE SAXONS."

NEW PICTURE THEATRE FOR NEW LONDON

In spite of the fact that it is already well supplied with that kind of amusement places, New London, Conn., is to have another motion picture theatre. The utilization of Lawrence hall for that purpose will be likely to interfere seriously with the profits of the other enterprises of that sort, even if those who conduct it do not get rich in catering to the public entertainment. For a great many years Lawrence hall was the only theatre in this city, and a great many very prominent players have been seen on its stage. The hall has the advantage of good size, but its owner never spent very much money on it, and it always remained a hall, although it was for quite a number of years known as an "opera house." As long as Sebastian D. Lawrence lived, there was small chance of the room being utilized very much. Mr. Lawrence placed a good rental on the place, and those who used it had to come up with the cash in advance or there was no show. The stage was never given a modern equipment, and the same set of scenery did service in many kinds of plays. Now that the property is in other hands, it is evident that there is an intention of making it pay, and as it is centrally located, it will no doubt be in demand, if the present lessees do not make a go of their venture.

MULLER'S BRONX CASINO REFITTED.

Mr. George W. Muller, who has refitted his concert hall at 154th street and Third avenue, New York city, into one of the most modern motion picture and vaudeville theatre, opened up for business September 3. The complete electric economizer, M. P. machine, ventilating and illuminating equipment was furnished and installed by J. H. Hallberg. The equipment includes a new design Hallberg Economizer which takes in alternating current and delivers direct current for the two motion picture machines and double dissolving stereopticon lamps. The economizer saves 50 per cent.

AN EDISON GROUP

First Canadian Picture Splendid Production — Some Comedies

WHEN the Edison Stock Company of picture players went to Northwestern Canada for local color, there was considerable speculation regarding the class of pictures they would bring back with them. Now that they have returned and the first subject of the Canadian series has been announced for an early release, the problem is about to be solved. It is the privilege of The Film Index to give a tip as to what the answer is through a private view of the first release "An Unselfish Love."

Lest our readers should be disappointed in our personal estimate of this picture we refuse to tell just how well we liked it, for there is always the possibility that others will not discover the same meaning in it that appealed to us; all do not see things alike.

SCENE FROM EDISON SUBJECT "AN UNSELFISH LOVE."

SCENE FROM EDISON SUBJECT "BUMPTIOUS AS A FIREMAN."

To say that it is a great picture, photographically, or scenically, or that it tells a novel story in a convincing manner does not hit the mark at all. The great point is the way in which the story is told. It is the acting that counts in this picture.

According to the story the lover is rejected by the girl's father and goes to the Canadian Northwest to win a fortune that will give him the right to claim the girl, despite the father. There he meets an old maid (an appellation hateful in this case), who falls secretly in love with him and endeavors to convey her heart's message to him by frequent gifts of flowers. So deeply is the young man buried in his own troubles that he does not grasp the meaning of the offerings and his disposition of the frequent gifts injects a bit of comedy that is amusing and would be laughable if it were not pathetic.

While this is going on the father of the girl back in the home town is urging her to marry a wealthy admirer of his choice. By various tricks he gains the girl's consent and the wedding is announced. An announcement is sent to the faraway lover which he gets at the post office. He does not open the letter at once, but goes to his home filled with hope of good news. Seated at his writing table he sets the only girl's photograph before him and studies the features intently and lovingly. Then he opens the letter and learns the heart-breaking truth.

When he recovers from the shock he commences a wild condemnatory letter to the girl, but is interrupted by approaching steps and makes a hasty escape. As the man goes out the maiden lady, with her inevitable floral offering, enters. Finding no one at home she places the flowers on the mantel and then turns to caress the chair, still warm from the presence of the only man she has ever loved. Next, she seats herself reverently in his chair. It is as though she were clasped in his arms. From this ecstacy she is aroused by the picture of the only girl, which she inspects with alarm. Then the wedding announcement is scanned and finally the letter just begun reveals the mystery of the man and her own hopelessness.

It is a trying situation, but in that woman's heart of hearts there is formed a quick resolve. She takes the wedding announcement and the letter and hides them in her bosom and departs quietly and tearfully, as from the grave of her fondest hope, for such it really is.

She is next seen at the home of the girl pleading with her to run away and join the only man —her lover in the far Northwest. In this she succeeds, for the heart of woman is strong.

Returning to the man we find him in rage and despair; he rends the picture of the girl and casts it from him, and buries his head in his arms upon the table. A woman enters unnoticed and touches his shoulder; he raises his

SCENE FROM EDISON SUBJECT "A JAR OF CRANBERRY SAUCE."

SCENE FROM EDISON SUBJECT "ALMOST A HERO."

head to see the old maid and the everlasting flowers and rudely pushes her away. Cruelly hurt, the woman turns, opens the door and beckons. The only girl enters and touches the man's shoulder. He does not respond at first; but when he does look up there is another vision before him.

Realizing for the first time the quiet devotion of the old maid, the man grasps her hand and presses it to his lips. The lovers embrace and the old maid stumbles out, forgotten and alone. As she passes through the gate she pauses to touch her lips to the spot on her hand touched by the lips of the man—the only reward of her unselfish love.

Do you grasp the dramatic possibilities of this plot? Do you appreciate the depth of sentiment it reveals? Possibly not in this brief telling, but when you see it unfold in the picture it will seem real to you, for the Edison players have approached the task imposed upon them with due reverence and their work is sincere and convincing.

TWO GOOD COMEDIES.

"Almost a Hero" and "A Jar of Cranberry Sauce" are the titles of two comedies which will appear on one reel to be released soon by the Edison company.

"Almost a Hero" gives away some of the "tricks of the trade" of picture making, and is a highly amusing revelation of the attempts of Claude of the ribbon counter, to become a regular hero. After a strenuous course of training in which he eventually succeeds in elevating a half-pound dumb-bell, he manages to spoil at least three pictures in his endeavors to save the lady; then, having been stung three times in the same place, he flatly refuses to save a beautiful girl attacked by a tramp on a lonely road, realizing his mistake only when another fellow steps in and wins the resulting reward. Some laughs in this.

"A Jar of Cranberry Sauce" is an amusing farce comedy in which the parsimony of Uncle Reuben leads to the appearance of a deed of violence in a city hotel which misleads the man in the adjoining room to give an alarm of murder, which a subsequent investigation by the police reveals to be false. It is really funny and you are sure to laught with Uncle Reuben at the finish.

BUMPTIOUS, A FIREMAN.

After you have seen a few of these Edison "Bumptious" farces you will come to expect something worth laughing at each time one is announced. The next, "Bumptious As a Fireman," is due next week and is just as good as any that have appeared. How Bumptious wins his title as chief of the country fire department and how valiantly he acquits himself at the first fire is certain to tickle your funny bone. Then there's the imperturbable gum-chewing girl. Nothing phazes her.

NEW PICTURE THEATRE FOR SAVANNAH.

The Southern Amusement Company of Savannah, Ga., is to give Broughton street east another place of amusement. The store at No. 28 Broughton street east, which was occupied for several years by M. Wilensky, is to be thoroughly done over and transformed into the prettiest moving picture house Savannah has ever seen.

The work of tearing out the interior of the place for the installation of the seats and other paraphernalia for putting on the pictures will begin at once. The house is to be unique in one regard. It will have the highest ceilings of any play house of its size in the city. The entire second floor is to be torn out. This will add much to the looks of the interior of the house after it is decorated as it will be.

It is expected to have the house ready for opening within the next sixty days. It will be under the same management as the Orpheum, which is the most successful vaudeville house in the South. It is proposed to give a show every hour from three o'clock in the afternoon until midnight. The price of admission will be ten cents. The house, when completed, will seat between 300 and 500 people and there is no reason why it should not be kept crowded most of the time.

Contracts for preparing the new house for occupancy were let to-day and the work will probably begin on Monday.

SERIAL PICTURES

Mandelbaum Discovers Way to Make Them a Big Feature.

With the majority of exchanges and exhibitors the production of picture subjects in more than one reel has been considered as a great nuisance, a detriment to the business. Because of the few subjects thus issued there has been much grumbling and kicking. From this manufacturers were led to believe that serial pictures like "The Life of Moses," were not wanted by the public.

It seems now that the fault was not with the public, but with the exhibitors and the exchanges who did not know how to handle serial pictures to the best advantage. This statement is proved conclusively by the experience of the Lake Shore Film & Supply Co., of Cleveland, Ohio, as related in a letter to The Film Index which reads as follows:

Editor The Film Index,
New York City.

Dear Sir: Knowing you to be interested in things general pertaining to the Motion Picture business, whether it pertains to manufacturer, renter or exhibitor, we believe that you would like to learn of the following experiment which we made some weeks ago. Useless to state, there is some satisfaction in it for us to advise you of the outcome and you undoubtedly will agree that the scheme is a novel one.

On July 26, the Vitagraph Company issued the first reel of the series of Uncle Tom's Cabin and on the 29th and 30th Parts II. and III., which completed the series. At first we rented these three films out as individual reels, which fact was necessitated by our giving them to first run customers. The comments that were made were very few and not very favorable. We were satisfied that the three films taken as a whole were meritorious and deserving of praise and it was then that we decided to rent them out as a set and not as individual films. This scheme we started on Tuesday, August 9, just two weeks after the first release. The change was almost miraculous. We booked the three out to one customer who ran them three days successively and now has two return dates. From August 9 on, the set has been booked solid and at this writing is booked up to and including Saturday, September 24, an unusual and unprecedented record.

At every theatre where the three reels have been shown they were played to capacity houses and in each instance were they obliged to turn people away, this notwithstanding the fact that the films had been played for three successive nights. There may have been better and more interesting subjects issued, but as far as an exhibitor is concerned, no title has proven more lucrative than Uncle Tom's Cabin shown as a set.

Furthermore, as an Exchange, we also profited by renting out this title as a set, for first run customers were willing to waive their regular program using the three reels and pay extra, this in addition to their regular service. The results obtained from this scheme certainly were remarkable and surprising, and it only tends to show what the possibilities are in the field, both for the Exchange and Exhibitor, if a little manipulating is done with films.

The conclusion to be drawn from this is self evident; namely, that it does not pay to exhibit a serial feature film in single reels, but they must be shown collectively in order to bring the desired results and attain the end for which they were made. As single reels, a feature of this kind cannot even be classed as mediocre, but, when shown as a set, the feature subject stands out pre-eminent and shows the advantages of the subject worked oue in detail, this as against a crowded one reel feature.

Yours very truly,
THE LAKE SHORE FILM & SUPPLY CO.
E. Mandelbaum, Pres.

August 24, 1910.

In line with the above Manager Shear of the Imported Film Co., New Orleans, La., tells a similar story of the great success scored by the Shubert Theatre in New Orleans, with "The Life of Moses" series, run for a solid week, and, later, the equally great success made at the same theatre with the Uncle Tom's Cabin series, which instance, by the way, was the first "Uncle Tom" show ever given in New Orleans.

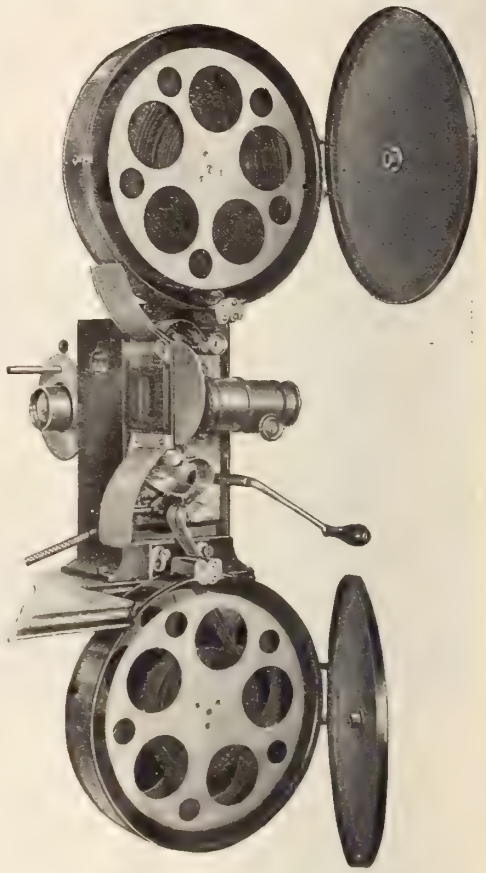
These experiences prove that exchanges and exhibitors are learning their lessons.

One Point

of superiority in the

EDENGRAPH

is the protection of its mechanism from dust by the use of a steel case



The illustration shows the SIMPLE manner of threading and the only details of the mechanism which are exposed, namely, the sprockets and revolving shutter.

There are many other points in which this machine excels

Edengraph Manufacturing Co.

GEO. KLEINE, President

135 West Third Street, New York, N. Y.

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Kleine Optical Co., 52 State St., Chicago, Ill.
General Film Company (All Offices)
Amalgamated Film Exchange, 142½ Fourth St., Portland, Ore.
C. B. Kleine, 19 E. 21st St., New York, N. Y.
Clune Film Exchange, 727 So. Main St., Los Angeles, Cal.
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STANDARD

Film Rental Service

Supplying a large number of the best theatres throughout the country. We purchase all makes of licensed films

The Best From All and Nothing But The BEST

All our customers are leading everywhere. Our policy is to see that theatres using our service lead in their respective towns. No matter what opposition and however keen, we can put you on top, if you are a live showman.

Write, wire, phone or call on us.

Standard Film Exchange

"BEST ON EARTH"

159-161 E. WASHINGTON ST., CHICAGO

TYPE POSTERS

For Every Association Release

Twenty-three Styles each week, sent for $1.00.

Strong and Attractive

Try Next Week's Release—Send $1.00 Today.

Illustrated heralds for the Feature Pictures (8½ x 11 inches). $2.00 for first 1000; each additional 1000, $1.75, with name of theatre, date, etc., on first page.

HENNEGAN & CO.

Moving Picture Printers **318 W. Court St., CINCINNATI**

"GLOBE"

FOOT-POWER TICKET CHOPPER

THE SIMPLEST, NEATEST AND BEST

A NECESSITY FOR EVERY THEATRE

This is the only COMPLETE Foot-Power Chopper. It has many new and invaluable improvements, the most important being a special device for PRESERVING, without muti'ation, coins dropped in by mistake.

Operator has BOTH hands free at all times to regulate the crowd.

Standard color; natural oak, reinforced with polished brass

Price $50.00 Net

F. O. B PHILADELPHIA

Address MACHINE DEPARTMENT

for circular giving full particulars

Write for latest price list of Stock and Printed-to-order "GLOBE" Roll Tickets.

Globe Ticket Company

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PHILADELPHIA, PA.

ESSANAY CONTEST CLOSES.

Hunt for a Name Developes Many Peculiar Philological Specimens.

On Sept. 1, the Essanay Contest, in which it is hoped a new and more fitting name for "moving picture show," "nickelodeon," etc., is to be found, closed and the judges, Mr. George Kleine, Mr. Fred C. Aiken, and Mr. Aaron Jones, received the contributions of the contestants for the Essanay prize of $100 and are now endeavoring to select a winning name. The contest has been a successful one, both in the way of quantity and quality. When the contest closed more than 2,000 names had been contributed, which is proof sufficient that the contest has undoubtedly awakened a great deal of interest, while it is stated by the Essanay's Contest editor the judges will have no trouble in selecting something adequately fitting. In fact, if there should be trouble, it will be merely the regrets of the judges that they may not reward all those contributors whose names it will prove hard to lay aside.

In the selection of the judges the Essanay Company have chosen three men, whose wide information in things concerning motion pictures, and whose impartiality and justice, is ample assurance that the winner of the prize to who will also go the honor of having supplied a name which has really been a long felt necessity will have won through the honest merit of their contributions alone. Mr. George Kleine, president of the Kleine Optical Company, is a veteran in the motion picture field and an authority on all subjects relating to the motion picture industry. Mr. Fred. C. Aiken, manager of the General Film Company, is also well known and highly esteemed by his colleagues and competitors. Mr. Aaron Jones represents one of the foremost of the American exhibiting firms, namely, Jones, Linick & Schafer, of Chicago, proprietors of the Orpheum Theater and a dozen or more others in Chicago and elsewhere. In this selection it will be observed there is a representation of the "triangle" of the industry, namely the manufacturer, or importer, the film exchange, and the exhibitor.

The invitation of the Essanay Company to the exhibitors to inaugurate local contests in conjunction with the Essanay was happily received and as a result the closing week of the contest saw many more contributions from interested patrons of the motion picture theaters all over the United States. The press notices and other advertising suggestions were used by many exhibitors. Many offered small prizes on their own account and appointed the Essanay Company's producers to act as judges in their contests. Many had special posters made, used announcement slides in their theaters and published slips with the terms of the contest which were distributed among the patrons.

Considerable amusement was had in reading some of the suggestions of contributors, some of whom, it is unfortunate, did not clearly understand the contest terms, nor just the kind of name desired. One of the most popular contributions seemed to be the name "Pictorium," of which there were not less than a score contributed. Others were complimentary and flattering in which the name "Essanay" was twisted and turned into "Essanaygraph," "Essanaphone," etc., were used. Some of the words stretched out to lengths that resembled certain Russian "cuss" words. Here are samples of a few of this latter: "Illomelodograph," "Illustrolyricscope," etc., Some, too, are wonders of good slang: "Thrillo," "Wonderine," "Pleasumall," "See-it-now," "Beinstyle," and others. Mr. Warren Kerrigan, the Essanay's leading man, has an admirer in a contributor, who gave "Kerrigan" as his name.

On the other hand there were many contributions received showing that the contestants had spared no little pains and study in obtaining a really dignified, correct and euphonious term. Some took the pains to explain, on their envelopes, why they had selected the names and gave correct definitions. It is from these the judges will find the appropriate name, it is believed.

The Essanay Contest has proven even more successful than was anticipated and speaks well for this enterprising company who truly have the exhibitors' interests at heart. We will await with eager anticipation the announcement of the prize winning word and the name of the winner.

CHICAGO LETTER

By James S. McQuade

THE manner of releasing feature films of the serial type is a problem that demands careful thought and a correct solution. When the series form a history of the life of some important personage, as, for example, "The Life of Moses," it is not absolutely essential that they should be run in succession as a set; but, where they represent a drama, it is imperative that the entire series should be run during one presentation.

The reasons are obvious; for a life history can be readily subdivided into convenient periods and viewed at different times without impairing the value of the series; whereas, in a drama, the action must be continuous and the plot be revealed without any appreciable break until the denouement is reached. Otherwise interest on the part of the audience, or spectators, is lost and on that interest rests the very life and essence of the drama.

No one ever expects, when he attends the enaction of a play, to see one act to-night, another tomorrow night and the remaining act the night following. And when a drama is enacted in moving pictures, it is positively necessary that the complete production and presentation should be given at the same sitting.

In moving picture dramatic productions, where two or more reels are required, it seems to me that the series should be made a special release, and that all of the reels should be released on the same date.

I have been led to write these few words on this subject by reading a letter received recently by John Rock, Western manager of the Vitagraph Company, and written by E. Mandelbaum of the Lake Shore Film & Supply Co. of Cleveland. Mr. Mandelbaum hits the nail fairly on the head in his discussion of this question. He does not theorize, but simply states facts as they have been ascertained from actual experience. The letter will be found in another column of this issue.

Live Press Work by Princess Theatre, Hammond, Ind.

Manager Reilly of the Princess theatre, Hammond, Ind., never misses an opportunity to let his patrons know well in advance the big things he has to offer in the shape of feature films. The following article was clipped from a recent issue of the "Lake County Times," and it shows how Mr. Reilly takes advantage of the fact that "Lost in the Sudan," Selig's great war spectacle, was taken amid the sand dunes which surround his home city, in order to invest its presentation with a special interest:

FILMS TAKEN ON SAND DUNES NEAR GARY TO BE EXHIBITED SOON.

"Is Gary a land that God forgets? That is the impression that is given by a poster advertising 'Lost in the Sudan,' a moving picture which was taken in the sand dunes near Gary a few months ago and which will be exhibited in the Princess theatre, Hammond, in the near future.

"The poster shows a caravan of British soldiers and a number of natives in costumes carrying heavy loads across the desert. They are supposed to be lost. In the distance the pyramids are shown.

"The pictures were taken by the Selig Co., near Gary. Where Selig found his pyramids is not known. It is known, however, that the company lost a valuable camel which died in a delirium of joy at the idea of being back on his native sands."

GETS BOY CITY PICTURES..

"Manager Reilly has also been fortunate in securing pictures that will be of great interest to local people. He will have the pictures of the Knights Templars' parade in Chicago as soon as they are out.

"It is understood that the Hammond commandery will be shown in this picture. Another picture of interest which will be looked forward to is that of the Boy City, at Charlevoix, in which fifty boys in the Calumet region participated."

Decision on Reno Pictures in Sight.

I have just learned from a reliable source that Judge Brentano of the Superior Court will render his decision on the Jeffries-Johnson pictures Friday, September 2. In the meantime the exhibitors at the Hughes theatre and in Forest Park, outside the city limits, will continue, the attendance thus far being large and the crowds orderly and well satisfied.

A merry wordy war is being waged in the Forest Park village by President Henry J. Mohr, opposing trustees and local reformers, in the midst of which some interesting information is being revealed. Prominent among the statements made by President Mohr is one that a certain minister, whose name he refuses to give, saw the pictures and told Mr. Mohr that if it were not for public sentiment he would exhibit them in his church.

The following excerpt from the Chicago Tribune of Tuesday, August 30, describes the latest tiff between President Mohr and his opponents:

NEAR BLOWS IN FILM FIGHT.

"If you say that again I'll give you a good biff in the jaw."

This threat shouted repeatedly by Village President Henry J. Mohr against John A. Ford, one of the supporters of a petition protesting against displaying the Jeffries-Johnson prizefight films in Forest Park, brought a tumultuous meeting of trustees to an abrupt close last night.

It followed a wordy combat between President Mohr and the Rev. Sidney B. Pinney, pastor of the Pioneer Presbyterian Church, which started through the minister taking exceptions to Mohr laughing over the list of signers and his reference to one of the petitioners as a "sporty chicken fighter" and to another as a "cowardly gun fighter."

Through his various rulings on the different points Mohr succeeded in withholding official action on the petition and a proposed ordinance that was offered until next Monday night.

Petition is Presented.

The petition of protest, signed by 300 residents of the village, was taken to the board meeting by Fred. Schuster, appointed at a recent meeting in the Pioneer church, and was presented through Trustee W. Warnecke, who, with Trustee Herman Rehbein comprised the only official following the church people had.

Immediately upon its presentation Trustee Thomas Cerney voiced bitter opposition, declaring the whites to be "poor sports" for not giving the "nigger a show," and saying there would have been no opposition anywhere if Jeffries had been the victor.

"Oh, come, let's be men and take action and not let Forest Park become the dumping ground of the universe," shouted Warnecke. "Don't wait for the sheriff or the states' attorney to step in." The assemblage began applauding Warnecke's remarks, but Mohr rapped hard with his gavel and shouted: "If that is repeated I will have the hall cleared. I am not opposed to the pictures. Thousands of other moving pictures are a great deal worse. These teach your sons the manly art, and it is better for them than a display of pictures showing how to rob express trains and break open safes. A minister—I won't mention his name—saw those pictures and afterward told me that if it wasn't for public sentiment he would exhibit them in his church.

Cerney put through a motion to refer the ordinance to the committee on public safety, and then Trustee Rehbein pleaded for quick action on the ground that "most of the villagers are opposed to the show."

"I don't believe that," said Mohr, "let the clerk read the signatures, till we see who these petitioners are."

Clerk Fred Samuels read the list.

"Well, one of those men would rather attend a cockfight than eat," continued Mohr, "and another is too cowardly to put up his fists like a man, but prefers to fight with a revolver."

Then the Rev. Mr. Pinney accused Mohr of being unfair, and said the village president cast a reflection on every signer.

"No, I didn't," shouted Mohr.

The minister stepped aside and Ford took up the cudgel, with the result that a rough and ready fight was narrowly averted.

Labor Union vs Picture Libels.

The Chicago "Socialist" of August 29, published the following article under the scare heads "Films Discredit Labor Unions" and "Attempt by Manufacturers to Poison People's Minds Meets Opposition":

"That the manufacturers of the country have decided to make attempts to prejudice the public mind against organizations of labor, is evident in the films that are being used in shows in the large cities everywhere in the United States showing impossible scenes during strikes. One of these films was thrown on the screen of a nickel show last Saturday night in Chicago in view of the Daily Socialist's reporter.

"When called to the attention of labor officials they said that there was no doubt that the pictures were gotten up with the purpose in view of discrediting the unions. Readers who visit shows throwing views of this kind on the screens should voice their disapproval to the manager and call up or drop a postal to the labor departure of the Daily Socialist, giving the name of the film and the theatre showing it."

In the same column appeared a dispatch from Washington, D. C., showing that the following resolution had been introduced and adopted by the Washington Central Labor Union against these picture libels:

"Whereas, For some time past several local moving picture shows have been depicting so-called strikes, blowing up bridges and committing other depredations. These pictures are not only misleading, but have a tendency to prejudice the public's mind against organized labor. Believing that such pictures are inspired by those who would disrupt organized labor; therefore, be it

"Resolved, That the Central Labor Union go on record as condemning such pictures, and calls on all friends to use such means as are in their power to discourage the exhibition of the same."

I have not as yet been able to learn the name of the theatre in Chicago nor the name of the manufacturer of the film referred to, but it seems to me that this hue and cry is extremely far fetched. In the first place the picture theatre is pre-eminently the theatre of the working man—unionist and non-unionist—and it would be another case of killing the goose that layed the golden egg were film manufacturers to attempt to adopt such a policy.

Speaking of licensed films, I have never, in my experience seen one of the kind referred to; but, even if there were any such licensed films, it would be drawing the bow at a venture to make the charge that manufacturers were attempting to discredit union labor. Every scene of human action that can be thought of is being exploited by the producer of moving pictures, and the competition is so keen that each is trying to outdo the other by selecting a subject that has not yet been used.

What would be more natural, under such con-

(Continued on page 26.)

"THE TOUT'S REMEMBRANCE"

A Thrilling Essanay Picture

By JAMES S. McQUADE

AT the Essanay factory, when I called last week, I found G. M. Anderson busily engaged on the interiors of several Western feature pictures which will be produced amid the scenic beauties of Wyoming, Montana and Washington in the near future. About the middle of September, Mr. Anderson will go out with the Western company and, in addition, he will take the two worthies, Hank and Lank, along. The short and the long fellow will there engage in Western stunts that are certain to convulse their large following with wholesouled laughter.

As I went out specially to see "The Tout's Remembrance" run off, Superintendent Stice informed me when things were in readiness. This picture is 1,100 feet in length and will be released Saturday, September 24. The story possesses heart interest of the kind that makes one forget everything else. It is similar to that of "Checkers," so long and favorably known to playgoers. The betting ring, the paddock, the stables and the racetrack are all realistically shown, and the various types that frequent such places are well represented.

BULLETS QUARRELS WITH THE COUNTRY SPORT

A unique feature about the production of this picture is that it was made in Old Mexico, California and Chicago. The racetrack scenes were taken at Juarez, Mexico, just across the Rio Grande from El Paso; the country and the grocery store scenes were made at Santa Barbara, and the interior views were completed in the Chicago studio.

As every sporting man knows, Jaurez has one of the finest racetracks in the world, and, as the races were in full blast when Mr. Anderson and his company were down there, these scenes are taken from real life. That they possess all the thrilling interest and atmosphere of the racetrack goes without saying. But, when there is added a gripping story, full of heart interest, it is not to be wondered at that the spectator feels regretful at the close, because of the shortness of this really extra long reel.

"Bullets," as the tout is nicknamed, is impersonated by Mr. Anderson and his sweetheart, the grocer's daughter, is sustained by Miss Ethel Clayton. The acting is clever throughout and the action is brisk and spirited. The photography is excellent and the glimpses of the horses at the Juarez Derby, as they sweep past, gives one a touch of the real thing. Jimmie McIntyre, the well known jockey, is easily recognized among the crowd of horsemen in the paddock, and other celebrities in the equine world are present.

The first glimpse we get of "Bullets" is in the betting ring, where he and a confederate are giving the wrong "dope" to a country sport. The latter loses his money in consequence and puts "Bullets" in his "bad books."

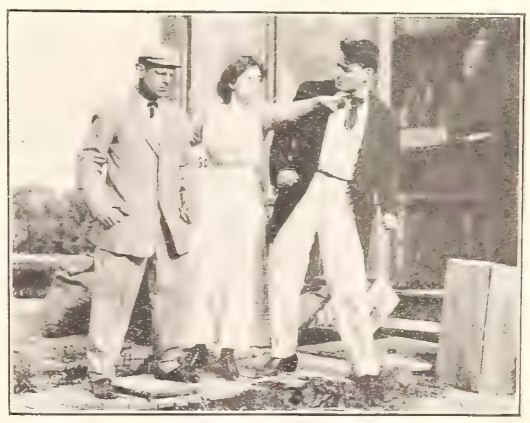
Soon afterwards, the tout receives a letter from his mother, imploring him to give up the racetrack and its associates and to engage in honest work. After a severe mental struggle he resolves to do so, and we see him seeking employment as a grocer's clerk in the country. Here several fine types of rustic loungers are seen and "Bullets" good naturedly tolerates their open-eyed wonder at his city clothes and superior manner.

He succeeds in getting a position, and we find him installed in the grocery and casting sweet looks on the pretty daughter of his employer. But true love never does run smooth, and "Bullets" finds he has a rival in the young country sport whom he swindled on the racetrack. "Bullets" recognizes him the instant he meets him, but the latter fails to remember "Bullets," although certain that he has seen him before.

The young sport proposes to the grocer's daughter, but his suit is declined, and shortly afterwards he discovers the lovers in the act of kissing. He also recollects "Bullets" as the tout who gave him the wrong "tip" and immediately denounces him to the grocer. The latter discharges "Bullets" on the spot, and we see him and his sweetheart in a tender leave-taking. She gives him a twenty-dollar gold piece, which she has worn as a jewel, as a love token.

We again catch sight of him as he stands in front of a large poster which announces the approaching races. At the same instant he is joined by an old associate who has recognized him and who presses him to go back to the old life. But "Bullets' 'is resolute and refuses.

The first day of the races we find him near the track. The owner of a horse, who is listed as a 100 to 1 shot, is seen coming out of the telegraph office. He drops a telegram accidentally and the ex-tout picks it up and reads it. He finds that this horse is a sure winner. Besides, he had received a letter from his sweetheart stating that the grocer had relented, and that his suit would be entertained just as soon as he could return and show that he was the owner of $2,000. The only money in his possession is the double eagle, her love token. He places it on the "long shot" and wins.



THE TOUT LOOKS FOR WORK.

The scene during this race is thrilling, and the face of "Bullets" as he watches the horses come to the winning post is a fine study in the expression of emotion.

"BULLETS" TOUTS THE COUNTRY SPORT.

BULLETS MAKES LOVE TO THE GROCER'S DAUGHTER.

SCENES FROM ESSANAY SUBJECT "THE TOUTS REMEMBRANCE."

IT IS EASY ENOUGH TO SAY

that a carbon is as good as "ELECTRA" PINK LABEL CARBONS.

But TIME and EXPERIENCE have proved that "ELECTRA" CARBONS give BEST results under ALL conditions.

If you have never tried them, write for samples, which will be sent free of charge.

HUGO REISINGER

Sole Importer

11 Broadway, New York City

DETROIT CHURCHMEN TO RUN THEATRE.

Sunday School Men Think Motion Pictures Great Educators—All Pictures Should be Properly Censored.

A motion picture theatre, to be conducted by churches and Sunday-school workers, of Detroit, Mich., is the substance of a plan now being pushed by Harold Trump, superintendent of the First Congregational Church Sunday-school and several other men.

The plan has already received the approval of the Wayne County Sunday-school superintendents' association, and negotiations are now in progress to raise the necessary funds to take over a theatre already established or build a new one.

"The new theatre will be run strictly on business principles and will be just the same as any other theatre, except that we will cut out all of the features which make the ordinary cheap motion picture house a place of menace to young people," said Mr. Trump last week. "We may keep open Sunday and we may not, we may charge five cents and we may charge ten. We will use a good many of the films that the other theatres use, but in addition we will have special films on Biblical and semi-religious subjects. Travel and other educational pictures will play an important part. We may and we may not have vaudeville in connection. The details of the plans are not yet arranged. Most of the money has been raised."

In the meantime Supt. J. Henry Ling, of the Central M. E. Sunday School, is giving motion picture shows for the young people of that church.

The Central M. E. Sunday-school has an enrollment of about 1,500 and is one of the largest in the country. Situated as it is in the heart of the city, it draws its members from the boarding and rooming house element of young folk who are only temporary sojourners in the city and must depend for their social life on the church.

"We realize that the motion picture has assumed an important place in the public life," says Supt. Ling, "and we believe that, properly censored, it can be made a great agency for good and a suitable adjunct to educational church work.

"Our Friday evenings will not be wholly given over to the pictures. We will have other entertainment features. Most of the pictures will be travel scenes and a few of semi-religious nature."

PROMOTER USES PICTURES.

"One of the queerest of uses for motion pictures has come to light through the work of a North Dakota man," says the Norway Advertiser, of Norway, Me. This fellow, who owned several mines in the above state, did not have the capital to make some necessary improvements at his mines. He attempted to get wealthy men to invest in the property, but without success. He decided to go to London for his money, but knew that the English investors were skeptical about putting their money into something they had never seen.

Therefore the mine owner employed a motion picture outfit and films were made showing the work that was going on in the mines. Scenes of the men at work were made, and these were taken to England, where wealthy capitalists became interested. The originator of the idea was enabled to get enough money to make the necessary repairs.

O. T. CRAWFORD TO CONDUCT ANOTHER HOUSE.

The most important deal reported as closed August 23, was one by which the northeast corner of Union Boulevard and Easton avenue, St. Louis, is to be improved with a store and motion picture show building. The sale of the property, which is 100 feet on Easton avenue by 115 feet on Union Boulevard, has been made to the Union-Easton Realty and Building Company, which will make the improvements. The Hagerman-Fitzsimmons Realty Company conducted the negotiations.

A three-story store and office building, containing a hall, covering the third floor, and an artistic vaudeville and motion-picture theater adjoining on the Easton avenue front, will be erected. Work will begin shortly. The theater will be operated by O. T. Crawford as a part of his circuit.

MADE PICTURE SHOW PRACTICAL.

The visit of a laboring man near Beach City, Canton, O., to a motion picture show resulted in saving the life of C. Dorr Johnson, aged 18, son of Mac Johnson, of Beach City. Young Johnson, accompanied by his father, and Glenn Reed, of Beach City, were swimming in Sugar creek when young Johnson was seized with cramps and was sinking.

Reed and the father formed a chain and the drowning boy seized Reed's feet. When brought to the shore he was unconscious. Some men working in a stone quarry were going past just as the unconscious boy was brought to shore. One of the men had seen the pictures of resuscitation of a drowning man and he put what he had seen into practice with the result that young Johnson was soon able to go to his home.

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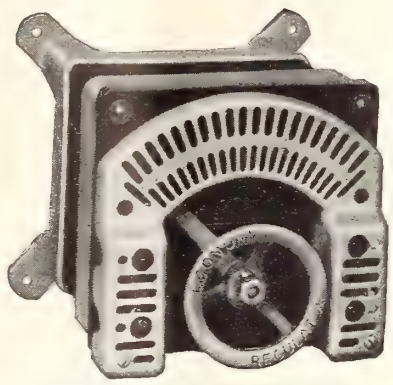

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Will Not Throw Ghosts or Dark Spots on Screen

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ELECTRIC APPLIANCE COMPANY

DALLAS NEW ORLEANS

SIMPSON'S SOLAR SCREEN

Is the only screen on which you can project motion pictures and slides **IN THE LIGHT.** No more dark houses. Write for full particulars to

ALFRED L. SIMPSON, Incorporated - - 113 West 132d Street, New York

POLI WILL RUN PICTURES.

New England Theatre Manager Can't Get Legitimate Attractions for His Houses.

Owing to the theatrical power of Klaw & Erlanger being practically broken, through its fight with the Independents, Z. P. Poli, the well known manager, who controls a number of large houses throughout the New England states, will have to either run motion pictures and vaudeville or lose a considerable amount of money this coming season. The real cause of this comes from the fact that the trust managers can't supply enough attractions to keep the houses on a paying basis, as they average at least two performances a week.

Last year, by Labor Day, all of Manager Poli's houses were booked for weeks ahead and all through the season the best metropolitan attractions were seen. So far this season "Girlies" is the only play scheduled at Meriden, Conn., which is one of the best theatrical cities in New England.

Now, in order to make the houses a paying proposition, Mr. Poli is getting ready to install motion picture machines and give his patrons the best there is in that line. He realizes that the picture business can be of the best advantage to him, providing the public are given the best.

CRAWFORDSVILLE TO HAVE NEW THEATRE.

J. J. Chakers and Peter Freeman, of Columbus, Ohio, were in Crawfordsville, Ohio, last week, prospecting for a location suitable for the installation of a motion picture show. They were unable to secure the room desired, but will return later, when they expect to conclude negotiations for the opening of a show room on East Main street.

NEW PICTURE HOUSE FOR WEST "PHILA."

West Philadelphia is to have another motion picture and vaudeville theater, which will be erected by Daniel S. Bader, at Forty-ninth and Yocum streets, at a cost of about $15,000. The new structure will be built of brick and stone, one-story high, and will measure 80 by 101 feet. It will have a seating capacity of 1,000, and will be the only place of amusement of its kind in that section of West Philadelphia. It will be completed within a few months. Estimates on its construction are now being received from sub-contractors by the owner. The plans were prepared by the John D. Allen Company, architects.

ALLENTOWN'S NICKELET OPENED AUG. 19.

The Nickelet, one of Allentown's most popular motion picture houses, after undergoing a general overhauling and remodeling of an extensive nature, reopened August 19. The exterior has been repainted in white, cream, gold and light blue. The mirrors adorning the sides at the exterior of the entrance have been lowered and a new ticket office has been built. An appreciative feature, in the exit ante-chamber, especially for the ladies, is a large mirror covering the entire east side wall allowing one a full figure reflection for the adjustment of hats and cloaks.

The entire system of ventilation was changed, with a number of additional electric fans installed, and an adjustment providing for the opening of the skylight at the rear, thus affording ample circulation of air and ventilation.

At the rear a special room has been provided for work on the traps which will make the pictures realistic and as true to life as possible.

A new fireproof operating booth, conforming strictly with the State law, has been erected.

Three reels will be shown at every performance and the pictures will be changed daily. The films are from the Motion Picture Patents Co., and will be the most up-to-date and best the market affords.

The Nickelet is under the direct management of Charles B. Wanamaker, of this city, whose many years of experience in the motion picture line will prove of decided advantage, which fact he has proved to the patrons of the Nickelet right from the start.

WATSONVILLE OPERA HOUSE OPENS AUG. 19.

The opera house picture theatre, Watsonville, Cal., reopened its doors for the season of 1910-1911, August 19. The popular little house was crowded a few minutes after the doors were opened, and there has been a capacity business done ever since.

The pictures that scored the biggest hits at the opening performance were "Love Ye One Another;" "The Way of the Red Man;" "Jinks Has the Shooting Mania," and "What the Daisy Told." On Sunday the afternoon show starts at 3:15 o'clock.

NEW CORPORATIONS

The Motion Picture Co. of Massachusetts, Boston; motion pictures: Capital, $10,000. Incorporators: President, M. D. Flattery; treasurer, James R. Conan.

Bingham Picture Machine Co., Brooklyn, N. Y.; manufacture and repair of motion picture machines, cameras, reels, produce plays and maintain a booking agency. Capital, $250,000. Incorporators: Edward Edsmonde, George W. Bingham and Montague Adair.

Jefferson Theatre Co., Chicago, Ill.; operate theatres. Capital, $25,000. Incorporators: J. Rosenberg, H. H. Costello and E. Kaule.

Michigan Fight Pictures Co., Petoskey, Mich.; exhibit pictures of the Johnson-Jeffries contest. Capital, $10,000. Albert J. Gilligham, president.

The Rose Amusement Co., St. Louis, Mo.; conduct motion picture shows, etc. Capital, $5,500. Incorporators: W. B. Laumann, Henry M. Brockstedt and Graham F. Weller.

The Associated Theatres Company, Cleveland, Ohio: Capital, $5,000. Incorporators: Ray F. Hamlin, Joseph Bowers, A. F. Stumpe and Clem V. Jacobs.

R. H. Mayland Theatrical & Specialty Mfg. Co., Brooklyn, N. Y.; manufacturing all kinds of admittance tickets, automobile accessories and metal novelties of all kinds. Capital, $25,000. Incorporators: R. H. Mayland, E. S. Mayland and D. Sanneman.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SYNOPSIS OF ELECTRICAL TALK NO. 1.—In our last talk we discussed the terms Voltage and Ampere and came to the following conclusion:

Voltage represents the electric pressure on or in an electric circuit the same as pounds per square inch represents the pressure in a water or steam pipe.

Ampere represents the quantity or volume of electricity flowing in or through an electric circuit or apparatus the same as the gallon represents the amount of water flowing in a water pipe.

We also learned that the amperes flowing through the circuit determined the size of wire required.

"ELECTRICAL TALK" No. 2.

OHM.

OHM is the word or electrical term which signifies the unit of resistance offered to the passage or transmission of an electric current on or through an electric wire or conductor.

The legal Ohm is the resistance of a mercury column one square millimeter in cross sectional area and 106 centimeters in length.

The Ohm represents in other words "Resistance" of electric conductors and machines and stands for the same thing as the friction in a pipe carrying water, gas or air.

In every day discussion of electrical matters by the user of electrical machines, the word Ohm is not employed, but the word Resistance being more common and easily understood is generally used.

Under the heading VOLTAGE, we discovered that the voltage at the end of an electric circuit may be considerably lower than the voltage at the point where the current is generated and that the voltage drop was due to the flow of amperes through the circuit, in other words to the friction or resistance offered by the wire to the flow of current. The voltage was used up in pushing the current through the wire just the same as water pressure is used up in pushing water through a pipe. When anything is moved from one point to another there is a loss depending upon the resistance offered. For instance, if you wish to move a 100 lb. weight from one point to another it induces a loss of power or energy depending upon the friction or resistance which, however, can be modified by using different means for reducing or increasing the friction. If the 100 lb. weight is set on a rough board it is difficult to move it because the rubbing of the weight against the board causes friction and the rougher the board the greater the friction and consequent power required to move the weight. This power is lost in the shape of heat, generated on the two rubbing surfaces. If we make the surface hard and smooth less power will be required in moving the weight because the friction and consequently the heat loss is less. If we mount the weight on wheels or ball-bearings, then much less power would be required in effecting the movement because the friction is then reduced to a minimum.

Suppose we have an ordinary canvas sail for a boat and we wish to move the sail from one point to another and the sail is set at right-angle to the direction of the motion, a great deal of power will be required to move the sail. The power depending of course, upon how quickly we affect the movement. If we put the sail lengthwise in line with the movement, it practically offers no resistance at all and it could be moved very easily with a small loss of power.

The foregoing examples serve us very well in getting a clear understanding of resistance due to friction in moving anything from one point to another. Just so is the resistance or friction with consequent loss generating heat in electric wires and machines due to the resistance offered by the wire to the passage of the current depending upon:

(1) The size or diameter of the wire.

(2) The material from which the wire is made.

(3) The amount of current in amperes to be forced through the wire.

We now understand that whenever resistance is introduced heat is generated and power is lost, therefore we should reduce the resistance in all electric circuits and machines to the lowest possible amount in order to save electric energy which costs money to produce.

Copper is the material which for practical purposes offers the least resistance to the passage of electrical currents, therefore copper is used for conducting wires and for all kinds of electrical machines.

If we want to generate heat by means of electricity, then we introduce a wire made of some other material, which offers greater resistance to the passage of electric current as is the case in electric heaters which are made of porcelain, with a wire made of nickel and copper, or nickel and steel, wound upon the porcelain through which the current passes, thus heating the wire.

If we wish to produce light with electricity, then for the incandescent or glow lamp there must be used a wire or conductor of very high resistance which glows yellow or white depending upon the style of the lamp.

If still more brilliant light is required it may be produced by the electric arc between two metal or carbon points. In this case, the resistance is the air space between the two points which is so great that the current ordinarily used for electric lighting cannot jump across even the smallest air gap. In this case, the carbons must be put in actual contact before the "arc" can be started, and then the heat vaporizes the points which forms a gas to take the place of the air which maintains the "arc" and permits the separation of the points forming what is ordinarily called "an arc light."

In order to give you an idea of the comparative resistance of different kinds of materials, I will mention them in the following order from the lowest to the highest: silver, copper, brass, zinc, iron, nickel, carbon, plumbago, moist earth and water.

You may be surprised to learn that if I take a copper rod one half inch in diameter, ten feet long and take glass pipe one-half inch inside diameter, ten feet long, filled with water, the resistance of the water in that pipe is 6,754 million times greater than the resistance of the copper rod.

This may surprise some operators who have been using water for resistance in place of a rheostat, but it is nevertheless a fact that water cannot be used for a rheostat, unless something else like salt, for instance, is put into the water in order to lower its resistance, as otherwise you could not force any current through the water rheostat.

Operators who have used the earth as a resistance by driving pipes into the ground, or by putting metal plates on the bottom of a pond or lake get a current through the moist earth and not through the water, unless the water is salt or is in some other way made a conductor.

There are two kinds of resistance, one due to the friction offered by the conductor, or wire, to the flow of the current which is usually called "Ohmic Resistance."

The other kind of resistance is due to the magnetic kick, or reaction, in an electric circuit or machine and is usually called "Inductive Resistance," and while it is present with direct current systems it is not noticeable unless in special cases, but it is always a big factor when alternating current is used and is taken advantage of in several ways in order to do away with the rheostat for the control of arc lamps, as will be referred to later on.

WATT.

Watt is the word which expresses the unit of electric power. One thousand watts are called one Kilowatt and when one Kilowatt is used for one hour a certain quantity of power has been produced and used which is called one "Kilowatt Hour."

In order to abbreviate the above terms Kilowatt is written and spoken of as K. W. and the kilowatt hour, K. W. H.

The kilowatt hour is the unit or measure by which electric power is made and sold and is used all over the world.

The watt is the product or effect of voltage multiplied by amperes. For instance, if we have a circuit on which there is a voltage of 100 and we operate a moving picture arc lamp on direct current, taking 30 amperes we multiply 100 by 30 which gives us 3,000 watts, which equals 3 Kilowatts, or in abbreviated form 3 K. W. If we burn this arc lamp for one hour there will be consumed 3 Kilowatt Hours, therefore if the rate is 10c. per K. W. H. it would cost just 30c. for one hour.

If we burn this same arc lamp only one half hour it is evident that the watt consumption will be just one half or 500 which equals ½ K. W. H. and the bill for electric current will therefore also be one-half.

Electricity is different from all other powers or forces because it cannot be measured by volume, but only by its effect.

When you buy water from the water company you get pressure as well as a certain number of gallons of water. The pressure may be used for driving a water motor or lifting a piston elevator and besides you have the water after the work has been done.

When you buy electricity from the electric lighting company, you secure and pay for a certain effect which may be represented by power, heat or light, but after you have secured this effect you have nothing left. In other words there is no evidence of you having received anything but the work done on the instant.

In order to give you a practical understanding of what you get when you purchase one kilowatt hour, I may say, that one horse-power as usually applied to a steam engine equals exactly 746 watts, or three-quarters of a K. W. If you operate a one horse-power steam engine for one hour you have used up one horse-power hour, and for an ordinary engine this would require about 10 lbs. of coal.

Now, if you substitute a one horse-power electric motor for the one horse-power steam engine the motor will require about 746 watts,

or three-quarter K. W. H. to do the same work, and the expense at the 10c. rate would be just 7½c. for one hour's operation.

I am giving you these examples in order that you may have it impressed upon your mind that electric power is in many respects similar to steam or water power and also to get you familiar with the comparative values of electricity.

Summary.

The Ohm is the unit for measuring resistance in electric circuits and machines.

Resistance is that property in a wire or other material which opposes a movement of any kind and is generally applied to represent the friction in an electric wire and the resistance should be kept as low as possible in order to reduce the heat loss and consequent expense for electric power uselessly wasted.

The Kilowatt Hour is the unit of measurement for electric power, and is the product of the voltage multiplied by the amperes for all direct current systems.

Our next talk will begin with further discussion of the Kilowatt together with standard formulas for electrical calculations in simplified form.

MODERN TICKET CHOPPERS.

A Necessary Device That Will Save Money and May be Ornamental, Too.

Among the many effects that help make the modern theatre front attractive, there is, perhaps, not one that stands out with greater prominence or importance than the modern ticket chopper. Yet how little has been said or done regarding this very useful and conspicuous adjunct to a picture theatre.

Not as a means of ornamentation, but through actual necessity has the ticket chopper become popular with the manager and owner of the motion picture theatre; yet as an ornament it may be made a feature, as well as a saver of money and time.

Taken as a necessity the ticket chopper checks dishonesty among employees; first, by precluding the handling of tickets by ticket takers, as all tickets are dropped into the receptacle by the patrons; second, by thoroughly cancelling all tickets. In this respect it is a real money saver.

As a time saver the ticket chopper enables the doorman to handle crowds with greater facility. That this is true is proved by the fact that choppers are used at all subway and elevated railroad stations where large crowds are handled. Sometimes, too, the ticket chopper and one gateman are used with success where formerly two ticket takers were employed. This is especially true of the new foot-power machine. The chopper is placed between two doors with the gateman sitting or standing directly behind it facing the people as they enter, enabling him to see that all tickets are deposited, to regulate the crowd, and to prevent anyone getting by on either side without dropping a ticket. By means of the foot lever the gateman is allowed free use of his arms.

It is interesting to note in connection with this subject that in their new foot-power machine the Globe Ticket Company of Philadelphia makes ornamentation a strong feature as well as the usefulness. Their chopper stands 47 inches in height and measures 11 inches in width. The base or body of the machine is made, as a rule, of heavy oak, which may, by special arrangement, be enameled to harmonize with the color scheme of any theatre front. Upon the body of the machine rests a handsome receiving device of plate glass and highly polished metal.

Heretofore the objection to a foot-power ticket chopper has been that the cancelling rollers could be operated in only one direction, so that when coins or other hard substances were accidentally dropped into the receiving receptacle the machine was temporarily put out of commission. In the new Globe machine, however, this has been entirely overcome. By the use of an ingenious releasing device the rollers can be reversed instantly, and will drop coins or foreign matter into a canvas bag in a locked compartment in the body of the box.

With so many advantages to be derived from its use, it is difficult to understand why every exhibitor has not installed a ticket chopper. They save time, money and labor. Could one ask more?

LEADING

all others in the production of the highest quality, most humorous comedy films, you cannot afford to miss any issue of the Essanay Company's famous Wednesday release. Book this scream comedy.

Release of Wednesday, Sept. 7

"A DOG ON BUSINESS"

Length, approx. 940 feet. Order the Poster For This Reel.

SUPERIOR PHOTOGRAPHY

Your picture patrons are becoming more critical of the fine points of the films you show. Good photography pleases them. The excellent photography of our Western product is a feature worth considering. Book this Western Indian drama and note the clean cut, perfect photography.

Release of Saturday Sept. 10

"An Indian Girl's Love"

Length, approx. 1000 feet

With You Next Week, "HANK AND LANK"

Beginning a series of the funniest comedy pictures ever produced.

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PICTURE HOUSE FOR SWISSVALE.

Residents of Swissvale, Pa., will have the opportounity of seeing the very latest and most interesting class of motion pictures at the new Pastime theatre, 2028 Noble street, the business center of the town. For a long time people of Swissvale have felt the need of a recreation of this nature, but their needs have not been properly attended to.

The new company plans to have a change of pictures daily with a special matinee on Saturday of each week. All pictures are to be approved by the Board of Censorhip of this borough so that ladies and children will see nothing objectionable at any time. The management will cater especially to women and children and it believes that the class of pictures shown will warrant their patronage.

The theatre will be in charge of Samuel McCormick, who is well known in this city. He is an experienced business man and his connection with the new theatre augurs well for its success. The opening date will be some time in September.

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An Indian historic production known to all American school children who in their school history have read about the Indian attack on Fort Detroit in the year 1763.

Beautiful scenic effects; perfect photography; magnificent action. A MASTERPIECE OF THE SILENT DRAMA.

The Little Mother

A Rural Romance

Issued Wednesday, Sept. 14th. Length, 980 Feet.

THERE IS STRONG HEART INTEREST IN THIS BEAUTIFUL STORY.

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Among the Canadian Indians

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Kalem Productions Combine Strong Educational Qualities with Sustained Interest.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, SEPT. 5, 1910—4 REELS

BIOGRAPH—A Summer Idyl, drama, 991.

LUBIN—The Healing Faith, drama, 990.

PATHE—Who Is Boss, comedy, 216.

Zoological Gardens in Antwerp, educational, 741.

SELIG—Led by Little Hands, drama, 910.

TUESDAY, SEPT. 6, 1910—3 REELS

EDISON—The Big Scoop, drama, 1,000.

GAUMONT (Kleine)—The Way of the Transgressor is Hard, tragedy, 952.

VITAGRAPH—Chew-Chew Land, fairy tale, 600.

A Rough Weather Courtship, comedy, 400.

WEDNESDAY, SEPT. 7, 1910—4 REELS

ESSANAY—A Dog on Business, comedy, 940.

KALEM—Mama's Birthday Present, comedy drama, 935.

PATHE—The Gambler's Wife, American drama, 975.

URBAN ECLIPSE (Kleine)—Ingratitude, military drama, 749.

Military Kite Flying, military topical, 256.

THURSDAY, SEPT. 8, 1910—4 REELS

BIOGRAPH—Little Angels of Luck, drama, 998.

LUBIN—Matilda's Winning Way, comedy, 990.

MELIES—Baseball, That's All, comedy, 950.

SELIG—Jim the Ranchman, western drama, 1,000.

FRIDAY, SEPT. 9, 1910—4 REELS

EDISON—Alice's Adventures in Wonderland, fairy comedy, 995.

KALEM—The Cowpuncher's Sweetheart, western drama, 973.

PATHE—Lucy at Boarding School, comedy, 528.

The Belgian Army, educational, 472.

VITAGRAPH—How She Won Him, drama, 980.

SATURDAY, SEPT. 10, 1910—4 REELS

ESSANAY—An Indian Girl's Awakening, Indian drama, 854.

GAUMONT (Kleine)—Robert the Devil, mystery play, 998.

PATHE—The Appeal of the Prairie, American drama, 990.

VITAGRAPH—The Three of Them, drama, 985.

EDISON MFG. CO.

"THE BIG SCOOP."—There is nothing more closely connected with the daily life of the American man or woman than the newspaper, and any story which depicts the life of a newspaper man or those incidents of the newspaper world which are not known generally, should be of great public interest.

This film depicts the thrilling dramatic incident in the life of one Jim Connors, a crack reporter of one of the large New York dailies. Connors is immensely popular with all the newspaper fraternity, but unfortunately for him, he is addicted to the use of intoxicating liquors, which fact often incapacitates him from properly attending to his duties. The night city editor under whom he works is very patient with him at all times, till an infraction of the office rules is the last straw and Jim is summarily discharged by him.

We see Connors' home life. His wife and little girl are very fond of him and it is a sad picture to see the beloved father and husband coming into his home in an intoxicated condition. When Connors tells his wife that he has been discharged, she does not show as much anxiety over that fact as over his condition. The next day Connors comes to his proper senses and at the solicitation of his wife promises to give up drink. Having made this resolution, he calls on the editor and asks to be reinstated. Thinking that this is the old story repeated, the editor refuses to put Jim back to work. Connors appeals to the managing editor—it is useless, as he stands by his subordinate. In a dejected mood, Connors leaves the office. It would be well to mention the fact that this incident is laid at the time of financial uneasiness. Connors strolls down to the business street of New York and in an aimless sort of way reaches the banking section, hoping for some bit of information which might be of such value as to enable him to get a good story and place it with one of the papers. He has a fruitless afternoon and late that night is sitting in a cafe eating a light repast, when he overhears two men, evidently bankers, discussing in an earnest way some startling situation. As they arise to leave the place one of them loses a paper containing a lot of figures, and after their departure Connors picks up the paper. He can make nothing of the figures, but in the hope of something resultnig, follows the men from the cafe and through the banking streets of lower New York until they enter the side door of the Consolidated Trust Company. The door is closed immediately after their entrance and Connors is prevented from seeing into the building by the shade being drawn just as he is about to look through the window. The lateness of the hour and the anxiety of the men make him feel certain that he is hot on the trail of a big scoop. His reporter's instinct makes him positive of it. He therefore determines to get into the bank some way and raps loudly on the window. This brings the night watchman to the scene, who demands to know what he wants. Connors informs him that he has a document which belongs to the gentlemen who have just entered and the watchman brings him into the bank.

In the upper room meanwhile, the directors, the treasurer and the cashier and several officers of the bank are in consultation with the State Examiner, who is examining the standing of the bank and the condition of its affairs with the view of suspending the business. Connors is ushered into this room and the cashier and president of the bank are greatly relieved at finding the figures which they have lost. The excitement attendant upon the discussion of these very figures for the moment makes every one in the room lose sight of Connors. He realizes that his story must be short and thinks quickly. The telephone is on the table near the chair of the bank examiner, and he concludes that this will be a good means of hearing what is going on in the room without being personally present. Quickly cutting the end from a pen holder he inserts it under the hook of the telephone on which hangs the ear trumpet, thereby leaving the phone in operation. Replacing the trumpet which is prevented from closing the connection by reason of the plug which he has inserted, Connors leaves the room. The bank switchboard is at the foot of the stairs on his way out and he requests the watchman to allow him the privilege of telephoning to a friend. This the watchman at first refuses to do, but on Connors being graciously insistent, he consents. As the watchman proceeds on his rounds through the bank proper, Connors hears what is going on in the room above, particularly what is said by the bank examiner and the result is most startling. Fortunately the watchman does not return until he has heard the finish of the bank examiner's assertion that he will close the bank the following morning at ten o'clock. Adjusting the switchboard so that he can call the central office Connors rings up the office of the paper from which he has just been discharged and tells them he has a big scoop and will report to the office. At this juncture the watchman returns and he is forced to hang up the receiver. The message reaches the newspaper office and it causes great excitement, for the reason that it is within twenty minutes of the hour at which the paper must go to press. A great argument is precipitated between the night city editor and Jerry Smith, a close pal of Connors. The night city editor does not wish to stop the paper from going to press at the usual hour and rather belittles Connors' idea of having a scoop. Jerry Smith supports his friend in the matter and the question of whether he will be given time or not is finally decided by the city editor allowing him until a few minutes of one to arrive at the office. We now follow Jim Connors in his effort to get to the reporters' room on time.

Flash scenes between the room and the action of Jim on the street make a very exciting story. Of course, there is no question as to the outcome. Jim wins in the race and secures the big scoop for his paper, or rather for the paper from which he had been discharged, but which becomes his paper by reason of the fact that the night city editor and the managing editor are both present when he breathlessly announced the news which their paper only, will cast abroad at the early hours of the morning.

Jim goes to his home and to the fond little wife who has been waiting all these hours for him. His long delay has made her worry and fear that perhaps Jim has fallen from grace. She has given way to sleep and her head is reclining on her arm on the table when Jim enters the room. She is at first startled from her sleep, but the glad tidings which he gives her bring her to a full realization of the fact that her husband has "made good" in more ways than one.

Old as is the embrace at the end of a moving picture, there is in the one here shown a thrill which is felt in but few. From every standpoint this is a superb film. The story is not only dramatic, but it is human. The acting is perfect and the scenic qualities as well as the photographic ones are splendid. The actual banking district of New York is shown in the picture and the detail work of the night city editor's room of the great New York daily is presented with the strictest view to accuracy in every detail. Another great Edison film.

"ALICE'S ADVENTURES IN WONDERLAND."—The title of this picture thrown on the screen will recall to the memory of thousands upon thousands all over the world, visions of the Alice they knew in the days before they became "grown-ups." Many of her adventures and of the queer little people she met will come back to the mind and will eagerly be looked for in the film itself. To those who have never read the story of "Alice's Adventures" the picture should make an appeal as one of the most attractive American productions on this order. It is full of surprises and interesting photographic illusions which serve to illuminate the story of adventures. Alice is played by a real little girl who has long loved the book "Alice," and who will be recognized by many patrons of the motion picture theaters as one of the cleverest of our child players.

The story begins, as in the book, where Alice and her big sister are sitting on the side of a hill overlooking the lake, the big sister busy with her book. Before long we see the little girl's eyes grow heavy and she finally begins to see things, the first being the rabbit, Alice's friend and guide in her travels. We see him take a watch out of his waistcoat pocket, look at it and then hurry on. Alice starts to her feet, as it evidently flashes through her mind that she has never before seen a rabbit with either a waistcoat pocket or a watch to take out of it, and burning with curiosity she runs across the fields after it just in time to see it pop down a large rabbit hole under the hedge. In another minute Alice goes in after it, never once considering how in the world she can get out again. Then the scene shifts and we see her falling down the rabbit hole. Either it is very deep or she falls very slowly, for she has plenty of time to look about her as she falls down, down, down. She wonders how many miles she has fallen and thinks she must be getting somewhere near the center of the earth. Then suddenly she falls into the mysterious hall with doors all around it. The doors are all locked and when Alice goes all the way down one side and up the other trying every door, she realizes that she cannot get out of the hall. Suddenly then she comes upon the little three-legged grass table with nothing on it but a tiny key. She tries the key in all the doors of the hall, but, alas, either that there are no locks on the doors, or they are too small or too large. Then she notices a little door about fifteen inches high at the bottom of one of the big ones, tries the little golden key, and to her great delight it fits it. She opens the door, looks out along the passage into the loveliest little garden that ever was. She longs to get out of the dark hall, to wander among those beds of bright flowers and cool fountains, but she cannot even get her head through the doorway. Closing the door, we see her return to the table, and lay the key on it. And then she discovers a mysterious bottle which bears the words "Drink Me." When she has taken a drink from the bottle she finds herself growing smaller and smaller, shutting up like a telescope. When she is ten inches high she can go through the little door, but now the key is high above her head on the table. The effect of Alice's change in size is very happily carried out and conveys the illusion perfectly. Next we see her eat the wonderful cake which makes her grow tall enough so that she can get the key again. But then she does not stop growing, but keeps on until she

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fills the entire hall and begins to cry with grief at her inability to stop. She cries a whole pool of tears and incontinently tumbles into it. We see her splashing about and then crawling out of the pool as dry as if water were not wet at all. Then the rabbit reappears, very tiny compared to Alice now and passes her, disappearing down the end of the hall. He leaves a little fan behind him, which Alice picks up and which has the same effect as the wonderful liquid in the bottle. She begins to grow small again and finally is able to pass through the little door into the beautiful garden.

Then follows the scene with the enormous puppy who looks down at her with large, round eyes and seems to try to play with. She is so tiny beside the puppy that he looks like an elephant. She takes up a stick to play with him and is almost sorry when he runs away and leaves her. She should have liked teaching him tricks very much, if she had only been the right size to do it.

Then she wanders on until she comes upon a little house about four feet high and while she stands looking at it and wondering what to do next, suddenly a footman in livery comes out of the woods. She considers him a footman because he is in livery, otherwise, judging from his face, she would call him a fish. He raps loudly at the door, which is opened by another footman in livery with a round face and large eyes like a frog, and both footmen bow ceremoniously. The fish footman begins by producing from under his arm a great letter, an invitation from the Queen to the Duchess, after delivering which both footmen bow low and the fish man disappears, while the other sits down on the ground near the door staring stupidly into the sky. At this moment the door of the house opens and a large plate comes skimming out straight at the footman's head. It just grazes his nose, breaks to pieces against one of the trees behind him. It is followed by several others which narrowly miss him, and Alice decides that she must go into the house and find out what it's all about. The little door leads right into a large kitchen full of smoke from one end to the other. The Duchess sits on a three-legged stool nursing the baby. The cook is leaning over the fire stirring the large cauldron which seems to be full of soup, and there certainly seems to be too much pepper in the soup, for they all sneeze as the cook flourishes the pepper pot. In fact, the only people in the room that don't sneeze are the cook and the large cat which is sitting on the hearth grinning from ear to ear. It is Alice's first meeting with the Cheshire cat. Then suddenly the cooks sets to work throwing everything within her reach at the Duchess and the baby; fire-irons, dishes, sauce pans and plates. The Duchess takes no notice of them, even when they hit her and the baby howls so much that it is impossible to say whether the blows hurt it or not. Then the Duchess gets up, throws the baby to Alice and disappears. Then we see Alice carry the baby out into the woods and suddenly realizing that some change has come over it, she looks down—it is neither more nor less than a pig. She feels that it would be quite absurd for her to carry it any farther, so she sets the little creature down and is quite relieved to see it trot away quietly into the woods. It has hardly disappeared from the scene when the Cheshire cat dimly appears upon the limb of a tree and smiles down at Alice. While Alice is talking to it, it disappears and reappears again, which is very disconcerting to her.

In the next scene Alice has come to the house of the March Hare. There is a table set out under the tree and the March Hare and the Hatter are having tea at it, a dormouse sitting between them fast asleep. The other two, using it as a cushion, resting their elbows on it and talking over his head. The table is a large one, but the three are all crowded together in one corner and they indicate that there is no room for Alice, but she indignantly tells them that there is room and sits down in a large armchair at one end of the table. It certainly is a sad tea party, for they drop everything into the teapot and we see the Hatter take out his watch and look at it uneasily, shaking it now and then and holding it to his ear. Then we see him put butter in the works and indicate, when Alice protests, that it is the best butter obtainable. As this fails to make the watch go, he dips it into his cup of tea and finally ends by putting it in the tea pot. This is too much for Alice and she beats a retreat. The last she sees of the three, the March Hare and the Hatter are putting the Dormouse into the tea pot after the watch.

Then comes the garden of roses and the croquet grounds of the King and Queen of Hearts, where we are introduced to their majesties and to the Knave with the family of heart children.

This scene is followed by a banquet at which the dastardly Knave steals the tarts and gets away with them, as told in the familiar rhyme. Although Alice is the only one to see him, she refuses to tell even when summoned to the trial, which takes place in the next scene.

The first witness is the mad Hatter, who nervously bites a piece out of his tea cup when called upon to testify and takes off his shoes instead of his hat in respect to their majesties. The cook with her pepper box is another witness and makes them sneeze, but refuses to give any valuable evidence. Then comes Alice, the last witness, who angers their majesties by her refusal to convict the Knave, and who protests at the idea of sentencing him without going through the formality of finishing the trial. She braves the angry Queen, who can plainly be seen ordering Alice's head cut off. Then, as in the book, Alice indicates that she doesn't care for them, that she knows that they are nothing but a pack of cards, at which sign, the whole pack rises into the air, the people changing to real cards and come flying down upon her and about her head. She tries to beat them off and in so doing wakes herself up and finds herself again upon the hill side with the big sister gently brushing away the dead leaves that have fluttered down on to her face.

The picture is full of the spirit of childhood and yet attractive enough and novel enough to interest the older people. It will probably result in many of the latter going home and re-reading the story which Lewis Carroll wrote so long ago.

The Edison Company counts the film an achievement and expects a hearty welcome for it everywhere. Photographically it is artistic and beautiful enough to be a delight to everyone, young or old.

ESSANAY FILM MFG. CO.

"A DOG ON BUSINESS."—"Weary" William, who is hungry and obsessed with a desire to make some easy money, hits upon a really excellent idea. The inspiration comes when he finds a stray pup, which appears to be in about the same fix as he—hungry and homeless.

"Weary" appropriates the dog and plans his campaign. He finds that he needs more dogs, a bunch of dog collars and a sign. After he has corralled a score or more of canines with collars, each bearing the name "Rover," he gets busy with a sign which reads to the effect: "$100 reward for the return of my pet dog, bearing collar with the name 'Rover.' Mrs. Dogonyou, 22 Stung street." The sign is posted, and "Weary" lingers close by to await developments.

Things start immediately. A copper wanders by and reads the sign with interest. The hobo, unfearful hurries back to his corral, selects a canine, and hurries back to the copper's beat. The limb of the law is easily roped in, pays five dollars for the dog, and hurries off to claim the reward.

"Weary" repeats his little game with a dozen or more pedestrians, among whom are a bevy of pretty girls, a baker, banker, a sport with a tennis racquet, and a wandering Jew. When he has sold out, he resolves to go around to 22 Stung street, and watch the fun.

It is not long before the crowd arrives, scores of them, each dragging a pup and each confident of receiving the reward.

Imagine the crowd's dismay when they find that 22 is the number of an empty house!

The finish of the film is fast and furious, when the hungry bull pup, purchased by the Jew, catches him by the seat of the trousers and refuses to let go.

"AN INDIAN GIRL'S AWAKENING."—Silver Bell, the winsome daughter of old Gray Wolf, is sought by Fleetfoot, a likely young man of the tribe and a good huntsman. Gray Wolf sees no reason why his obstinate daughter should not become the squaw of Fleetfoot, and despite her pleadings to be permitted to stay in her father's tepee, she is sold to Fleetfoot for the consideration of Tu-tu, the horse, and a red blanket.

Silver Bell unwillingly accompanies Fleetfoot on their way through the woods to the tepee of the young brave. On their way they meet a white man, Jack Sherwood, a miner, and to this latter Silver Bell appeals for protection from the angry fists of her new lord and master.

Sherwood listens hesitatingly and learns that the girl was sold against her will and that she would rather die than live with Fleetfoot. In the end he forces Fleetfoot to come with him to Gray Wolf's

tepee, and with an offer of much wampum persuades Gray Wolf to reconsider his sale, and in the end Sherwood finds himself the owner of the pretty Indian maiden.

The buck stumbles away with Tu-tu and his red blanket, murmuring threats against the white man who, much to the wonder of Gray Wolf and his daughter, refuses to take the girl with him.

It is plainly evident that Silver Bell has fallen in love with her protector, and the next day she slips through the woods to the miner's tent and presents him with a pair of pretty moccasins. Sherwood is delighted, but when the girl informs him that as she is now his she will be content to stay with him as his servant.

LAST WEEK Mr. Conover, Manager Keith's Nickel Theatre in Montreal, told you how his "HALLBERG" Electric Economizer has been in operation two years, seven days a week, fourteen hours a day. Do you know what that represents in dollars and cents to him? IT means that, with a rheostat, he would have used in that time over 51,100 kilowatt hours, which, at the 10 cent rate for current, is $5110 worth of electricity for his M. P. lamp—but he used a "HALLBERG" Economizer, cutting down the current consumption to only 20,440 kilowatt hours, saving 30,660 kilowatt hours, or $3066 in money, in two years.

s - Gentlemen, these are cold facts, proven by figures—and figures don't lie. Come, let us get together. I can wave you money, and give you a 50 per cent. better light in the bargain. If you already have a current saver, I make a liberal allowance for it in trade for a "HALLBERG" Economizer.

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This is a pretty situation for Sherwood, but not fully realizing the real depth of the girl's infatuation for him, he sends her back to her father's tepee. On the way she meets Fleetfoot and an angry altercation takes place, in which the brave tells her that he will kill the white man.

The girl, fearing for the white man's life, hurries back through the woods and arrives at Sherwood's tent just as the buck is preparing to make short work of the miner. Silver Bell's scream awakens the white man and he and the Indian are soon grappling. The former proves the stronger, and wresting the knife from Fleetfoot's hand he hurls it away.

Fleetfoot sneaks away, leaving Sherwood and the Indian girl together. Sherwood expresses his gratefulness and Silver Bell confesses her love.

It is more difficult this time to drive her away, but when she is gone the rattling of the stage coach down the canyon suggests a return to civilization.

Sherwood is packing his camp outfit when the coach lumbers up and stops at the camp. Sherwood runs forward, when his wife steps out and throws her arms about his neck. This is a surprise for Sherwood, but not more for Silver Bell, who has returned to the camp with another present for the white man, a pretty red blanket of her own weaving. She understands what it means, and as the coach rolls away sinks on her knees and bursts into tears.

GAUMONT.
(George Kleine.)

"THE WAY OF THE TRANSGRESSOR IS HARD."—A confidential secretary, hard pressed for personal funds, overpowers a bank messenger and obtains a goodly sum. The messenger is hidden in an office-chest. In the course of their search detectives call upon the guilty man at his home. They come, however, for information only. Now, however, he becomes so frightened that he betrays himself to his wife. She, broken in spirit, confides in the family and requests their aid. A brief consultation proves there is no opportunity whatever of proving the husband innocent. His old father, though heartbroken because of his boy's crime, would still aid him to avoid the legal consequence by supplying him with a revolver, trusting him to make his own punishment. Now, while the guilty man's little daughter prays for him the family in fearful agony await the end, the partial vindication of their name. Struggle as he will with himself, he cannot bring his courage to the sticking point. His cowardly agonies are awful to look upon. A powerful warning to every man who sees the film. When his fear has conquered and he is about to flee the police arrive and he is forced to leave his sorrowed family.

"ROBERT, THE DEVIL," OR "THE FINAL VICTORY OF RIGHT."—Because of the appearance of a strange demon in the sky, the Duke of Normandy is banished for helping a condemned man. The condemned man proves to be Satan in disguise. The news arrives at the castle, where Robert's servants flee from him. Driven from the country, the Duke is forced to leave his estates.

Although Robert has lost his weapons by gambling he accepts a challenge to fight for the honor of a dumb princess. His Squire borrows the sword of the Duke of Cerus. This squire Satan uses all his influence to make trouble for Robert.

After a short contest Robert wins the encounter, but Cerus wins the credit, using as proof the armor and sword which Robert used. Acting on the advice of a necromancer Robert braves a host of wicked spirits and obtains the healing flower. The Princess, now able to speak, announces her champion.

URBAN-ECLIPSE.
(George Kleine.)

"INGRATITUDE," or "THE JUSTICE OF PROVIDENCE."—A fairly wealthy farmer foolishly gives all his effects to his son on the condition that a comfortable living be given him until his death.

Six months later the son has proven untrue to his trust and developed a fierce cruelty toward his kind but unwise father.

But for his sweet-natured grandson, the old man would often suffer for the barest necessities of life. The two become great companions.

The revolutionists, incited by a rowdy leader, organize to rob the Royalists of the neighborhood. Word of their progress soon covers the country side.

A local lord of great wealth hears of their approach and attempts to hide his treasure box, but is frightened into flight before he finishes his task.

After an exciting chase along the highroad, across fields and through deep forests, he is forced through fatigue to stay his flight.

Seeing capture is inevitable he throws the box of jewels into the bushes.

Here they are discovered by the old farmer's grandson and given to the abused old man.

Now the revolutionists find excuse to drive the ungrateful man from his home and burn it to the ground.

In this scene the old man forgets the past and gives his aid to his son who has so ill-treated him.

"MILITARY KITE-FLYING AT RHEIMES."—Showing in detail the extending of the planes by use of jointed frames. For transportation the kites are folded into a very small space.

Even before a kite's sections are entirely joined it begins to tug heavily upon the ropes.

After several powerful kites have been sent into the air upon one line a car is attached, carrying in some cases several men.

A close view of the large reel which carries the kite line. Two strong men are required to handle this.

We now follow the kites and cars about and among the clouds for a little time.

Which is accomplished easily and impressed us with the utility of three large toys in the hand of grown men.

KALEM CO.

"MAMA'S BIRTHDAY PRESENT."—The Kalem Company offers a domestic comedy that will appeal with great force to newly weds the country over. The scene is supposed to be laid in a typical New York suburb, a section more or less infested by tramps. Mrs. Newlywed is a nervous and excitable woman, is always worried when Mr. Newlywed is away from home and when her birthday aproaches an opportunity occurs to her husband to buy a watch dog. He acquires possession of this dog in a very amusing way, has all sorts of trouble in getting it home, more trouble in getting it into the house without being seen and finally succeeds in hiding it in a small closet under the stairs preparatory to the presentation on the following day. A couple of Mrs. Newlywed's former girl friends happens in to help out in the celebration and the cook promptly quits. To make matters worse Mr. Newlywed has a telegraphic summons calling him to the city and in his rush to get away he forgets all about the dog in the closet and when night comes on and the three women have retired there is a sudden alarm. Noises are heard like those made by a burglar trying to force open the door. Of course, it is the dog trying to scratch his way out of the closet and from titme to time the pictures flash to the interior of the closet showing the dog trying to scratch his way out of under the door. Naturally the women are in a frenzy of fear, but manage to pluck up suffificent courage to come down to the telephone and call up the police. They soon arrive and after a great ado round up the supposed burglar just as a telegram comes in from hubby telling Mama about her birthday present.

The working out of this plot furnishes unlimited opportunities for fun making and mirth runs riot through the film from start to finish.

"THE COW PUNCHER'S SWEETHEART."—The Kalem Company's Indian picture for Friday, September 9th, is called "The Cow Puncher's Sweetheart" and as the title indicates there is more of the cow boy than there is of the Indian. The title part of the "Cow Puncher's Sweetheart" is played by Miss Gene Gauntier, the popular heroine of the Kalem "Girl Spy" series and in this picture she gives the finest exhibition yet of dare devil horsemanship. The cow puncher of the story is a splendid type of the young Western ranchman who has incurred the enmity of a renegade Indian horse thief by running him down and bringing him to justice. The Indian, full of revenge, attempts to strike at the cow boy through his sweetheart, and the girl is captured and taken into the Indian camp. The cow punchers get word of it, however, and there is a horseback chase which will delight all lovers of fine horse flesh. It is useless to say that the cow puncher's sweetheart is saved and that the Indians get their deserved punishment.

The feature of this picture is the magnificent riding and the beautiful Western horses. The photography is exceptionally brilliant.

LUBIN MFG. CO.

"THE HEALING FAITH."—Harold King is a clerk in the Export Bank, and Evelyn Morse is a frequent visitor to her father, the president of the institution. Harold loves her and to his delight finds his love returned, though her ambitious father has other plans for his beautiful daughter. Harold is dismissed from the employ of the bank and, to add to his misfortune, he is told that he suffers from tuberculosis. He writes to Evelyn that he cannot hold her to her promise, but the girl has much of her father's spirit; the advantage of the open-air treatment is made plain to her and she persuades Harold to marry her. He does not want to, but disease has weakened his will for the time being and he bows to her dominant individuality. Evelyn hurries him off to a sanitarium and obtains employment, skimping and saving for the man she loves since the banker has disowned her for marrying against his wishes. Harold rapidly regains his strength and presently is discharged from the sanitarium as completely cured. Meanwhile Evelyn has lost her place in the factory where she was permitted to earn the pittance that brought health to her husband, and she is about to be evicted as Harold appears upon the scene to become the head of his household.

"MATILDA'S WINNING WAYS."—"Bach" Skinner is a regular lady killer, according to his own belief, but his five feet of fascination are not appreciated by the women he seeks to impress, and some of them handle the runty little "masher" with no gentle force. "Bach" finally centers his affections upon Sally Handell, who teaches the kindergarten class. "Bach" intrudes upon the teacher in the class room only to be thrown out by the janitor, but the opposition merely makes him the more determined and he hits upon the plan of disguising himself as a child—an easy matter with his few inches—and having his housekeeper take him to the school. The scheme works well for a while, but Sally is engaged to be married and her

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sweetheart comes to take her to the minister, bringing with him the superannuated and attenuated relief teacher. The new teacher does not appeal to "Bach's" fancy, and when she announces that she wants to kiss all the little boys and girls "Bach" decides upon an impromptu graduation. The teacher reaches for him and in the struggle his wig comes off. That's enough for the teacher and she runs after him, the chase ending in the water, where the teacher rescues him and drags him off to the minister. Sally and Jack have just been made man and wife and in their new found happiness they agree with teacher that, having saved "Bach's" life, she is entitled to it. "Bach" resigns himself to the inevitable, but they do not live happy ever after.

G. MELIES.

"BASEBALL, THAT'S ALL!"—He's a regular "fan" and studies the baseball news as carefully as some people do their Bibles. He comes to breakfast with his dear little wife and finds his morning paper as usual at his plate. "By Jobe!" he shouts, as he glances at the news, "a game this afternoon." Then he begins to wax eloquent about the strikes, flies, home runs and base hits, putting his hand in the hominy, knocking the coffee pot from the table and winding up his exposition by pulling the table-cloth off and everything else with it. He has gone the limit and wifey can humor his craze no longer. She swoops down upon him with an umbrella and gets in some "swats" that nearly knock the cover from his dome. He makes a run for the office with a deep laid plan to go to the ball game by pretending he has a toothache. The plan succeeds and he starts for the grounds. Just after he has worked the toothache excuse, the boss picks up the newspaper and the first thing he strikes is the baseball announcement. "Ah," says the boss, "it's me for the ball park," and off he goes to see the sport.

After a few liquid applications to his tooth, the clerk is on his way. Passing a newspaper office he sees the baseball scores of the previous day and begins to air his views as to the merits of the differ-

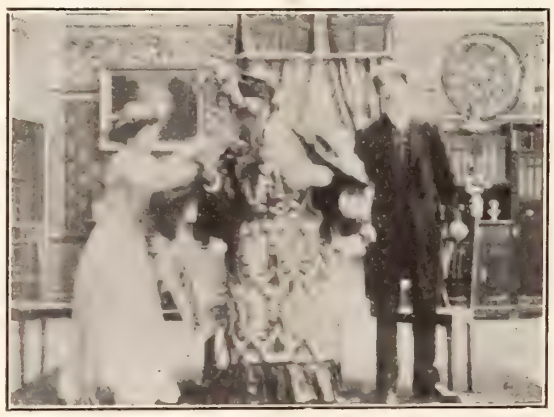
ent teams, gets into a scrap, and is "taken in." He tells the Judge how the row began and his love for the National game. The judge discharges him and in considering the matter decides to take in the game himself.

At the ball game we are right into the spirit of it and we are rooting just as hard as any of the fans, excepting the young clerk, who makes himself such a nuisance he is told to sit down, shut up, hire a hall and do several other things. A slide for home is made by one of the players and "clerky" loses all control of himself, waves his hat, falls over on the judge and his boss, who has not recognized him until now. The old man fires him from his employ and the judge threatens to arrest him.

All in, hat busted, clothes torn and hair dishevelled, the young enthusiast gets home and crawls into bed. Sleep cannot subdue his ardor. In his dreams he raves, roots and rants about the boys at the bat. Not until his wife enters the room and empties a pitcher of water on him does he wake and his fever cool. Then, and not until then, does he reckon the cost of one day's game of baseball. With an aching brow and conscience he vows "never again," falling into the arms of his forgiving wifey.

PATHE FRERES.

"WHO IS BOSS."—When Mr. Younghusband was married he made up his mind that, come what might, he would be the boss in his home. When his wife received a short note from her mother announcing her intention of calling upon them for lunch that day, Mr. Younghusband saw the time was coming when he would have to set his foot down. The esteemed

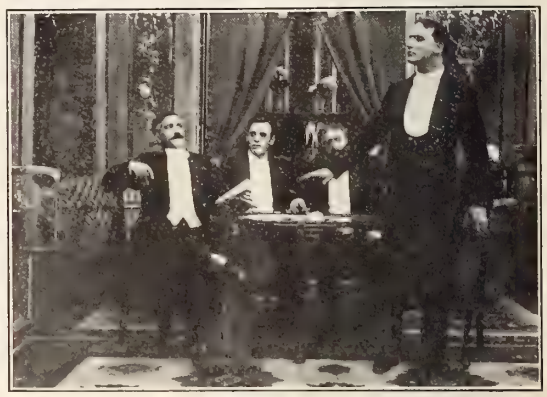


lady duly arrived, but during lunch an angry discussion took place, and Mr. Younghusband then began to show that he was the boss. He threw dinner and furniture out of the window and made his mother-in-law leave the house, as she did not seem amenable to reason. He was then able to recline in his chair with his hands in his pockets and say: "I am the Boss."

"ZOOLOGICAL GARDENS IN ANTWERP."—The Antwerp Zoo covers a fair extent of ground, and is generally considered an important one. A large num-

ber of views of birds and animals have been taken. The monkey house has also come in for much attention, and various comic incidents add a touch of whimsicality.

"THE GAMBLER'S WIFE."—John Darrell had a comfortable home and a charming wife, but was unable to conquer his insatiable desire for gambling. One night, when he and his wife are entertaining three other gentlemen at dinner, a game of cards is proposed and at the earnest solicitation of his wife he promises to play but a short while. Unfortunately, he does not keep his promise, but continues to play,



and the longer he plays the larger his losses become, until he has lost everything to his pseudo friend, Hubert Dickman. Finally, as a last resort, to recoup,

and against the wishes of his wife, who endeavors to restrain him, he stakes his home against the money he has already lost. Needless to say, he loses. In despair he retires to his room to think things over,

and, reading a letter from his wealthy uncle in which he refuses to help him until he has conquered his passion for gambling, the idea comes to him to rob his uncle. Preparing, he sets out suitable clothes and gets out his gun, and then, lying on the sofa, falls asleep. But bad dreams come to him—he sees

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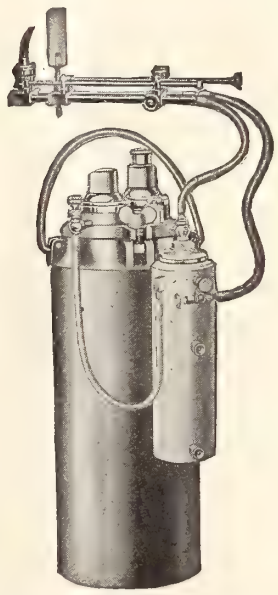

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POSTERS Now Made in Four Colors

himself arise, disguise himself and enter his uncle's house by the window. He then sees himself taking the money from his uncle's bureau, and being disturbed, shoots and wounds the old man, but he himself is shot and captured. There is then mutual recognition by uncle and nephew—but at this moment he rolls off the sofa horrified, and unable at first to believe that it was only a dream. Meantime Dickman has told Mrs. Darrell that he has won the home, and she, who never plays, determines that she must make an effort to regain the fortune her husband has so recklessly discarded. Staking her jewels against some of the money, she wins, and finally secures, not only all that her husband had lost, but all the ready money that Dickman had on him. Having accomplished her purpose she bids the footman show him out and returns to her husband to tell him of the altered state of affairs. He would fall upon her neck and smother her with kisses, but she tells him that he cannot kiss her until he swears to cease playing for evermore. After a moment's hesitation, he takes the required oath, destroys the cards and embraces his wife, feeling sure that he will stick to his promise after the dreadful lesson his dream had given to him.

"THE BELGIAN ARMY."—Military service in Belgium is compulsory, although part only of the term of service is spent with the colors. Actually the army numbers some 48,000 men, although, with the addition of the reservists, 160,000 men could be taken into the field. Antwerp, where are situated the principal barracks, affords, with its semi-circle of forts and large open spaces on the right bank of the Scheldt, facilities for maneuvers and military training. The Belgian soldier is fairly well set up, is not altogether unenthusiastic regarding his occupation, and, on the whole, the little kingdom's army compares favorably with others of small countries.

"LUCY AT BOARDING-SCHOOL."—Maisie is foremost amongst the girls at the boarding-school in exchanging jest and puns over the wall with a number of young boys, one of whom gives her a packet of cigarettes and teaches her to smoke. Maisie is an apt pupil, and, delighted with the soothing influence of her cigarette, she slips away to offer up incense to my Lady Nicotine in peace and quietness. She smokes like a chimney and a suspicious whiff betrays her whereabouts and her wrongdoing to the headmistress. Maisie then retreats into a cellar room, pulling the door to and holding it fast; but, unawares, she catches her dress in the door and it is cut by the headmistress as a means of detecting the culprit later on. Her pupil's first feeling of dismay upon discovering what has happened is quickly followed by the conviction that she must render the evidence against her useless by a politic counter-stroke, and she accordingly cuts a piece out of the dress of each of her school-fellows

after bedtime. Unluckily, she has omitted to notice that her underskirt has also been damaged, and this betrays her on the following day, when she is rigorously punished.

"THE APPEAL OF THE PRAIRIE."—John Henderson, prospecting in the far west, is lost on the plains without food or water. Luckily, Lonefox, the young son of the Sioux chief, while riding, finds him and drags him delirious to his father's camp, where attention and care are bestowed on him and he recovers. Before going on his way Henderson gives Lonefox a valuable ring for having saved his life. Fourteen years elapse, and Lonefox has graduated at the Spendex Indian college, while Henderson, having met with great success in life, is now president of a bank in the East. Lonefox, on the strength of a recommendation from the college, obtains a position in the bank, but one day, Charles Holstein, to be avenged on Lonefox, who has refused to be a party to certain villainous schemes, places a roll of notes in his pocket. The money is soon missed and Lonefox is denounced as the culprit. Pleading his innocence to Henderson, the latter notices the ring on the Indian's finger and mutual recognitions follow, with the result that Lonefox is acquitted of the crime and taken by Henderson to his home and introduced to his wife and daughter as the man who had saved his

life years ago. At a lawn party Lonefox excels in archery, but is mocked for being an Indian by Holstein, who is a suitor for the hand of the daughter. Lonefox is also in love with Elsie, who, when he

proposes to her, refers him to her father, knowing full well that he will not permit her to marry an Indian. This, together with the sight of Elsie and

FILM D'ART

UNCONSCIOUS HEROISM

To be released Friday, Sept. 16. **A Tale of the Franco-German War.**

The kind of picture play that will hold the attention of the public. A simple story worked up with true artistic skill. The play has the master touch of genius, and the various emotions are so well acted that subtilties are not needed to understand it.

The Appeal of the Prairie

To be released Saturday, Sept. 10

An Indian picture that forms a fitting sequel to the others of this series.

NEW YORK
41 West 25th St.

PATHÉ FRÈRES

CHICAGO
35 Randolph St.

EDISON FILMS

Released September 13th

THE GREAT SECRET

By ROY NORTON

A young and charming American girl is sent to Paris to secure special designs for the latest corset. She is mistaken for a spy who has furnished plans of French fortifications to Germany and is followed to America by three captains of the French Army. They don't get the plans but one of them secures something of far more value. A delightfully high class comedy, much of the action being on an ocean liner.

Approximate Length, 990 feet

Released September 16th

BUMPTIOUS AS A FIREMAN

Comedy subject showing Bumptious made Chief of the Volunteer County Fire Department. He is presented with a horn and cap for his supposed bravery, but when called to what they believe to be a real fire, he loses his wits, gets tangled up in the hose, etc.

From the Arctics to the Tropics

Showing a trip from the top of a snow covered Peruvian mountain, 16,000 feet above the sea, to the bottom of the mountain by gravity railroad. Literally from the Arctics to the Tropics and probably the only such change in the world. The scenery is magnificent.

On one reel. Approximate Length, 995 feet

RELEASE OF SEPTEMBER 20th **"AN UNSELFISH LOVE"** The first of the Canadian Pictures DO NOT MISS IT

A. B. C. POSTERS will help you. **Are you on our mailing list? Drop us a line.**

EDISON MANUFACTURING CO.

73 LAKESIDE AVENUE, ORANGE, N. J. 90 WABASH AVENUE, CHICAGO, ILL.

Holstein together, excites his Indian blood and he seizes a dagger with the intention of committing a crime. His training at college, however, appeals to his better nature and stops him from this, but the call of race is too strong and, destroying his diploma, he departs back to the West. Here he hunts out his

tribe, and is welcomed back by his father, who, wrapping his own blanket around his shoulders, leads him into his tepee to once more revert to the manners and customs of his race.

SELIG POLYSCOPE CO.

"LED BY LITTLE HANDS."—John Flint, a stern old man, whose life is wrapped up in his beautiful daughter Nellie, has become obvious to any reason other than that she should marry the man of his choosing. A determination that has oft times proven useless interference in love affairs. Nellie loved Dick Summers, and he in return was happy in the thought of her affection. The day was set and Nellie's dimpled finger bore the little band of gold. The father, indignant at the sudden change of affairs, turns them from his door.

Nine years later we see Dick and Nellie in their modest little home, heaven has blessed them with two devoted children. The smouldering embers of paternal love still gives its light in Nellie's heart and she longs for his love and forgiveness. The children in playful prattle seem to realize the situation, and steal out quietly, bent on finding grandpa.

They do so and come upon him in the garden and after some questions are recognized as his grandchildren. It has been so long since his sturdy heart had been soothed with words of kindness, and John Flint saw a new world open to him; rays of sunshine seemed to nestle here and there.

The children stayed for dinner, little thinking in their childish glee that their parents were almost distracted at their absence. Nellie, finding the boy's cap outside the garden gate, feels a relief and ventures in. It is then her eyes for the first time in nine years rest upon her father, but the indurating process has met its Waterloo; the once stony hearted John Flint was humble and craved the love of his girl. He takes her to his heart and home.

The ever prevailing influence of the inner man predominates and ends happily the little romance that found its beginning in blighted ambitions. A picture so real and true to life, so pure in motive and upbuilding in its moral theme cannot but rank well among the season's successes.

"JIM THE RANCHMAN."—Jim Brandon received a wire stating he is to come West and take charge of the ranch. The change does not altogether please him, but being a man willing at all times, and able to rise to the occasion, he starts for his new work. Arriving there he looks the ground over carefully.

Discontent among the employees marks the advent of the new manager, who, with his Eastern ideas, finds himself facing a problem that is not to be solved without drastic measures. The foreman of the ranch had long since paid marked attention to Bernice, and with the turn of affairs, has hastened his suit, but she has seen in the newcomer more of her ideal, and accordingly rejects her suitor.

This brings things to a chaotic state, and the foreman resigns and the hands all go on strike. This brings Brandon's blood to the boiling point, and he clears for action, and declares himself in no mild terms.

Employee after employee is leaving the ranch. Something must be done to curb the stampede. Accordingly Jim sets a pace of things on the big ranch that puts in awe anything they had anticipated from the big Easterner, and suffice to say, carried his point admirably.

As usual, after the storm comes the calm, and in this case the justice was summoned, the knot tied, and the big ranch was again itself. An interesting story put in picture form by the Inimitable Selig, in his superior way.

VITAGRAPH CO.

"CHEW-CHEW LAND."—Two children, Dolly and Jim, are schoolmates. Jim is a manly little chap. One of the boys puts a wad of chewing gum on the teacher's chair. Jim takes a package of chewing gum from his pocket, puts a piece in his mouth, and gives a stick of it to Dolly, who is chewing busily when the teacher sits down on the chair and the gum. All the youngsters begin to titter; the teacher discovers the cause and accuses Dolly of placing the gum on the seat. Dolly denies it, but the "schoolmarm" doesn't believe her. Jim comes forward and says he did it; taking the blame and relieving Dolly from suspicion. Jim is kept in after school, and when he is allowed to go home he meets Dolly outside waiting for him with a bouquet of flowers, which she gives him and commends him for his bravery.

Jim, our little hero, tired out by the duties and play of the day, is getting ready for bed. Placing Dolly's bouquet in a glass on a table, sticking his chewing gum on the bedpost, he gets under the covers and goes to sleep.

During his slumbers "Wriggles," a mischievous imp, gets him to visit "Chew-Chew Land." They jump out of the bedroom window to the garden below, where they meet Dolly. Wriggles touches the ground with his magic wand; it opens and down into the opening the three explorers disappear from sight and drop right-side-up into "Chew-Chew Land," where they are introduced to its mysteries and many wonders, filling them with astonishment and glee. One thing after another appears to awaken their surprise, one thing funnier and more amazing than the other. Jim is puzzled and is just asking himself "How can all these things be?" when he wakes up and realizes that it is all a dream. His mother comes into his room and Jim tells her all about his dream while she is helping him dress, and together they are enjoying all the wonders of "Chew-Chew Land" as they have been revealed to Jim.

"A ROUGH WEATHER COURTSHIP."—The gangplank has been drawn back and the steamer is under way; the passengers are all on deck, among whom is a gay and attractive widow. Her fellow passengers of the male gender are casting furtive and loving glances at her. After some sparring they manage one after the other to make her acquaintance.

So agreeable do they make themselves that she keeps them all on her string, although each one thinks he is the favorite. The Captain is not immune from her charms, and he decides to lay court to her hand, but so infatuated is she with the gallant and attentive passengers that the Captain makes little headway.

MATILDA'S WINNING WAYS

Released Thursday, September 8th. Length about 900 feet

LAUGHS !
LAUGHS !
LAUGHS !
LAUGHS !

ROARS !
ROARS !
ROARS !
ROARS !

Matilda is not the pretty teacher who is seen in the picture. That is not Matilda—that's the girl whose good looks caused the elderly but undersized masher to put on children's clothes and go to her kindergarten as a pupil, because he got fired out when he went in his proper person. As a pupil, the scheme might have worked to perfection, had it not been that the pretty teacher was engaged to be married, and the unexpected permitted her eager fiance to advance the day. A thoughtful school commissioner sent Matilda to relieve the good looking one, and Matilda was anything but a raving beauty. Just to show that there was no hard feeling, she started in by kissing all the helpless pupils, until she came to the masquerader. The masher didn't want to be kissed by any centenarian with a face like a chromo left out in the rain. He dodged and left his golden curls in her hands. She saw his bald head, realized that it was a man, and the race was on. She chased him into the river, rescued him and then insisted that he marry her for saving his life. The worst of it was that the pretty teacher was at the parson's getting married, too, and she heartlessly backed up Matilda in her contentions.

Released Monday, September 12th. Length about 990 feet

THE GREENHORN AND THE GIRL

Greenness is merely a question of degree, and the greenhorn was not green in many respects. He was not so green that he did not manage to keep the boss's pretty niece for himself when he found out that it was she and not the boss's old maid sister he had to meet, and by the time the other fellows got through they had come to the conclusion that the greenhorn was not green, even though he could hit the bullseye only when he held the gun against the barn door. It is one of those Western comedies that always make strong appeal, but there are moments of stress as well, and the photography is more than usually good.

See Description Inside SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

LUBIN MANUFACTURING COMPANY,
926-928 Market Street, PHILADELPHIA, PA.

BRANCH OFFICES
CHICAGO, 22 Fifth Ave.
LONDON, 45 Gerrard St., W.
BERLIN, 35 Friederich Str.

A few days later, when the steamer gets well upon the bosom of the deep and the boat begins to roll and rock, the passengers begin to feel seasick, and one by one they succumb to "mal de mer." They are so absorbed in looking over the side of the ship and sustaining their equilibriums they neglect and entirely forget the pretty widow.

They are obliged to seek the recesses of their cabins until the coast is left entirely clear for the Captain, who puts in an appearance and soon engrosses the attention of the lady in weeds, until she finds herself infatuated with his winning and convincing way. By easy stages the man of the mighty deep seizes the helm and lands his fair and graceful sail into port and makes her fast to his every wish, and they are as good as spliced.

When the passengers come on deck and try to regain the lost vantage they gradually realize the lay of the land, and it is a question whether they are not sicker than they were before the Captain made himself master of the lady's hand as well as the master of the ship.

"HOW SHE WON HIM."—Some possess youth; others good looks, and still others have money, but Muriel Hanson has all three and she is engaged to be married to a fine young man named Arthur Lewis, whose father, supposed to be a wealthy man, dies penniless. The young man is obliged to start out in life as best he can. He does not wish to hold his intended to her betrothal to a poor man, writes her, releasing her to marry some one else if she chooses or wait until he has made a position for himself.

Her uncle, in whom she confides, gives her an idea. She must write Arthur, telling him she has lost her fortune and must go to work as a poor girl to fight life's battle. Then the uncle addresses a letter to the young man, offering him a position with the firm of "Hanson, Hanson & Co." She assumes the stenographer's place in the office, and when Arthur calls in answer to the letter he is surprised to see Muriel working there.

They are pleased to meet each other, and they renew their engagement on an equal basis. The uncle, her father's brother, employs Arthur Lewis at a good salary, and the young chap feels that the wedding day is not far off. Arthur has an awakening, however, which comes as a great and pleasant surprise and convinces him and her that theirs is a true, not a mercenary love, for the renewal of their troth was made when both were presumably poor. The surprise comes to him when he reads that his sweetheart is still an heiress and is made president of the firm of Hanson, Hanson & Co. by the will of her late father.

"THE THREE OF THEM."—The strength of a story or picture is in the penetration of that most vital of all interest—the heart—and that is the secret of the force and beauty of "The Three of Them." The mainspring of life is the child; it is the axis around which all the higher and deeper motives revolve. Parental love is the strongest and most natural. A childless [illegible] is like a ship without a compass.

It is not strange that the wife who is not a mother longs to take to her heart and home some motherless child, and that is just what Mrs. Welton did when she read in a magazine that she might take from the asylum Ernest, a little orphan boy, into her home for two weeks. Her husband is opposed to it, but does not interfere with her doing so. Gradually Mr. Welton becomes quite interested in the boy and his many little pastimes. His wife sees this and she is happy. She loves the boy dearly, and when the two weeks are ended she can hardly bear to part with him when she has to take him back to the asylum.

Returning to her home, she is heartbroken. The absence of the child robs it of its homeliness, and she is depressed with her loneliness, her heart full destitute. Her husband notices her condition and he decides to go to the asylum and bring the boy to their home for adoption. Acting upon the impulse he brings the boy back, and when his wife, who has worn herself out fretting, is sleeping, the youngster kisses her. She awakens and can scarcely believe her eyes. She clasps him to her bosom, then throws her arm around her husband's neck in gratitude for the satisfying of her heart's desire.

The boy becomes their child, they become his parents, and the three of them are happy in the love of a completed household.

BIOGRAPH CO.

"A SUMMER IDYL."—Fascination and infatuation are simply forms of hypnotism. They are like habits formed and almost impossible to crush. Such was the fate of Albert Woodson, a talented young artist, who became madly infatuated with Cora Irwin, a fellow artist. Cora's atelier was the rendezvous of the members of the higher Bohemia, and at her little receptions there always gathered the men and women of arts and letters. Among them was Albert Woodson, and during the course of one of these affairs he proposes marriage to the seemingly nonchalant Cora, who regards his protestation as a joke and laughingly rejects his proposal. Despondent, Albert goes to his home and decides to take a long walking trip in the country, where he hopes to crush that infatuation for the heartless Cora. As he trudges through the fields, his mind is occupied admiring the beauty of the land, which enthralls him so as to almost forget the cold-hearted artist. Here he meets a pretty little shepherdess as she feeds her sheep. Her artlessness and beauty make such an impression on him that Cora has now gone entirely from his thoughts. It is a case of love at first sight, and it is not all one-sided, for the little maid is attracted by him. She indeed falls deeply in love with him. Cora, meanwhile, has regretted her action, and learning Albert's address, sends him the following letter: "Dear Albert—I was only teasing when I laughed at your proposal. Come to me.—Your Cora." This note reaches Albert while he is out strolling with the little shepherdess. He mentally compares the two and decides in favor of the country maiden, so Cora's plea is ignored. To be by the little one's side, Albert engages as a farmhand, and the poor old grandpa of the girl, with whom she lives, seeing them so much together, anticipates that he will soon be left in loneliness. Cora, determined to win him back, makes a more subtle endeavor. She writes a second note:—"Dearest: Why don't you come to me? I am giving a little reception in your honor. Do please grace the occasion. With heart yearning, Your own Cora" Before sealing the letter she encloses the butt of a cigarette which she has been smoking. At first Albert is inclined to treat this second letter as he did the first, but the sight and aroma of the cigarette conjure up in his mind the fascination scenes of Bohemia and his old infatuation returns. The city's call is irresistible, and back he goes to the gayeties of the metropolis. The farm scenes shown during the course of the story are undoubtedly the most beautiful ever photographed, showing farm life as it really is.

"LITTLE ANGELS OF LUCK."—Language fails when endeavoring to fully describe the wonderful influence of the child upon matters of great moment in life. Often are they made the messengers of Divine Providence, also the tools in the hand of fate. Their plea is a demand irresistible, and in this Biograph subject is shown how their childish sincerity lifts from the household the impenetrable clouds of despair. Edward Rose, as president of the Independent Sugar Company, has proved a formidable antagonist of the giant Sugar Trust. His is the only concern which has withstood its advances, and so it is a most desirable acquisition. Rose has received an intimation, that really amounts to a threat, it would be of mutual benefit should he submit gracefully. He, however, is adamant in his defiance, showing a commendable pugnacity that is admired by the trust's president himself. But in every battle we must look for the traitor, and Rose's partner plays the Judas, so that the next morning finds Rose a ruined man, sold out to the trust by his own partner. Crushed in spirit Rose goes home, where his wife is now acquainted with the disaster through the newspapers. The two little children are amazed and hurt at their papa's cold negligence, and are at a loss to know why he should so ignore them, and they become little eavesdroppers at the door of the reception room into which Mr. and Mrs. Rose have gone to talk over the calamity. From what they hear they understand that the president of the Sugar Trust took papa's money away from him, so they take the savings from their little bank and tender it to help papa. Their papa is too occupied with his gloomy thoughts to notice the little ones. Suddenly a bright idea occurs to Alice. "We will go to see President Sugar Trust." Writing a note and enclosing their savings they start off, these two innocent children, for Wall Street, having gotten the address from the telephone book. There they trudge hand in hand, a sort of new species of lambs in the street. They insist upon seeing the Sugar King at once. Brought before him, little Alice hands him her note which reads:—"Dear Prezident Shugar Trust:—Papa ses you tok all hiz money. Pleze take our's insted and giv him hiz.—Alice and Ruth." At the same time she proffers her savings. The old gentleman, being a family man with children and grandchildren in whom he is wrapped up, is deeply touched by the innocent candor of these little tots, and, turning to his desk, writes a letter to their papa, with which they return, their absence not even having been noticed. This letter offers their papa a position as general manager of the sugar interests with a salary of $15,000 a year.

PICTURES DRAW WELL AT COMIQUE.

It is not necessary for the management of the Comique theatre, New Haven, Conn., to reiterate their claims to conducting a motion picture theatre which is in every respect high class. The general theatre-going public recognize it by patronizing the popular little theatre week in and week out, regardless of the condition of temperature and weather.

Manager Winstrom says that never before in the history of the house have superior pictures been exhibited than those for the present week. They portray scenes of passion and human heart interest that will make those who witness them forget for the moment their own troubles and transfer them into another world where romance, love and adventure will be wasted, in a fashion most lifelike and realistic.

D. E. RICE TO BUILD UP CIRCUIT.

D. E. Rice, of Calumet Mich., and Charles Skiff, manager of Mr. Rice's moving picture theatre in Negaunee, were in Marquette recently, looking over the Quayle block on South Main street, with a view of opening a picture house there. Mr. Rice has been given an option on the store room and he stated that if he is permitted to alter the place to suit the needs of a picture house, he will put in a theatre, starting work within a short time. Mr. Rice estimates that it will take about $2,000 to remodel the front and equip the theatre. The room is a large one and it is figured that in the neighborhood of 400 seats can be put in. If Mr. Rice decides to go ahead with the deal he will put in an attractive lobby, about twelve feet in depth, and will contruct a slanting entrance from the street, doing away with the step now in front.

Mr. Rice has met with good success in managing moving picture theatres. He has three in operation in the copper country, in addition to the one in Negaunee. The house he recently fitted up at Laurium is one of the most attractive picture theatres in the state. By having a circuit of houses of his own Mr. Rice will be able to change his singers frequently, and also to secure a better grade of pictures and at a less cost than would be possible if he had but one house.

VITAGRAPH

"LIFE PORTRAYALS"

Granby, Que., Aug. 15, 1910.
Vitagraph Co., New York.

Dear Sirs:—We are having great success with your films which we procure through the Kinetograph Co., Montreal--would like to get your bulletin, also a lithograph of the "Vitagraph Girl." We have the posters of Vitagraph Actors securely pasted on the lobby wall, and judging by the attention they receive, it certainly aids business--everyone is looking for the Vitagraph Girl and your curly headed leading man. They are certainly great. It is quite a common saying in our theatre, "They never have a poor Vitagraph." Have been running pictures myself for the past seven years and have been using your films now nearly two years, and must say that you have reached a high work of perfection in relighting, photography, settings, acting and perforating.

Wishing you success in your efforts to put the business on the highest plane possible. The Granby Amusement Co.

FOR RELEASE TUESDAY, SEPT. 13

The Sepoy's Wife

A Powerful and Thrilling Story of the Sepoy Rebellion in India in 1859. Remarkable in its scenic investiture and historically correct. Approx. length, 990 ft.

FOR RELEASE, FRIDAY, SEPT. 16

Two Waifs and a Stray

A wonderfully appealing child story, introducing again the remarkable Vitagraph children. Approximate length, 985 feet.

FOR RELEASE SATURDAY, SEPT. 17

A Lunatic at Large

So Funny they will Laugh their Heads Off—A screaming comedy story of mistaken identity. Approximate length, 997 feet.

If you are not getting our Bulletins send in your name and address at once. In making revisions a number of names have been dropped by mistake.

USE VITAGRAPH POSTERS—Posters specially made for each Film Subject. Order from your Exchange or direct to us.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

CHICAGO LETTER

(Continued from page 8.)

ditions, than that some nervy producer with his camera squad should take, for example, the disgraceful scenes of rioting and assault lately to be seen on the streets of Columbus, Ohio? If union men could only control the unruly members of their organizations, so that law and order would be observed and obeyed, there could not, and would not be any such moving pictures. Every good citizen of this country, who has not an axe to grind, is the friend of union labor, and they are in the vast majority. But union labor organizations and leaders would do well to strengthen and maintain order in their ranks, before accusing film manufacturers of attempting to discredit them.

There is absolutely no foundation in fact for such an accusation, for it would be a repetition of the old story of the mouth refusing food in order to get even with the stomach were film manufacturers to adopt such a discriminating policy. In other words, it would be the case of "A house divided against itself."

The Opening of the Lyda.

Geo. H. Hines, that former old moving picture war horse of Senate theatre fame, on West Madison, opened his new $50,000 house, the Lyda, at 48th Avenue and Lake Street, Monday evening, August 29, under the most favorable auspices.

There were two performances during the evening, the first beginning at 7.30 p. m., the entertainment being furnished by five vaudeville acts, booked by the Western Vaudeville Manager's Association, and one reel of pictures. Prof. Lahl's orchestra played the accompaniments to the various acts and several well-received overtures.

About 250 invited guests were present at the first performance, among whom were noticed Mr. and Mrs. Wm. N. Selig, Mr. and Mrs. John Hardin, Mr and Mrs. F. C. Aiken, Mr. and Mrs. Leroy T. Goble, Mr. and Mrs. John Bell and Mr. C. J. Hoffman and Miss Hoffman, all well known in film circles. Every remaining seat was occupied by those who paid for admittance and, judging from the applause extended the various unmbers on the program, every soul present was a rooter for the Lyda and for the success of its hustling manager.

But by no means must it be inferred that the jolly entertainers on the bill—Arthur Deming, of oldtime minstrel memories; the Wilson Bros., rapid fire German comedians; the Harmony Quartette, in classic vocal and piano selections, and the Deonzo Bros. in neck-and-limb-threatening acrobatic stunts, by no means must it be thought that they did not deserve the applause so liberally bestowed. The only exception marked down by me against the bill was that pictures were given so small a place. Just one reel and that very poorly shown, owing to faulty framing and inadequate light! But then it was opening night. Yet the vaudeville acts went without a hitch!

The Lyda has a neat and attractive exterior and the interior appointments bespeak comfort and ease. It will seat a few over 900 people, and on opening night everybody was pleased with the roomy chairs and the wide intervening spaces between the rows. These substantial chairs are of green Flemish finish with dark maroon Spanish leather upholstering. The A. H. Andrews Co., of Chicago, furnished them. The stage is spacious and the proscenium opening permits a good view of all parts of it from any seat in the house.

Handsome souvenir programs in Nile green taffeta were provided for all the first-nighters.

Good luck to the Lyda, to its manager, and to his amiable wife, whose name the theatre bears!

Chicago Film Brevities.

"The Three Friends"—an aged man, his horse and dog—and "The Dunce's Cap," two short films by Gaumont and soon to be released by George Kleine, should be secured by every exhibitor. They are simply immense for children and hold the attention of the adult as well, in highly sympathetic fashion.

Charles C. Pyle, formerly manager of the Standard Film Exchange, and who resigned that position two weeks ago, has been offered and has accepted a position with the General Film Company of this city. The duties of Mr. Pyle will place him in a position next to that of Mr. Scates, who is assistant manager, and during the illness of the latter, Mr. Pyle will assist Manager F. C. Aiken.

W. O. Edmunds, of Winnipeg, paid a brief visit to the city last week.

The new factory annex and studios at the Selig plant are now ready for roofing and will be completed in about two weeks. Had it not been for the strike of structural iron workers here, the buildings would have been finished six weeks ago.

The Essanay Guide, just out, and covering September 15-30, shows capital photographs of Hank and Lank, the Essanay comedy twins, on its front cover. It also contains a handsome litho insert, quarto size, in 7 colors, of the Indian Head trademark, which is intended for use in theatre lobbies, when an Essanay picture is on the bill.

Hobart Bosworth, leading man of Selig's Los Angeles stock company, will appear with the Belasco theatre stock company in 'Frisco, in "The Servant in the House," the week beginning September 4, by courtesy of the Selig Polyscope Co. Mr. Bosworth was formerly a prominent member of the Belasco company.

Fred Smith, proprietor and manager of the Argyle theatre, Argyle street and Evanston avenue, had an enjoyable experience recently, caused by his cutting out cheap vaudeville and putting in a first-cless licensed film service. Some time ago he ran vaudeville with two reels of pictures and illustrated songs. Result, an empty house. Dispensing with the vaudeville and adding two more reels to his service manager Smith has not only packed his house daily but is turning them away.

Manager Rhode, of the Rhode Opera House, Kenosha, Wis., is a strong believer in newspaper advertising for pictures. He makes a specialty of booming feature films, and on such occasions one can always find a long reading notice on the front page of the leading paper and a large display advertisement on another page. Mr. Rhode gave "Ranch Life in the Great Southwest" splendid publicity.

Mr. A. McMackin, of the Essanay publicity department, tells me that up to Aug. 26, he received 750 letters, with five names to each letter, embracing nearly 4,000 names, in connection with the Essanay name contest. Some of the substitutes suggested for "moving picture theatre" are fairly good and the replies show a great deal of interest, considerable research and serious thought.

Charles Smith, manager of the Lyric theatre, Elgin, Ill., came in smiling to the General Film Co.'s office, this city, early last week, having survived the strenuous days of the automobile races in his home city. Mr. Smith reports fine business and looks for exceptional results this Fall.

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The Foster theatre, at Foster and Evanston avenues, formerly ran five fairly good vaudeville acts with two changes weekly for an admission of 10 and 20 cents. The receipts failed to pay expenses, and the owners were losing money right along, up to June 17. The vaudeville was cut out and a straight moving picture program was advertised for the summer months. It took just about two weeks to get the people out so that the house was filled to capacity at every show. The owners have made money all through the summer and, it is understood, will leave vaudeville strictly alone henceforth.

The Home Theatre Company, of Chicago, will open a new theatre that will seat 300 people, at 6320 Cottage Grove avenue, Saturday, Sept. 3. Straight moving pictures will form the entertainment, the General Film Co. furnishing the service. Bert Heather will be the manager of the new house.

J. Craidone, manager of the Lyric, Janesville, Wis., was a visitor at the offices of the General Film Company last week. He said business was very satisfactory in his city.

C. M. Walker, of the Orpheum theatre, Plymouth, Ind., was in the city last week, and speaks highly of business in his section.

Manager Bommerscheim of the Lyric, Streator, Ill., was in the General Film Company's offices early last week looking over his bookings. The Lyric is playing to satisfactory business.

WEDDED IN "AIRDOME"

Manager Trigger Pulls Off Big Social Event at Pastime Theatre, New York

A few weeks ago Samuel H. Trigger, one of the managers of the Pastime Airdome, 110th Street and 5th Avenue, dared a friend, Julius C. Czito, of 2049 Washington Avenue, New York City, to be married on the stage of the Pastime Theatre. "If you will," said Trigger, "there's a hundred dollars, a trip west, and a wedding breakfast for you."

"That's a pretty good proposition," said Czito, who was at the time engaged to Miss Mary Holzer, of 440 East 66th Street, "and after I consult her, I think we can arrange it."

"Go ahead," said Mr. Trigger, "and I'll make good my promise."

Within a few days Mr. Czito notified Manager Trigger that his prospective bride had consented to the proposition and that they were ready any time.

For the next few days there were some busy men in the neighborhood of 110th Street. Mr. Trigger, in order to "do the thing up brown," invited all his political friends, among whom were "Big Tim" Sullivan, ex-Sheriff Foley, Magistrate Breen, Police Captain Hammond, Tom Sharkey and other well known politicians to be present, and they were, together with hundreds of Harlemites who were all "het up" over the affair.

When the day was set and all arrangements were completed, Mr. Trigger hired a taxi and secured the Rev. Herbert B. Elliott, who is not only one of the best known clergymen in the city, but also bears the reputation of being the oldest Presbyterian minister in the state, to officiate. The ceremony took place at 9 o'clock, on the evening of August 31, in the presence of over 2,500 persons.

The young couple entered the airdome from the Fifth Avenue side, and walked on the stage. All the lights in the place were extinguished, with the exception of the spot light from the motion picture machine, which threw its brilliant rays on the bridal party.

The bride wore a white silk princess gown, with a long train. She also wore a veil of tulle and carried a handsome bouquet of bride roses.

Immediately after the ceremony Mr. Trigger took a number of his friends to the Parkway Hotel, where an elaborate dinner was given, in honor of Mr. and Mrs. Czito. Before the guests sat down he handed over to the bridegroom a little leather bag which contained one hundred dollars in gold.

Mr. and Mrs. Czito left the next morning on their honeymoon trip west. This wedding is said to be the first ever taken place in a motion picture theatre.

MAKING "LIFE PORTRAYALS."

Vitagraph Players Doing a Variety of Water Scenes—Other Notes.

Down at Manhasset Beach, on the dunes of Long Island Sound, there is a company of actors and actresses in scenes of plays grave and gay, including some of the most beautiful surfs lashing the rock bound coast or graceful waves quietly lapping the white, sandy beaches; stirring rescues by daring swimmers and exciting speed breaking dashes of launch and motor boats to the help of the foundering sailboats or the escaping villains—the very things that make a moving picture a work of art and lend brilliancy and variety to the photography.

You can readily guess what company it is when you see the fleet of motor boats, launches and sails flying the "V," it's the Vitagraph Company and you can rely upon it they will soon set before us a feast of summer idyls and seashore dreams.

They started on their final summer campaign last Tuesday and the caravan of automobiles that started from the studio with supplies and company made quite a long and attractive procession.

Mr. Victor Smith, cashier of the Vitagraph, with his family, will start for Southern California on Sept. 16, to visit his father and brothers who live in that section of the country.

The day after Labor Day, "Playing at Divorce" and "A Rough Weather Courtship" will be the program offered by the Vitagraph. Friday, Sept. 9 "How She Won Him" will demand our attention. "A Sepoy's Wife" on Saturday, Sept. 10, is an example of "life portrayal" worthy of our deepest consideration and deliberation. Labor Day is a day of rest; the most restful thing we know of is a Vitagraph life portrayal.

Mr. Walter McAdams who has been with the Vitagraph Company for some years has started in business for himself in the theatrical district on upper Broadway with a full line of costumes, "make-ups" and other theatrical accessories.

A LUBIN REVIVAL?

"Meet Me at the Fountain" May be Done Over —A "White Plague" Story Coming.

It is not improbable that the picture audiences of the present day will be given opportunity to see the most famous of all the Lubin release, "Meet Me at the Fountain," in a splendid revival done in the brilliant photography of to-day and played with a finish that was not demanded in the days when this subject was young. In its day "Meet Me at the Fountain" was a sensation, but few of the present day audiences paid much attention to pictures then and it would be a real novelty to most audiences. In this connection the Magnetic Film Service of Cincinnati reports a revival of last year's "A Hot Time in Atlantic City" is enjoying a new popularity. With a new print, and booming by means of the Hennegan & Co. posters, this rapid action comedy is helping to break records in Ohio houses.

One of the coming Lubin releases will be a sea coast picture made in the same picturesque places which made comment last season when several coast pictures were released. The newest marine topic will be released in a few weeks and is notable for a clean cut story as well as picturesque placement of scenes.

The open air treatment of the White Plague is the theme of one of the Lubin releases of current issue. Those who have seen the advance prints are loud in their praise of the treatment of the story which is a love story of gripping interest in addition to a forceful argument in favor of the prevention camps. The camp pictures were made at Fairhaven, N. J., where there is located one of the largest tuberculosis camps in the country.

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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

SCOTT & VAN ALTENA.

"STOP YOUR BLUSHING, ROSIE."—Written and composed by Lewis and Bennett, co-authors of "Daddy Was a Grand Old Man," "Take Your Hands Away," "Under the Blushing Moon," etc,, and Monroe H. Rosenfeld, author of "Take Back Your Gold," "With All Her Faults I Love Her Still," and many famous successes. Published by M. H. Rosenfeld, New York. The song, which deals with Cupid and a pair of youthful lovers, is exceptionally well illustrated with a variety of beautiful pictures, artistically posed and wonderfully colored. The set contains some very new and novel slides which are always to be found in Scott & Van Altena's sets.

"I WANT TO BUY A LITTLE BIT OF LOVE."—By Chas. K. Harris. This is the pathetic story of a little girl who was under the care of a stepmother. She went one day with a few pennies to a candy store to ask if she could not buy a little bit of love. The stepmother happened in the store, heard the call of the child's soul and straightway opened her heart to her, becoming thereafter almost a real mother. The slides tell the story in a very interesting manner, for the child is so cute that one could not help but bestow upon it the deepest affection.

"TAKE ME WITH YOU, CUTY, AND FORGET TO BRING ME BACK."—That listens well. Surely with such lyrics, catchy music, and illustrations posed for by such charming models, this song cannot help but become at once popular at picture theatres. It has a light, breezy air that cheers, dispelling all gloom and displeasure. Published by Leo Feist.

"THE HONEYMOON GLIDE."—Words by Jos. H. McKeon; music by W. Raymond Walker; published by Harry Von Tilzer Pub. Co. This song has an air that is a hummer. Hear it once and you'll want to hear it six times, as well as join in on the chorus. It is one of those songs that make you feel lively and happy. The slides, posed for by a very pretty little miss and handsome youth, are very striking. Novelties, as usual, a-plenty.

"UNDER THE YUM YUM TREE."—Words by Sterling; music by Harry Von Tilzer; published by Von Tilzer Music Co. We have all been there—under the yum yum tree—gazing into loving eyes and whispering soft foolishness, etc. The song surely is a good one, one of Von Tilzer's best, which is saying a good deal. Each slide in this fine set has the stamp of quality, the quality which gives the work of Scott & Van Altena a certain character which we all know.

"MY DIXIE DREAM."—Published by Harry Von Tilzer Music Pub. Co., New York; words and music by Earle Taylor, writer of "My Southern Rose." Another Southern song by this author that bids fair to have the same popularity as his preceding one. The slides for this song are in typical Scott & Van Altena style—cleverly posed, more than excellently colored and containing novelties galore. The models too are good looking and very graceful.

"LITTLE STAR WON'T YOU TWINKLE."—Lyrics by Tell Taylor; melody by Chas. L. Johnson; published by Harold Rossiter Music Co. A beautiful ballad by Chas. Johnson, writer of "Iola," "Dill Pickles" and other hits. Most of the pictures are moonlight scenes, and are extremely well executed, considering that it is so difficult to imitate moonlight scenes. The set is well supplied with novelties, which are striking and original. The models are exceptionally good looking. Taking all in all the set is really unique.

"LOVE DREAMS."—Words and music by Luella Lockwood Moore; published by Jos. W. Stern & Co. This is a beautiful little love ballad that tells of a young Venetian couple who fall desperately in love with one another. The illustrations show the pair on the canals of Venice, beautiful gondolas, pomp and gaiety. The pretty little model in this instance is she who posed for the slides of Scott & Van Altena's "Espanolia Sprance." She is dark and beautiful, fitting well the part of a Venetian daughter. The male model, too, is just the one for this kind of a song. Coloring is beautiful and the scenic effects charming and wonderful.

DE WITT C. WHEELER.

"FIFTY YEARS AGO."—(Dear Old Chums). Words by Earle C. Jones; music by L'Albert; published by Jerome H. Remick, New York. The lyrics portray the love of an old couple, which has spanned a period of 50 years. The melody is by the composer of "Hiawatha," who sometimes uses the nom-de-plume of "L'Albert." The slides tell the story only too well of this loving old couple so rich in steadfastness. We see them in their old age and we see them as they were in youth, 50 years ago, dressed in the picturesque garb of that period. We see also many very beautiful rural scenes that are assuredly of home interest. Beautifully posed and colored in Wheeler's excellent style.

"LOVE ME AGAIN."—Words and music by Robert M. Stults; published by F. B. Haviland, New York. A love ballad of the higher order, written in masterly style, and fully up to the standard of quality set by the house of Haviland. Illustrations of excellent photographic quality and clever posing, rich in nature study and human interest, are produced by Wheeler.

"BY THE MOSS COVERED WELL, DEAR ESTELLE."—Words by Earle C. Jones; music by L. Albert; published by J. H. Remick & Co. One of the timely love ballads, written in a reminiscent theme. Both lyrics and melody do full justice to the writers. The slides are of the truly Wheeler type that we like to see. They are of the dainty order, which appeal to the sense of beauty; posed in country style near a quaint old well, and are beautifully colored with the tone of nature.

"SUGAR MOON."—Published by J. H. Remick & Co. It is seldom in late years that a coon song becomes popular, but this one is certainly it, and looks like a hit. It is also seldom that we view a set of "darky" slides, so that when the opportunity is presented to do so, as in this set of Mr. Wheeler's, it is a novelty. The illustrations are full of characteristic southern poses of the black race. They are cleverly and amusingly carried out so as to make this set a very interesting one.

"SPOONLIGHT."—Words by Earle Clinton; music by Charlotte Blake; published by Jerome H. Remick & Co. This is a true spooning song, and Mr. Clinton has taken full advantage of his subject and produced an exceptionally good set of lyrics. The melody has a clever swing which cannot fall to become popular. The slides do full justice to the song and are posed by good looking models who fall into natural poses. The moonlight effects reflect credit on the Wheeler slides, and the last slide is a girl surrounded with spoons, which produces a novel effect. An exceptionally good set of slides.

"IT'S MOONLIGHT ALL THE TIME ON BROADWAY."—Words by Ren Shields; music by Percy Wenrich; published by F. B. Haviland Publishing Co., New York. It would be useless to criticize either the lyrics or melody of this song, as these writers can always be depended upon to produce the goods, and they certainly have not failed in this instance. Mr. Wheeler has produced a set of slides every one of which is a novelty, and the effects of the Great White Way illuminated by night reproduced in a small lantern slide are truly wonderful. This set is without doubt the best set released by any slide maker, and shows what vast improvements are constantly being added to the productions of this house.

"I'M A LUCKY BOY TO HAVE A GIRL LIKE YOU." Words by Stanley Murphy; music by Percy Wenrich; published by Jerome H. Remick, New York. It is a pretty story. Not only at the wedding nuptials, but after many happy years of married life the husband feels ever lucky to have for a wife the one he possesses. The slides tell the story in a quaint way, giving many phases of country life and true love upon the farm.

"WHEN THE SUMMER DAYS ARE GONE."—Words by Leo Curley; music by Geo. Christie; published by Witmark & Sons. While the summer days are not yet gone, this song may seem unseasonable, but it was so good the publishers couldn't wait, so published it ahead of time. The slides by Wheeler certainly do show some fine selections of scenery by him. It would seem that all the beauties of nature full bloom in the summertime are pent up in this little set. Seashore, mountains, rivers, lakes and woods are all here, beautifully colored and charming to look at.

LEVI COMPANY.

"I'LL BUILD A FENCE AROUND YOU."—Words by Samuel M. Lewis; music by Kerry Mills; published by F. A. Mills. This is one of those simple little songs for which Mills is noted. A very catchy melody already being whistled about the city. The slides are exceptionally good and contain some great novelties. Both models are from "The Summer Widowers," now playing at the Broadway Theatre, and are exceedingly good looking, all of which go to make this the best set of slides the Levi Co. has ever turned out.

"SMILING EYES."—Words by J. Young; music by Minerva W. Fields; published by Church, Paxson Co. The title explains the story. Just a pair of smiling blue eyes. They are not the kind that hypnotize or mesmerize, but the kind that simply tantalize. Fine lyrics with a great melody. The slides are just as good and help to make this song a big winner.

"ROSY CHEEKS."—Words by Dave Oppeheim; music by Joe Cooper; published by Harry Cooper, of the Empire City Quartette. This is a real novelty song, one that will make any audience sit up and take notice. The Levi Co. have discovered a most beautiful girl, now playing in "Up and Down Broadway," who fits the title to perfection, and is sure to carry this song to a tremendous popularity. In the photography, posing and coloring of this set the Levi Co. have reached the highest point in the art of making song slides.

"STELLA, DEAR."—Words by Roy E. Miller; music by Bert Sams. A beautiful march ballad with a melody that is simply fascinating. Easy to sing and one that stays with you. The slides are very beautiful, both models being exceptionally good looking, and the photography and coloring excellent. A first class set of slides in every particular.

"ANY LITTLE GIRL, THAT'S A NICE LITTLE GIRL, IS THE RIGHT LITTLE GIRL FOR ME."—Words by Thomas J. Gray; music by Fred Fischer; published by M. Shapiro. This is the biggest hit published by M. Shapiro within the last three years, and the melody is being whistled by almost every street urchin. The slides are good.

"JUST FOR A GIRL."—Published by M. Witmark & Sons. This song is the biggest number that the Witmark concern has put out in some time and is an absolute hit. Slides are first class in every particular, and are beautiful. The demand will be heavy owing to the extreme popularity of the song, and you should place your order immediately.

"JESSAMINE."—Words and music by Frank B. Williams; published by Shapiro. A pretty love ballad surpassing many of its kind published heretofore. A set of slides by Levi that delight the audience.

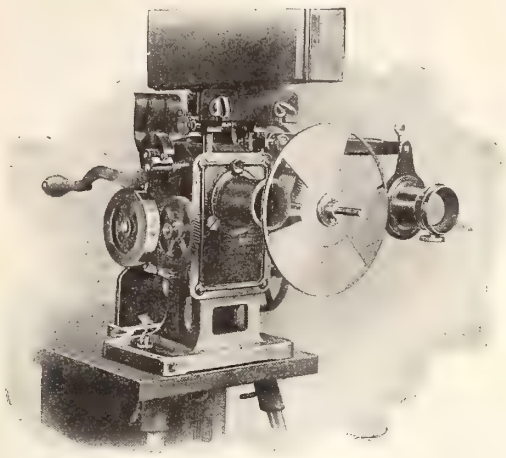
"BYE BYE, SWEETHEART."—Words and music by Will Wood. A little gem of a song, refined and melodious. The slides contain many bright and snappy novelties and illustrate well this love song.

"WHEN THE OLD OAKEN BUCKET WAS NEW."—Words by Geo. Moriarity; music by Joe Cooper, writers of the big song hit, "I Can't Miss That Ball Game." Published by Harry Cooper, of the Empire City Quartette. The melody is very sweet and worthy of a pronounced success. Slides in typical Levi style illustrate the lyrics in an interesting fashion.

ALFRED L. SIMPSON.

"IN THE LITTLE TOWN ACROSS FROM JERSEY CITY."—Words and music by Herbert H. Ingraham; published by Shapiro. This is a very pleasing novelty song in which a New York youth tells his companions of the charm of the "Little Town" in a very clever set of lyrics, which are set to exceedingly good music as is characteristic of the melodies of the author of "You Are the Ideal of My Dreams," "Goodbye Peter; Goodbye Paul," "Mr. Johnson Goodnight," etc. Simpson has shown in a beautiful set of slides the home in the country, the trip on the ferry boat, New York Bay and the Hudson River. The wonderful skyscrapers, Singer Building, etc., as well as street scenes—Herald Square in the grip of a blizzard; real Indians in all of their war paint on Fifth avenue.

"AS WE LISTENED TO THE RUSTLE OF THE LEAVES."—Words and music by J. Haydon Clarendon, author of "It's Only An Old-Fashioned Cottage," "What Is the World Without You." This is a very high class ballad telling of the love of olden



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time. The music is sweet and tuneful and Simpson has posed a pleasing series of pictures in natural scenery of glowing autumn scenes as was suggested by the lyrics. The coloring shows the master hand of the artist, great attention being given to detail.

"I WILL LOVE YOU ALWAYS JUST FOR AULD LANG SYNE."—Words by Robert Roden; music by Ed. V. Cupero. This ballad is another of Helf's hits, and is being sung with great success by that sweet singer, Tom McKenna, in Dockstader's Minstrels. Simpson has illustrated this dainty love-poem with great feeling. The models are more than usually good looking and the posing reminds one of the beautiful slides he made for the "Sunbonnet Sue" song. Coloring is artistic.

"I LOVE YOU AS THE ROSES LOVE THE DEW."—Words by Richard Buck; music by Theodore Morse, composer of "Starlight," "Farewell My Bluebell" and many other hits: published by F. B. Haviland. While this song has been out some time, it is gaining in popularity every day. Simpson is receiving a great many orders for slides, due in as much to their own beauty as to the merit of the song itself.

"DON'T YOU WISH IT WAS SUMMER."—By Nora Bayes and Jack Norworth. This is the song the above mentioned artists have been making such a hit with all summer in the "Jolly Bachelors," taking any number of encores at every performance. The song has just been released for general use. Simpson has made a set of slides quite worthy of this charming number, both artistic and illustrative of the theme of the story. The girl is exquisitely dainty, and the coloring beautiful. This song is published by the Norworth Pub. Co.

"YOU ARE THE IDEAL OF MY DREAMS."—By Herbert H. Ingraham, author of "All That I Ask of You Is Love," "Roses Bring Dreams of You," "Hoo, Hoo, Ain't You Coming Out To-night.' Published by Shapiro. This is one of the ballad hits of the year,

FOREST PARK PEOPLE SEE NO HARM IN FIGHT PICTURES.

"It's great! There's no brutality shown in these pictures, and no reason why they should be prohibited in any theatre." This was the unanimous opinion of members of the Forest Park village board regarding the moving picture display of the Jeffries-Johnson fight expressed an hour after an ordinance had been presented in the council meeting aimed particularly at the reproduction of the Reno fight. Sheriff Strassheim was advised Aug. 22 by his attorney that exhibition of the fight pictures is not a crime or misdemeanor within the meaning of the statutes.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

A. SUMMER IDYL

RELEASED SEPTEMBER 5TH, 1910.

A SUMMER IDYL

A Beautiful Biograph Pastoral

Here is a story of what really does happen in life, for while we show the poetic side of the episode the finish is as it usually turns out in reality. A young artist falls in love with a girl who is also an artist. He proposes to her, but she laughs at his proposition. Disheartened he goes to the country where he meets a pretty little shepherdess for whom he forms quite an attachment. This ripens into love, but this is of short duration, for the young lady artist, regretting her action lures him back to her. This is the way it usually happens. Simple life is all right for a while, but it palls.

Approx. length, 991 feet.

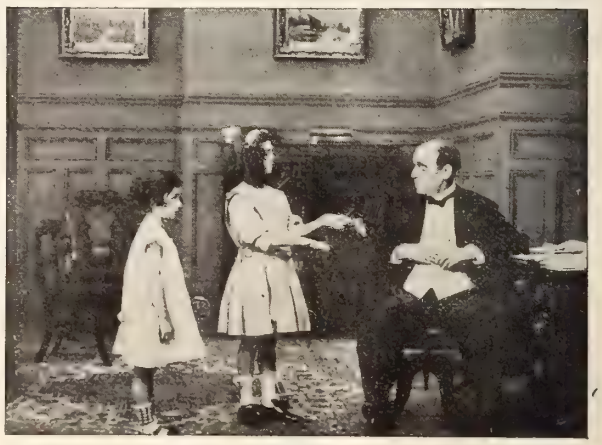
Released Sept. 8th, 1910.

LITTLE ANGELS OF LUCK

Saved from Ruin with the Children's Help.

The head of the Independent Sugar Company is holding staunchly against the Trust until his partner plays the Judas and sells him out. He finds himself a ruined man. His children, two little tots, hearing the conversation between mamma and papa about the affair, understand that the President of the Trust took papa's money from him, and go to the trust offices to proffer their savings from their little bank, that papa's money may be returned. The sincere innocence of the children appeals to the Sugar King so strongly that he offers the papa a most lucrative position with the corporation.

Approx. length, 998 feet.



LITTLE ANGELS OF LUCK

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY,

11 East 14th Street

Licensees of the MOTION PICTURE PATENTS CO.

New York City

GEORGE KLEINE, Selling Agent for Chicago, (52 State Street, Chicago, Ill.)

POLICE CHIEF UPHOLDS PICTURES

Tell Members of Ministerial Alliance Boxing Prevents Shooting and Knife Play.

The clergymen of the East St. Louis Ministerial Alliance, certainly did show the white feather last week, when they went to Chief of Police Purdy and asked him to stop the showing of the films of the Jeffries-Johnson contest. It was not that the Chief upheld the fight pictures so much, but he made it clear that the preachers didn't know what they were talking about and rather than be convinced that they were ignorant of the purpose of their visit, they left the Chief in full possession of the situation and "beat it."

When the ministers came to the Chief's office they presented a set of resolutions branding the pictures as brutal and demoralizing; that they caused the "Bluecoat" to think he was at a ribbon sale, they were so long.

In reply, Chief Purdy said: "Have you gentlemen seen the pictures?"

"We have not," was the committee's reply.

"Then I do not think you are competent to judge," said the chief with satisfaction.

When asked if the Chief had seen them, he said he had, and contended it was a poor exhibition of boxing, although the pictures were good and clear. The divines, then, thinking they could catch the Chief napping, asked him if he thought that boxing hurt "our boys," and should they be allowed to see boxing matches.

To this the Chief replied in the words of Mayor George Gonzales, of Hoboken: "If boys and men knew more about handling their hands there would be less gun play and cutting scrapes."

After those remarks the Chief offered to take the ministers to the theatre where the pictures were running and let them see the exhibition, free of charge. This they declined to do and after being told there was no law to stop them, they left the office, a wiser set of men.

LETTER TO ARTHUR D. JACOBS.

To prove to our readers that the special articles appearing in The Film Index are beginning to bear fruits, and are being read with interest, not only by the subscribers in our own United States, we print the following letter addressed to Arthur D. Jacobs, from the Elphinstone Bioscope Co., of Calcutta, India.

S. Dhurrumtolla Street,
Calcutta, July 28, 1910.

Arthur D. Jacobs, Esq.,

Dear Sir:

We read with interest your article in The Film Index of 25th June, and we shall be obliged if you will be good enough to send under registered post some novelties and other advertising matters as mentioned therein. I enclose stamps—18.

Thanking you in anticipation,

Yours faithfully,

The Elphinstone Co.

ESSANAY'S BASEBALL COMEDY MADE BIG HIT.

The Essanay Company's baseball comedy picture "Take Me Out to the Ball Game," has proven one of the most successful comedy pictures that this firm has turned out in many months, and this is saying a great deal for the company whose comedy product is attracting so much favorable attention.

Letters from exhibitors all over the country have been received and all speak in a complimentary way about the baseball picture.

Mr. S. I. Levine of the Orpheum theater, one of Chicago's largest motion picture theaters, spoke very highly of the baseball picture.

"It is the best comedy picture we have had in many, many months," he said. "It is pretty hard to wake up a 9 o'clock audience, but we had them laughing all morning. The ladies seemed to like the picture particularly and during the afternoon, when the house is chiefly composed of ladies and children the house was in a continuous uproar all through the picture. We have had many requests to show the picture again and will repeat it within the next week or so. We show all the Essanay films, and always find them good."

TWO NEW PICTURE HOUSES FOR TEXAS.

Port Lavaca, Texas, is certainly coming along with a full supply of picture theatres—two more are now to be added, which will rank in equipment with any in the "Lone Star State." The first of the new houses to be erected will be located on North street, and will be under the management of Mrs. J. W. Thomas.

The other house will be on Guadaloupe street, and will be run by the Nicholson Bros.

WELL-KNOWN SINGER FOR PORT JERVIS.

Bert Hamer, a well-known baritone singer of Port Jervis, N. Y., has been engaged by manager R. C. Wyman, of the Family theater, to sing the illustrated songs during the coming season. Mr. Hamer has had several offers to sing at concerts but refused as he likes motion picture work.

Roland Bond has been engaged as operator,

BIO CARBONS

SOLD ON MERIT

Every BIO Carbon is sold by its own light on the screen

The superiority of the BIO Carbon is so plainly evident, either to the casual observer or to the critical operator, that a trial *always* brings an order.

Only a carbon of *quality* can stand a competitive test. The BIO Carbon is a step *forward*. It is made for *progressive* buyers. Get in line *today*. Send us your check for $1.50 for 50 5/8 x 6 in. Cored BIO Carbons (for A. C. or D. C.)

YOUR NAME _____

YOUR JOBBER'S NAME _____

Charles L. Kiewert Co.

New York, 41 Cortlandt Street
Pittsburg, 422 Frick Building
Milwaukee, 116 Huron Street
San Francisco, 197 Fremont Street

Last 4 Weeks' Productions of Licensed Film Makers—Sept. 10

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 15	The Usurer	Dramatic	994
Aug. 18	When We Were in Our 'Teens	Dramatic	475
Aug. 18	An Old Story With a New Ending	Comedy	512
Aug. 22	The Sorrows of the Unfaithful	Dramatic	994
Aug. 25	Wilful Peggy	Comedy	997
Aug. 29	The Modern Prodigal	Drama	992
Sept. 1	The Affair of an Egg	Comedy	295
Sept. 1	Muggsy Becomes a Hero	Comedy	693
Sept. 5	A Summer Idyl	Drama	991
Sept. 8	Little Angels of Luck	Drama	998

EDISON CO.

Aug. 16	The New Family	Dramatic	1,000
Aug 19	How the Squire Was Captured	Comedy	1,000
Aug. 19	Bumptious Takes to Automobiling	Comedy	1,000
Aug. 23	Love and the Law	Dramatic	1,000
Aug. 26	The Valet's Vindication	Comedy	995
Aug. 30	From Tyranny to Liberty	Drama	975
Sept. 2	The Man Who Learned	Industrial	1,000
Sept. 6	Alice's Adventures in Wonderland	Fairy Comedy	995
Sept. 9	The Big Scoop	Drama	1,000

ESSANAY CO.

Aug. 17	The Count That Counted	Comedy	975
Aug. 20	The Dumb Half Breed's Defense	Dramatic	1,000
24	Take Me Out to the Ball Game	Comedy	990
27	The Deputy's Love	Drama	1,000
,. 31	You Stole My Purse	Comedy	475
g. 31	Who's Who	Comedy	525
ept. 3	The Millionaire and the Ranch Girl	Western Drama	987
Sept. 7	A Dog on Business	Comedy	940
Sept. 10	An Indian Girl's Awakening	Indian Drama	854

GAUMONT

Aug. 16	The Estrangement	Social Drama	657
Aug. 16	Across Russian Poland	Educational	338
Aug. 20	Refusing a Mansion	Colored Fantasy	581
Aug. 20	Buying a Mother-in-Law	Comedy	374
Aug. 23.	Four Little Tailors	Farce	506
Aug. 23	Neighbors	Drama	486
Aug. 27	The Vow	Biblical Drama	868
Aug. 27	In the Pyrenees	Travelogue	122
Aug. 30	The Shepherd and the Maid	Pastoral Drama	706
Aug. 30	Ancient Castles of Austria	Travelogue	299
Sept. 3	Unrequited Love	Tragedy	584
Sept. 3	Calino Takes New Lodgings	Comedy	427
Sept. 6	The Way of the Transgressor Is Hard	Tragedy	952
Sept. 10	Robert the Devil	Mystery Play	998

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 17	Perversity of Fate	Dramatic	970
Aug. 19	True to His Trust	Dramatic	822
Aug. 19	Running Fire	Comedy	175
Aug. 24	The Romany Wife	Gypsy Drama	980
Aug. 26	The Canadian Moonshiners	Dramatic	975
Aug. 31	A Game With Fame	Drama	975
Sept. 2	White Man's Money, the Indian Curse.	Dramatic	980
Sept. 7	Mamma's Birthday Present	Comedy	935
Sept. 9	The Cowpuncher's Sweetheart	Drama	972

LUBIN MFG. CO.

Aug. 15	The District Attorney's Triumph	Drama	775
Aug. 15	The Duck Farm	Educational	225
Aug. 18	Shorty at the Shore	Comedy	990
Aug. 22	Cowboy Chivalry	Romantic Drama	980
Aug. 25	The Anarchistic Grip	Comedy	500
Aug. 25	The Dream Pill	Comedy	480
Aug. 29	The Stronger Sex	Drama	990
Sept. 1	The Man Who Died	Drama	990
Sept. 5	The Healing Faith	Drama	990
Sept. 8	Matilda's Winning Way	Comedy	990

MELIES.

July 28	The Woman in the Case	Drama	950
Aug. 4	Mrs. Bargainday's Baby	Comedy	950
Aug. 11	The Return of Ta-Wa-Wa	Indian Drama	950
Aug. 18	Her Winning Way	Comedy	950
Aug. 25	The Romance of Circle Ranch	Western Drama	950
Sept. 1	Won in the Fifth	Drama	950
Sept. 8	Baseball, That's All	Comedy	950

PATHE FRERES.

Aug. 15	Max Has to Change	Comedy	476
Aug. 15	Back to Life After 2,000 Years	Comedy	462
Aug. 17	A Cheyenne Brave	American Drama	938
Aug. 19	A Short Lived Triumph	American Drama	794
Aug. 19	The Eriks	Acrobatic	197
Aug. 20	The Shepherd's Dog	Drama	699
Aug. 20	A School in New Guinea	Colored Scenic	285
Aug. 22	A Miscalculation	Comedy	554
Aug. 22	Making Butter in Normandy	Colored Educational	440
Aug. 24	Troubles of a Policeman	American Comedy	810
Aug. 24	Scenes in Norway	Scenic	154
Aug. 26	The Lover's Well	American Drama	985
Aug. 27	The Castaway's Return	Drama	633

Date.	Subject.	Class.	Length, Feet.
Aug. 27	How Jack Won His Bride	Comedy	354
Aug. 29	Memento of the Past	Dramatic	636
Aug. 29	Kids Will Be Kids	Comedy	361
Aug. 31	Advertising for a Wife	Comedy	915
Sept. 2	Saved From Ruin	Drama	682
Sept. 2	Deer Hunting in Celebes Islands	Scenic	302
Sept. 3	Maggie Hoolihan Gets a Job	Comedy	930
Sept. 5	Who Is Boss	Comedy	216
Sept. 5	Zoological Gardens in Antwerp	Colored Scenic	741
Sept. 7	The Gambler's Wife	American Drama	975
Sept. 9	Lucy at Boarding School	Comedy	528
Sept. 9	The Belgian Army	Educational	472
Sept. 10	The Appeal of the Prairie	American Drama	990

SELIG POLYSCOPE CO.

Aug. 15	Willie	Comedy	975
Aug. 18	Human Hearts	Drama	1,000
Aug. 22	The Indian Raiders	Western Drama	1,000
Aug. 25	The Emigrant	Drama	995
Aug. 29	The Emigrant	Comedy Drama	995
Sept. 1	The Road to Richmond	War Drama	1,000
Sept. 5	Led by Little Hands	Drama	910
Sept. 8	Jim the Ranchman	Drama	1,000

URBAN ECLIPSE.

Aug. 24	Escape of the Royalist	Military Drama	670
Aug. 24	Shipbuilders of Toulon	Industrial	296
Aug. 31	Buying a Bear	Farce Comedy	495
Aug. 31	A Cruise in the Mediterranean	Travelogue	420
Sept. 7	Ingratitude	Military Drama	749
Sept. 7	Military Kite-Flying at Rheimes	Military Topical	256

VITAGRAPH CO.

Aug. 16	Daisies	Drama	995
Aug. 19	Back to Nature	Drama	970
Aug. 20	Under the Old Apple Tree	Comedy	995
Aug. 23	The Three Cherry Pits	Drama	995
Aug. 26	The Men Hater's Club	Comedy	985
Aug. 27	Rose Leaves	Society Drama	995
Aug. 30	Jean and the Calico Doll	Dramatic	970
Sept. 2	A Life for a Life	Dramatic	995
Sept. 3	The Wrong Box	Comedy	985
Sept. 6	Chew-Chew Land	Fairy Tale	600
Sept. 6	A Rough Weather Courtship	Comedy	400
Sept. 9	How She Won Him	Drama	980
Sept. 10	The Three of Them	Drama	

WARNING

IT is high time that the trade should be informed of the extensive "duping" of Song Slides, and as it is an evident fact such a practice has been carried on by certain Song Slide Manufacturers, it necessarily became the province of the largest manufacturer in this line to put an end to such nefarious practice. While on a business trip last July, DE WITT C. WHEELER saw a set of slides manufactured by the Levi Company, of 24 Union Square, New York City, in which were reproduced stolen copies of his copyrighted slides. On his return he conferred with his attorney, Mr. Louis J. Rosett, of 29 Liberty Street, New York City, the result of which is fully set forth in Mr. Rosett's affidavit below, together with a letter from the Levi Company acknowledging that they copied the slides and returned to Mr. Rosett negatives which, they allege, are the original ones made. Whether they *are* the original or whether the Levi Company have another set we care nothing, as the statement of a concern who would wilfully pilfer the work of another should have little bearing with just business men.

COPY OF LETTER

"See The Difference"

LEVI COMPANY
Inc.

Strictly High Quality Only

Novelties Never Before Thought of

Perfection Lantern Slides

24 Union Square
New York, U.S.A.

Cable Address
"Levislide, New York"

Telephone, 1425 Stuyvesant

August 25th, 1910.

Louis J. Rosett, Esq.,
29 Liberty Street,
New York City.

Dear Sir:

With reference to the slides which your client De Witt C. Wheeler claims were copied from a song illustrated by your client, I beg to surrender to you the negatives which you claim are copies. I further wish to inform you that no more than ten sets of slides of this song were sold by us and there are no more sets on hand at this office.

Yours very truly,

(Signed) LEVI COMPANY.

It is very easy to determine where the "novelties never before thought of" originate.

AFFIDAVIT

STATE OF NEW YORK
CITY AND COUNTY OF NEW YORK } SS.:

LOUIS J. ROSETT being duly sworn deposes and says that he is an attorney and counselor at law, duly licensed to practice as such with an office at No. 29 Liberty Street, in the City of New York, Borough of Manhattan, and resides at No. 522 West 136th Street, New York City.

Deponent further says that he is acquainted with JOSEPH LEVI of the LEVI CO., manufacturers of lantern slides at No. 24 Union Square, New York City, Borough of Manhattan.

Deponent further says that on the 25th day of August, 1910, he met the said JOSEPH LEVI at his office No. 24 Union Square, and in a conversation with the said LEVI with reference to certain lantern slides manufactured by the LEVI CO., the said LEVI admitted to deponent that three of the slides included in the set had been copied from a song previously illustrated by DE WITT C. WHEELER, INC. The said LEVI admitted further that the copyright mark on the slide manufactured by DE WITT C. WHEELER had been obliterated by the said LEVI in the copy and other minor changes had been made. The said LEVI thereupon declared to deponent that he was willing to make any and all reparation possible, and then surrendered to deponent the negative of the three slides aforesaid and promised and agreed not to sell any more sets of the song illustrated by him.

The said JOSEPH LEVI and his associate, MR. APPLEBAUM, further represented to deponent that no more than ten sets of slides of the song had been sold and that no more sets were then in stock, and further agreed that he would not sell any more sets of slides of the said song.

Sworn to before me this
29th day of August, 1910. (Signed) LOUIS J. ROSETT.

(Signed) MELVILLE H. LANE,
Notary Public,
N. Y. Co.

All of the "WHEELER" Slides are protected by United States Registered Trade Mark, and many are also copyrighted. It was some of these copyrighted slides that the Levi Company duped, thereby incurring a double penalty. Business "enterprises" such as this should be brought to account with no gentle hand, and they certainly should not receive the support of the trade. This is not the only instance known in which extensive "duping" has been carried on, and it is the purpose of this advert sement to solemnly warn all Slide Makers and Users that a strict watch will be kept and the full penalty exacted from all those having "duped" slides in their possession.

Reputable Slide Makers are using their best endeavors to elevate the quality of their product, but when cheap competition is foisted on them and they see the results of their energies and workmanship wilfully "duped" and then offered at a reduced price and advertised as "original" by the "duper," it is high time that the utmost publicity be made and the result left to the trade.

Is there anything more contemptible than copying the results of another man's originality and craft and selling it as the results of your own workmanship? **WE LEAVE THE TRADE TO ANSWER THE QUESTION.**

"HONESTY IS THE BEST POLICY," but some people are not honest until they are made to be. They have no use in the hustling business life of today. The penalty of wrong doing in business is loss of business. This is simple justice.

You can rest assured that any infringement on our rights will be vigorously prosecuted, and it will be our aim to so better the quality of our product that there will be no room for the **CHEAP IMITATOR.**

We court honest, straightforward competition, as it is the life of trade, but the cheap, crafty imitator, whose work cannot help but be inferior—Bah!

"THE MILLS OF THE GODS GRIND SLOWLY, BUT THEY GRIND EXCEEDING FINE."

DE WITT C. WHEELER, INC.

LARGEST PRODUCERS OF ILLUSTRATED SONG SLIDES IN THE WORLD

120 WEST 31st STREET NEW YORK CITY

$2.00 PER YEAR 32 PAGES SINGLE COPIES FIVE CENTS

H. F. HOFFMAN

The Film Index

Scene from Pathe Freres' American Subject: "An Arizona Romance"

Vol. VI. No. 12. NEW YORK, SEPTEMBER 17, 1910 Whole No. 230

The
FILM INDEX

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Quarter "	15.00
One inch, single column	1.40

Discounts on Time Contracts—5 per cent. on three months; 10 per cent. on six months; 20 per cent. on one year

CLASSIFIED ADVERTISING — "For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed 4 lines, 25c. one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

SEPTEMBER 17, 1910.

CASUAL COMMENT

THIS is the season of fall openings. New theatres for motion pictures, and pictures with vaudeville, are springing up everywhere. Old theatres are being brushed up, remodelled and refitted against the opening of the indoor season which closely follows Labor Day. The scramble for the nimble nickel and the dodging dime will be more strenuous, if anything, than formerly. In the heat of competition it is more than possible that some will have their fingers burnt. With this possibility in danger of speedily becoming a reality The Film Index ventures to hang out the storm warning signal "Go slow."

There is more than one reason for the exercise of ordinary caution when embarking upon any amusement venture. Failures affect more than the individuals who lose their initial investment. The failure of a place of amusement is infectous; it has the effect of poisoning the public against the peculiar form of amusement with which the failure was identified. Give the thing a black eye in any particular locality and the discoloration will be a long time coming off. Black eyes are not popular in good society.

THERE are several ways of giving pictures a black eye: one way is to over do them. Too much of a good thing is tiresome. Too many picture theatres to the 1,000 of population breeds a form of competition that is productive of no profits. A profitless business calls for retrenchment and in the picture business that means poorer service than the public should have. When the public begins to realize that it is getting cheated it begins to get sore on the cheater. It will say "the pictures are getting rotten" and quit looking at them.

The need now is not more theatres, but better ones; always the best pictures obtainable shown amid the best surroundings obtainable.

CLASS of pictures is important. It looks as though this matter would have to be controlled largely by the exhibitor. It is for him to say what his patrons shall have. Today the exhibitor of licensed pictures is in little danger of adverse criticism. The National Board of Censorship drew the line and the Licensed Manufacturers have kept upon the right side of it.

Unfortunately for the business at large there seems to be no way to prevent the piffling and prurient productions of the piratical picture makers. Catering always to the lowest and cheapest element they continue to make and offer to the public pictures that are "rot" when they are not "rotten."

Self respecting exhibitors cannot afford to offer such productions to self-respecting people and hope to hold their patronage; neither can the exhibitor who brazenly forces pictures of low moral tone upon his public hope to escape the severest criticism and public condemnation.

Fewer pictures, but good ones, will serve better to the continuance of the business.

THE day when the motion picture was a means to the rapid accumulation of great wealth is past. The public has learned to discriminate and will demand the best, and the best is none too good, if the motion picture is to be made a permanent form of amusement.

ONE of the requisites of good pictures is good projection. Flickering pictures and an unsteady light are the results of ignorance. In these days there is no excuse for ignorance in the matter of projection. Competent men, experts in the manipulation of electricity and arc lights, and the manufacture of carbons, lenses and machines, are giving near-perfection in the devices necessary to project pictures, all of which are within reach.

In this connection we cannot let slip the opportunity to call attention to the instructive series of "Electrical Talks" on the relation of Electricity to the motion Picture Theatre, now appearing in The Film Index. Even picture theatre managers should study this subject and see that his operator studies it, too. Better pictures will be the result.

A TIP TO MANUFACTURERS

Louis F. Steuerle, president and manager of the Broadway Amusement Co., Louisville, Ky., which operates the Broadway Theatre of that city, writes at length to The Film Index on the subject of "bulletins." His letter is worth printing, so here goes:

The Film Publishing Company,
New York.

Gentlemen: We would like to offer a suggestion in regard to the advance sheets published by the manufacturers of film:

Up to the present time, the advance sheets seem to be made only for the benefit of the exhibitor. They give the story in its entirety just as the picture advances upon the screen; also showing individual illustration. These, as stated above, are solely for the benefit of the exhibitor in order that he may be guided in selecting his subjects.

We believe that the advance sheets could be used for a double purpose, as in our case. We use them, as a bulletin to our patrons. We have two large frames imbedded in the outer wall of our theatre and use these frames for the purpose of placing the advance sheets where our patrons, or passersby on the street, may read the story. This has proven a great success, as at all times during the day you will see people of all classes and ages gathered around these frames reading the story that is being shown upon the screen within.

The story, as given out in the advance sheets, is absorbing and the pictures interesting, for very often the pictures do not show the story in a clear or explicit manner and it is only by reading the advance sheets that you get any idea of what the picture really means.

Now the real object of this suggestion is to get the manufacturers to issue uniform advance sheets. You will notice all the manufacturers issue a different kind and size of advertising advance sheet. The Vitagraph, Selig and Pathe, have small booklets, Lubin, Edison, and Essanay a larger booklet, with generally a large size picture of the story. It is very hard to use these booklets, for the subject of the story is generally over a page in length and printed on both sides of the paper. If you wish to post the advance notice, you must have two books, as was necessary for us to do in posting the advance notice of "Uncle Tom's Cabin" (three reels) and with the two books we were not able to get out all the pictures as issued in the book.

The best method is that used by the Biograph Company. They issue their advance sheets upon a single sheet of paper using only one side of it. First comes the name of the picture, then the illustration and beneath this is the story of the drama. The only fault we can find with the Biograph advance sheets is that they do not show large enough illustrations. All of the Biograph advance sheets are of a uniform size and can be placed in the frame provided for that purpose and as stated above. If all other manufacturers would make the same size advance sheets, a neat frame could be built and the advance sheets placed therein and the public given a general synopsis of what they would see within.

From experience we would advise all exhibitors to post the story of the film in a public place in front of their theatre, as many people go inside to see the drama enaeted on the screen after reading the story. This is almost as important as placing posters on the outside.

MORE "REVIVAL" SUGGESTIONS

Interest seems to be growing in the matter of revival of the big picture subjects. Several communications have been received during the last week with suggestions. Mr. H. E. Campbell, of the Majestic Theatre, Spencer, Ind., sends in quite a long list, among which will be found a number of the past year's features. In submitting his list, Mr. Campbell takes a crack at his brother at Sullivan, Ind., he says:

"Have read in the Index of 'picture revivals' and read what my brother in Sullivan submitted, but here is a list that I think will make his look like some of the 'Independent,' Every one of these pictures were moneymakers for us, and I believe the other exhibitors will agree with me on this point."

Here is my selection:
Curtain Pole—Biograph.
Dispatch Bearer—Vitagraph.
Confidence—Biograph.
Trip Through the Alps—Pathe.
Cowboy Millionaire—Selig.
Where is My Wandering Boy Tonight?—Edison.
The Runaway Horse—Pathe.
James Brothers in Missouri—Essanay.
Hoosier Fighter—Selig.
Hot Time at Atlantic City—Lubin.
Blue and the Gray—Edison.
Man Without a Country—Edison.
Washington Under British and American Flags—Vitagraph.
Convict No. 900—Edison.
Salvation Army Lass—Biograph.
Spirit of '76—Selig.
Land of Midnight Sun—Pathe.
Baby's Show—Biograph.
A Wreath in Time—Biograph.
Resurrection—Biograph.
Pocahontas—Edison.
Bridge of Sighs—Edison.
Whale Fishing—Pathe.
American Fleet in Australia—Pathe.

NAMES SOME BIG HITS.

"La Crosse, Wis., Sept. 1, 1910.

"The Film Index, New York City, N. Y.:

"Gentlemen.—While the question of reviving old films is being discussed let us by no means overlook the real big hits, such as:

"The Man Without a Country."
"Where is My Wandering Boy Tonight?"
"Why Girls Leave Home."
"An Army of Two."
"The Runaway Horse."

"Any house that will properly feature either of these reels for two or three days before running them will do a capacity business. We know. We ran "Where is My Wandering Boy Tonight?" three different times and played to larger houses the last time than the first. Respectfully yours,

"F. J. McWILLIAMS."

"S. R. O." SIGN WITH THESE.

"Mena, Ark, Aug. 28, 1910.

"Editor Index, New York:

"Dear Sir.—As an exhibitor I think that if the following pictures were revived I could hang the "S. R. O." sign out long before starting time and the crowd outside would willingly wait for their "turn."

"Cohen at Coney Island"—Vitagraph.
"Custer's Last Stand"—Selig.
"Life of Moses"—Vitagraph.
"Essanay's "Tag Day."
"Confidence"—Biograph.

"Yours truly,

"S. A. ARNOLD."

A REAL AUSTRALIAN PICTURE WOMAN.

There floated into our sanctum sanctorium the other day a tall, slender, business-like young woman who handed us this message:

Dear Mr. Hoff: Permit me the pleasure of introducing to you Miss Phyllis Miller, the daughter of my Melbourne partner. She is now en route for Australia, and is quite "au fait" with the picture business. You will find her quite an interestng personalty, and any courtesy extended to her will be much appreciated by, Yours faithfully, T. J. WEST,

P. S.—I told Miss Miller to give you her photograph, and if you like to interview her, she will talk you picture business better than nine men out of any ten in Australia or England, and you might possibly like to record her impressions.—T. J. W.

That's our alibi, and it accounts for this story and the accompanying picture of Miss Miller. Mr. West, the writer of the letter quoted, is clever in his choice of words commending Miss Miller to us, but we have it to say that he did not overdraw the picture in the least, for no Englishman or Australian that we know has talked pictures more interestingly or intelligently than Miss Miller; not even T. J. himself for all that "the sun never sets on West's pictures."

MISS PHYLLIS MILLER.

While Miss Miller did not have an opportunity to add much of interest regarding the picture business in Australia that readers of The Film Index have not already been told, she emphasized the fact that the business of exhibiting pictures really reaches its highest development in Australia. Regarding this we have Miss Millers' promise of more detailed information upon her return home. We didn't consider it fair to nail her down to anything of that sort when she was "seeing New York," for the first time. Hence, you will observe that this is not the kind of an interview T. J. suggested.

Miss Miller is a native of Australia; her father and mother are Australians. She was born and brought up on a big ranch in Australia, belonging to her parents. When her father, Mr. J. A. Miller, became associated with Mr. West in the latter's picture enterprises in Melbourne, she took a deep interest in the business and is now conversant with the world's product.

During the last fourteen months she has been studying the business at the home offices of the T. J. West enterprises in London, and is now on her way home. She left New York on Aug. 29, spent a day at Niagara Falls, and four days in Chicago, from whence she went directly to Vancouver, B. C., with the purpose of sailing by the boat leaving Sept. 8 for Sydney.

Being an ardent horsewoman Miss Miller has planned to reach her home in time for the Melbourne Derby, which she says she would not miss for the world. We wish her "bon voyage."

WANTS LONG STORY PICTURES.

Let us have more long stories in the films. The writer is aware that there has been a demand for short snappy stories, two to a reel, but the exhibitors who have shown the three-reel picture of "Uncle Tom's Cabin" will bear me out that it was one of the biggest drawing cards ever put in a motion picture show. After witnessing the beautiful work of the actors in that grand story it is hard to conceive how it was ever boiled down to one reel. Exchanges will tell you that the demand for it was unprecedented and where it was properly advertised it broke all attendance records. As a money getter it proved a godsend to a number of the smaller houses in the hot weather period of August.

Now there are numerous other stories that can be filmatized, without having to cut out all the interesting detail to get it into one reel. They could even be worked into continued stories and in larger theatres worked two or three nights. There are many famous stories that have in the past worked into the film that could "come back" and be a much greater success than when first put out on account of the big improvement in film-acting and effects.

I do not pretend to give the names of some of the stories that could be worked successfully as that is up to the men who make a study of the business.

Ben. L. Morris,
Bellaire, Ohio.

Atlanta, Ill., is to have a motion picture theatre. The proprietor is to be C. F. Weaver, who will install his show in the Shipley Building.

PERSONAL.

W. N. Selig of Chicago, Ill., spent last week in New York on business.

Mr. and Mrs. Samuel Lang, and Mr. and Mrs. William Wright of the Kalem Co., spent Labor Day at Asbury Park, N. J.

"Pop" Rock hurried back from Chicago in time to spend Labor Day at Coney Island.

J. E. and F. W. Pearce of the firm of Josiah Pearce & Sons, New Orleans, La., were in New York last week. This firm has just completed two scenic railways, one at Blue Grass Park, Lexington, Ky., and the other at Ocean View Park, Norfolk, Va., and the young men were on a tour of inspection, taking in the metropolis en route. Josiah Pearce & Sons have constructed a number of high class amusement devices for parks in various parts of the country this season.

John Pelzer, manager of sales for the Edison Company, stopped over in Chicago while on a business tour that will occupy the month of September. Albany, Rochester, Buffalo, Cleveland, Toledo and Detroit were visited before Chicago was reached and before turning his face eastward all the principal cities in the Middle West will be visited. He pronounces the sales of the Edison machine "great."

NEW PICTURE THEATRE FOR ATLANTA.

Atlanta is to have another motion picture theatre to be called the Alamo theatre, which, it is said, will be one of the most up to date in the city. The permit for altering the interior of the store formerly occupied by the Schoen Shoe Co. was taken out Monday and calls for an expenditure of $10,000.

Mion Bros., who conduct a tile-setting business here are backing the theatre, and the interior will be artistically decorated in plastic work.

DIXIE THEATRE, HOUSTON, TEX.—A. KORNMANN, MANAGER.
Elaborate display made for Selig's great "Ranch Life" production.

SOME STRONG PATHES

An Effective Linking of the West and East in Picture Plays

PATHE'S American players have produced a Western subject that is a slight variation from the usual Western picture story. It is a sort of romantic linking of the East and the West that will be appreciated. The story starts with a masque ball at which a misunderstanding arises between the girl and her lover.

SCENE FROM PATHE'S SUBJECT, "AN ARIZONA ROMANCE."

She dismisses the lover and in despair he rushes away to a ranch in the wilds of Arizona, neglecting to send the girl his address.

As the years pass the young man becomes an accomplished cowboy and gets shot in a saloon mixup while defending an Indian girl from the insults of another cowboy. The squaw takes care of the injured cowbuy till he gets well and falls in love with him, but in the course of events she discovers the locket hung from his neck which contains the picture of his former sweetheart.

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The story is well portrayed and the scene in the saloon which is illustrated on the first page of this issue, is particularly thrilling.

THE APPEAL OF THE PRAIRIE.

The "going back" to barbarism of the educated Indian is an emergency that has troubled educators who have hoped to reclaim the red man. As a subject for a picture the Pathe American players have succeeded in getting a good picture and also in illustrating the "going back" process quite effectually. To begin with a miner has lost his way on the plains and is found dying in the desert by an Indian boy. Running a rope around the man's body the boy drags him to the village of his tribe where he is restored to health and strength.

When the miner bids goodbye to the Indians he gives the boy a ring and promises to help him if the chance should ever come.

Several years after a student from an Indian school presents himself at a banker's office for employment and is put to work. In the course of events one of the clerks attempts to steal money but is prevented by the Indian and then, to cast suspicion upon the Indian the clerk slyly places the money in his pocket. When the loss of the money is discovered the clerk intimates that the Indian has it and a search reveals it in his pocket where the clerk placed it.

SCENE FROM PATHE SUBJECT, "A SIMPLE MISTAKE."

At this point the banker is about to have the Indian arrested when he catches sight of the ring on the Indian's finger. There is an immediate recognition and a withdrawal of the charge against the Indian, whom the banker at once installs in his own home, in grateful acknowledgment for his life saved by the Indian boy years before.

It would have gone all right with the Indian, probably, if he had not made the mistake of falling in love with the banker's daughter who is a very beautiful girl, and who probably flirted with her father's protege. At any rate, the Indian got on the wrong trail and when he suggests his desire to the father he is quickly turned down. This is a set back, but when he finds the girl in the arms of the clerk who tried

SCENES FROM PATHE SUBJECT, "THE APPEAL OF THE PRAIRIE."

BIOGRAPH FILMS

Trade Mark. Trade Mark.

A MOHAWK'S WAY

RELEASED SEPTEMBER 12TH, 1910.

A MOHAWK'S WAY

Biograph Subject of the James Fenimore Cooper Type

The Mohawk tribe of Indians are a people seldom portrayed in drama or pictures and yet no family of the red race was more prolific of romance and interesting episode. This subject tends to contrast the sincerity of this type of aborigines with the type of the white race he first came in contact with. A white doctor refuses to aid the fevered papoose of a Mohawk, but his wife ministers and cures the little one. The doctor goes further in his tyranny by offering a gross insult to the squaw. Resenting this the tribe declares war against the whites and the doctor gets his just deserts while his wife is guarded and carried to safety. The scenes were taken in the vicinity of the location of some of Cooper's tales.

Approximate length, 991 feet.

IN LIFE'S CYCLE

RELEASED SEPTEMBER 15TH, 1910.

IN LIFE'S CYCLE

The Persevering Prayers of a Brother Answered

The flesh is weak, hence avoid the occasions of temptation. The widowed father of two children—a boy and a girl—finds consolation in their love. The boy growing into manhood enters the seminary to study for the priesthood, the girl remaining to care for their father. She meets a young man from the city who impresses her to such a degree that she elopes with him only to be deceived, for he is a contemptible profligate who only makes reparation at his death by marrying her. During the years they are together she is made to suffer for her false step. After his death she starts out to make one last visit to her mother's grave and there pray for forgiveness. Here she meets her brother, now a priest. He brings her back to their old almost broken-hearted father. Approximate length, 997 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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Licensees of the MOTION PICTURE PATENTS CO
New York City

GEORGE KLEINE, Selling Agent for Chicago, (52 State Street, Chicago, Ill.)

to make him out a thief all his savage blood is aroused and the clerk is compelled to hide behind the girl to save his life. The Indian goes away with blood in his eye. In his room he forms a desire to kill the father of the girl and attempts to carry out that desire. As he is about to plunge his knife into his victim's body he discovers that the girl is sitting where he last saw the father. Balked in his desire far revenge he packs his bag and escapes from the house. A final glimpse of him is given in an Indian astride his horse on the plains.

Some of the "Indian sharps" will find a point to criticize now and then in this picture, but in the main the story is well and correctly told.

A SIMPLE MISTAKE.

While the above title may be the producer's idea of a proper name for his picture, the spectator will find the plot anything but simple. There are complications a plenty and things move fast and furious for a time. No printed description can meet the requirements, this picture must be seen to be appreciated. Yes, it's funny, and it is strenuous, and there is something doing all the time.

As an example of farce comedy it is one of the best that the Pathe American players have turned out to date.

NEW HOUSE FOR MUSCATINE.

Muscatine, Ia., is soon to have a large motion picture show, if the plans of Davis Brothers, owners of the large billiard hall on East Second street, materialize. They are now selling their equipment and will operate a picture show at the same location. The theatre will be far and away the largest motion picture amusement parlor in the city. Six hundred opera chairs have been ordered for the hall and arrangements will be made to accommodate a large crowd. The room will be a half block in length and 45 feet in width. A handsome lobby fifteen feet deep will be constructed and a large and showy front installed. The Davis Brothers plan to begin work on the project in the very near future and to throw the doors open to the public by October. 1.

NEW MANAGER FOR PASTIME THEATRE

R. E. Holbrook Will Look After Affairs of Popular Theatre This Season.

The Pastime Theatre at the corner of High and Main streets, Bristol, Conn., is now under new management, the new manager being R. E. Holbrook of Ansonia, who came last week to take charge. He succeeds Henry Davis of Guilford, who has returned to that town. Mr. Holbrook has long been a well known resident of New Haven and gave up a fine position to take charge of the local theatre. Robert H. Norton of Guilford is still the principal owner of the theatre, but Mr. Holbrook owns one-third of the theatre and will have charge in the future. There has been a decided improvement in every way at the theatre since Mr. Holbrook took charge a few days ago. The audiences are growing and the interest increasing wonderfully.

Mr. Holbrook says he intends to give the people of the town the best motion picture show for ten cents that it is possible for anybody to present. The programs in the future will be changed every second day, and all the latest pictures, both humorous and more substantial will be shown every week. Mr. Holbrook gives personal attention to the seating of the audience and also takes a personal interest in seeing that children and young people get good seats and are looked out for during the entertainment.

Bristol will have in the Pastime in the future a show place that will not only be a credit to the town but educational as well and a popular place to spend an evening or afternoon.

The show both afternoon and evening is of the continuous performance variety, so that patrons need not hurry to reach the show, for any time during the afternoon or evening will suffice so that people can see all the pictures exhibited.—Bristol Press.

AUDITORIUM SCENIC TEMPLE OPENS.

There was an exceptionally strong motion picture and vaudeville attraction at the opening of Auditorium Scenic Temple, Malden, Mass., Labor Day evening. The house which has been practically remodeled caused the regular patrons to sit up and take notice at all the new "doings" that had taken place during the summer months.

The opening performance was well represented by the summer visitors, and many box parties were given. Everybody seemed to enjoy the program—the pictures especially; many of the comedy films were tremendously applauded.

It is the plan of the management to open the house at 10 a. m., and run pictures up until time for the regular afternoon performance 2.30 p. m.

AN EDISON HISTORIC DRAMA

Portrayal of Deerfield Massacre in Pictures—Clever Comedy Drama Also

EVERY patriotic American is interested in the early history of his country. Stories of the hardships of the first settlers—the colonists, never fails to stir the red blood. History tells many thrilling tales of Indian raids upon defenseless settlers, battles between the colonists and the Indians, awful massacres and miraculous deliverances from death at the hands of the redskins.

At this time, hundreds of years since those events happened, these thrilling tales read like fairy stories, though none the less real. Throughout the New England States are monuments which mark the spots made immortal by the strivings of the builders of a new country—a new nation. One of these is at Deerfield, Mass., famous in history as the scene of the "Deerfield Massacre" in the year 1704 when the Indians raided the village. Another commemorates the massacre at Bloody Brook in 1675.

At the instance of Mr. Herbert B. Streeter, a motion picture exhibitor of Greenfield, Mass., the Edison Company undertook to reproduce the events mentioned. In order to give as faithful a reproduction as could be made, some time was consumed in preparation and in study of the events to be pictured, so that it is more than a year since the work was begun.

In the work the Edison Company were fortunate in securing the co-operation of Mr. George Sheldon, the ancient historian of Deerfield, now in his 92d year, and it was through his intimate knowledge of those stirring times that an accurate account of the events shown in the picture was obtained.

The picture opens with a view of the monument commemorating the massacre of Bloody Brook. Two visitors approach it and read the inscription, after which they go to the home of the historian, Mr. Sheldon, who is seen sitting in his chair conversing with them. As the venerable man tells his story the picture dissolves into the scenes of the event. To give a touch of romance to the story Ungagook, an Indian chief, and one of the party which attacked the whites at Bloody Brook, rescues Jonathan Smith from death and takes him safely to his home. Ungagook is accompanied by his young son Ononko, and when they reach Smith's home, Ungagook dies of a wound he has received in the fight, first requiring his son to promise to protect the family in whose home he dies.

Thus originates Ononko's Vow from which the title of the picture is derived, and the manner in which the vow is kept is shown in the scenes which follow and which illustrate the Deerfield Massacre which occurred 28 years later.

The picture is of educational interest since it illuminates an event in history that becomes more real after seeing the picture.

SCENE FROM EDISON SUBJECT, "ONONKO'S VOW."

SCENE FROM EDISON SUBJECT "THE FOOTLIGHTS OR THE FARM."

THE FOOTLIGHTS OR THE FARM.

A realistic bit of theatrical life is given in the Edison comedy drama to the foregoing title. The country girl, induced by the success of a friend, decides to go to New York to begin a career as an actress. She bids good bye to her country lover and takes up her abode in the uninviting quarters of a theatrical boarding house. Then follows the wearying hunt for an engagement, and the realism of the scenes of the picture will be recognized at once by members of the profession who chance to see them.

At last an engagement is secured and gowns purchased; but when the seeker after fame presents herself for rehearsals she discovers that another has been given her part. Discouraged and disheartened she makes her way to the street and, fortunately, runs into the arms of her lover from the country who has come to look her up.

John persuades her to return home with him and there is a happy ending to this girl's theatrical aspirations.

MOTION PICTURES REOPENS CUMMINGS THEATRE.

Motion pictures and high class vaudeville reopened the Cummings theatre, Fitchburg, Mass., Tuesday night, August 23, in spite of the previous announcement that the house would play to only dramatic and musical productions during the coming season. It is now understood that the house will run both pictures and vaudeville in connection with the plays that Manager Geo. H. Hill intends booking.

It was stated while Mr. Hill was on his vacation that it was his intention of opening the season with Clyde Fitch's well known farce "Girls," but after returning he decided that the weather was too torrid for such a large attraction. At any rate Mr. Hill lost nothing by canceling the production as the house on its initial night was crowded to the doors.

During the summer the house was completely renovated and gone over and with its fresh coat of paint and other finishing touches the spectators thought they were in another place. During the season Mr. Hill will be surrounded with the same efficient staff, with the exception of Mr. Harry Quinn, the new advertising man, who comes from New Orleans.

W. C. GILL WILL BUILD TWO HOUSES.

Walter C. Gill of Walnut Beach, Conn., is planning to build two large theatres for motion picture shows, one on River street next to the Milford Ice company building and the other at Walnut Beach. The theatre on River street will be a very substantial structure and will be used during the winter. Work will be started on this one as soon as the plans have been made and the contracts given out which will be in a very short time. The one at Walnut Beach will be built in the spring and will be in readiness for the next summer.

STAR THEATRE, HOOSICK FALLS, N. Y.

J. P. Donohue, prop.; seats 298. Equipped with Power's Machine, Hallberg Economizer and best Licensed Pictures.

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DREAMLAND PICTURE THEATRE OPENED

Herbert V. Daley of Claremont, N. H., Shows Public a Model House.

The enlarged and remodeled Dreamland theatre in Tremont street, Claremont, N. H., owned and managed by Herbert V. Daley, Claremont's pioneer in the picture business, was opened to the public Sept. 6. The place was filled to capacity during the three performances. The theatre seats 300, and occupies with the former location the room formerly rented by F. E. Thompson. The two rooms were made into one and what was the entrance into the Thompson billiard room is now used principally as an exit. An attractive steel front marks the entrance, through two arches with the ticket office between and presenting three ticket windows, one opening directly upon the sidewalk: Easy steps lead to the parquet which slopes towards the picture screen that is placed across the northwest corner on the Crescent street side of the theatre.

The operating booth is in the opposite corner, and conveniently out of the way of the audience. Ample room at the right of the screen is left for the orchestra. The seats are regulation opera chairs of neat design. The walls and ceilings are handsomely papered, green being the dominating color, with harmonious trimmings. The lighting is ample, provided in the interior by ceiling tungstens, and the theatre presents a pleasing appearance when lighted. Rows of incandescent lamps suspended from the arches light the main entrance. Besides the exits mentioned there is one at the east side leading to either Tremont or Crescent streets. Large windows on the Tremont and Crescent streets side and electric exhaust fans, assure a perfect system of ventilation.

NEW PICTURE THEATRE FOR ST. LOUIS.

The latest motion picture and vaudeville theatre to be erected in St. Louis, Mo., will be started within the next few days. The new house will be in the northwestern part of the city and should be patronized by a first-class set of people, who are making that part of St. Louis, one of the most desirable parts of the city.

When the house is completed it is expected that the seating capacity will reach 1,650.

R. E. Holbrook, of Ansonia, Conn., has succeeded Henry Davis as manager of the Pastime theatre. The house runs licensed pictures and vaudeville.

MAJESTIC THEATRE, DANVILLE, ILL.

THE NICKEL—THE HOUSE BEAUTIFUL

Lawrence Picture and Vaudeville Theatre the Queen of All New England.

There is no doubt that the Nickel theatre, Lawrence, Mass., is one if not the daintiest motion picture and vaudeville houses in the whole of the New England states, and since its remodeling, it has been the wonder and talk of the vast audiences that have visited it since the opening—Labor Day evening.

During the summer, the house has been remodeled from stage to front and the old patrons, when they entered the house last week didn't hardly know the place with all its new furnishings. They found the walls tinted in olive green, the trimmings being in antique copper and the stucco work being of old ivory which causes a most harmonious effect. The ceiling is done over in old ivory with a centerpiece of blue ornamented with flowers and cupids. Everywhere you look, your eyes fall on hundreds of little electric light bulbs of many colors; these with the color scheme are enough to make one dream of the fairy tales you heard about in childhood days. In order that the theatre be thoroughly ventilated one of the most modern plants has been installed. Suction and distributing fans have been placed in all parts of the house, in order that pure air be had from pit to dome.

The house, which seats 1,700, is furnished with large, comfortable chairs, that give plenty of room to the patron. Both balconies are beautifully furnished and any one can see from all parts of the house. There are no seats placed behind posts or any other obstruction.

CHICAGO LETTER

By James S. McQuade

SEVERAL weeks ago, I devoted some considerable space to a description of "Picture Row" in this city and felt real pleasure in pointing out to readers the location of the "Row" and in dwelling on the policy adopted by the four theatres situated on it.

Yesterday evening (Labor Day), I passed through that section of Madison street which bears the sobriquet referred to and, forgetting that the day was a holiday, I was disappointed to find the theatre fronts fairly ablaze with announcements of vaudeville entertainment that put pictures away in the background. I found, however, that this vaudeville habit on the part of the managers of the Casino Garden, the Alcazar and the Pastime includes holidays as well as Saturdays and Sundays, and that the arrangement has been mutually assented to by the various managers at the beginning of the Summer season.

Today, Tuesday, September 6, I again passed through the "Row" and found that, while the Casino Garden and the Alcazar had pictures solely for entertainment, the Pastime still featured vaudeville as the chief attraction and that it will continue to do so throughout the week.

Now while I make it a point never to put my nose in another man's business—and I do not intend to do so in this instance—yet I feel that it is my right, as well as my duty, to write a word on this slighting, or apparent slighting, of pictures. I write "slighting" with a special emphasis, for, in the present issue, moving pictures are not brought into competition with "high class" vaudeville but with "cheap" vaudeville.

There are only two theatres in Chicago that can rightfully claim the distinction of running "high class" vaudeville; namely, the Majestic and the American Music Hall, and at these houses are to be found the cream of that profession. The weekly payroll at each of these houses, for vaudeville artists alone, will easily cover the outlay made by a picture theatre manager for "cheap" vaudeville, for a period of 20 or 25 weeks, or, perhaps, even longer. The former houses can afford to contract with the best vaudeville talent, because they charge high prices of admission and have large seating capacities, besides having the additional advantage of being able to offer a long continuous season by reason of an extensive circuit of first class houses, which enables them to get the best talent at the minimum contract price. And it appears that, even with the best vaudeville talent obtainable, the managers of first class vaudeville theatres do not consider their bills complete without the picture.

In this connection, it will be pertinent to state that there is really no conflict between high class vaudeville and moving pictures; for both forms of entertainment have come to stay. Theatre goers have already clearly shown that they go to a strictly first class vaudeville house to see vaudeville. And that they go to a strictly first class picture house to see pictures. This has been demonstrated repeatedly by personal observation. A party attending a vaudeville performance can often be seen to go out at the end of the last act. They do not wait to see the picture subject that closes the program and, as a rule, the members of such a party can be heard to say, "Let us go to a moving picture theatre, where we can see an entire show."

It is very different in the case of the theatre that offers "cheap" vaudeville. The manager of such a house is never willing to take chances on it alone. He knows that the entertainment is weak and that it alone will fail to hold or satisfy his patrons. He uses pictures as a prop. But he forgets that "cheap" vaudeville and the moving picture will never assimilate. One is born of incompetency, as a rule, and appeals to the groundling and the ignorant; the other—the moving picture—is the offspring of science and art and it captures the untutored while, at the same time, it delights the cultured and intelligent.

No educated man or woman can tolerate "cheap" vaudeville; therefore they avoid the house where it is brought into contact with the high class moving picture and seek the theatre where they can view the pictures by themselves.

In the evolution of moving picture exhibitions, the time will surely come when the real, live, intelligent exhibitor will discard "cheap" vaudeville and bank his success solely on pictures, aided by a fine orchestra and singing and musical acts of as high merit as his receipts will permit.

Too many so-called picture exhibitors at the present time judge of the wishes and desires of their patrons by their own personal preferences. The ideal provider of entertainment is the man who can sense the preferences of his audiences, and whose continual object is to please them, gain their confidence and bind them securely to his following.

The time has passed when licensed pictures can be made to serve as the tail of the "cheap" vaudeville kite. They form an eminently successfully flying machine by themselves; and so every up-to-date picture exhibitor will find them. And he will find, too, that "cheap" vaudeville is too heavy a load for any tail to make it successful as a flyer.

Railroad Picture Theatre-Cars.

Moving pictures are making wonderful strides these days, not only in their special field as an amusement factor, but in every domain where their utility can be made serviceable to humanity. We know that several great railroads and many industries have been making use of them for advertising and educational purposes, and now we learn that the Canadian Pacific Railroad is about to employ them in a manner that is certain to meet with instant favor from all who travel over that line.

The new departure in passenger traffic, soon to be adopted by this railroad, is none other than a theatre car, specially built and equipped for the exhibition of moving pictures on trans-continental trains. The following despatch, recently sent out from Montreal, and published in a St. Johns, N. B. paper, gives an account of the innovation and shows that the Edison Company of New York has figured prominently in the preparations:

"The Canadian Pacific Railway officials will some time in the near future have up for their consideration a scheme which will be entirely new in passenger train perfection. It is proposed to have motion pictures in a special theatre car on the trans-continental trains in the prairie provinces and British Columbia.

"By means of these moving pictures, it is expected to serve a double purpose. It will give travellers an idea of the world-famous scenery through which they are passing but cannot see during the night, and will at the same time advertise the company and the Dominion. Thus when darkness comes, the travellers will repair to the theatre car, where they will see in an hour or two the most interesting things and places through which they will pass during the whole night.

"The pictures will also be reproduced in the principal centres of Great Britain and the United States, and other countries, and with others showing the daylight rides will give outsiders an excellent idea of the greatness of Canada. The work is being done by the Edison Company.

"The Edison party, which has been out on this

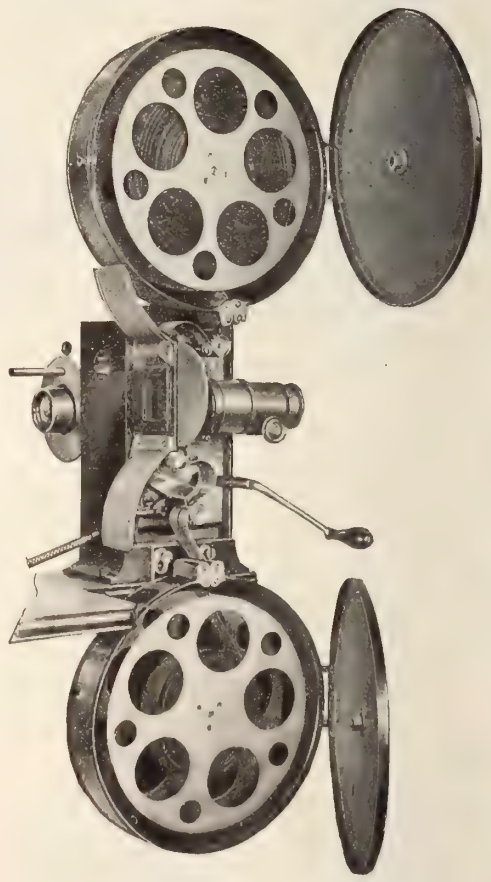
(Continued on page 25.)

One Point

of superiority in the

EDENGRAPH

is the protection of its mechanism from dust by the use of a steel case



The illustration shows the SIMPLE manner of threading and the only details of the mechanism which are exposed, namely, the sprockets and revolving shutter.

There are many other points in which this machine excels

All are described in our catalogue, which is mailed free.

The Edengraph Mfg. Co.

GEO. KLEINE, President

135 West Third Street, New York City, N. Y.

AMID ANTARCTIC SNOWS

An Early Kleine Release Made by Urban-Eclipse

James S. McQuade

IT is always a pleasure to view an Urban-Eclipse educational film, whether it be a scenic or a scientific subject. In either case it is certain to capture the complete attention of the spectator and carry him out of his immediate surroundings into active participation of the scenes and incidents depicted.

The latest treat prepared by the Urban-Eclipse people, and which will be released by George Kleine in the near future, is the visualization of Dr. Jean Charcot's recent Antartic expedition, which occupied nearly two years.

Dr. Charcot is a prominent member of the medical profession in Paris and an experienced bacteriologist. He is more widely known as a scientific and intrepid explorer, who has made the unknown tracts of the Antarctic his especial field.

The expedition in the Pourquoi Pas? (Why Not?), which left Havre, August 15, 1908, and returned in the Spring of 1910, is the subject of the 425 foot film under discussion. This was his second expedition, his first being made in the Francais, in 1903-05. In his first voyage he carried out an expedition along the west coast of Graham Land, south of Cape Horn, wintering on Wandel Island (65° S. lat.). That expedition was notable chiefly for the scientific observations made and for the collections secured in the departments of hydrography, terrestrial magnetism, biology, botany and geology.

The second voyage in the Pourquoi Pas? was intended to extend the work done in the first. The program contemplated another cruise among the islands of the west coast of Graham Land, whence it was hoped to continue the voyage westward, in the direction of King Edward VII Land. It was also proposed to make excursions southwards to investigate the character of the supposed Antarctic continent, for which purpose a number of specially designed motor sledges was carried on board, and which experience afterwards proved were useless in attempting to penetrate that bleak and unknown region.

Dr. Charcot's expedition in the Pourquoi Pas? was liberally subsidized by the French Government, $120,000 being granted. The vessel, a barkentine, with an auxiliary engine of 550 h. p., was specially built for the voyage. The French Naval Department, the Paris Museum and the Prince of Monaco contributed to the scientific equipment. The scientific staff (in addition to Dr. Charcot) was comprised of specialists in hydrography, oceanography, meteorology, tidal and chemical observations, geology and glaciology, natural history and terrestrial magnetism.

The launching of the Pourquoi Pas? took place at St. Malo, France, May 18, 1908 and, as already stated, the departure from Havre was made in the middle of August, the same year. In December of that year, the vessel left Punta Arenas, Chili, and took on coal some time later at Deception Island (60° S.), in the South Shetland Islands, well known as an important meeting place for whaling vessels.

Resuming the voyage, the Pourquoi Pas? ran aground and, after being refloated, lost her rudder in collision with icebergs. The voyage was continued, however, to Adelaide Island (67° S.), and the adjacent coasts were explored for a distance of 120 miles to Alexander Island. Being unable to find safe anchorage, the expedition steamed northward and spent the Antarctic winter of 1909 off Petermann Island, near 65° S. lat.

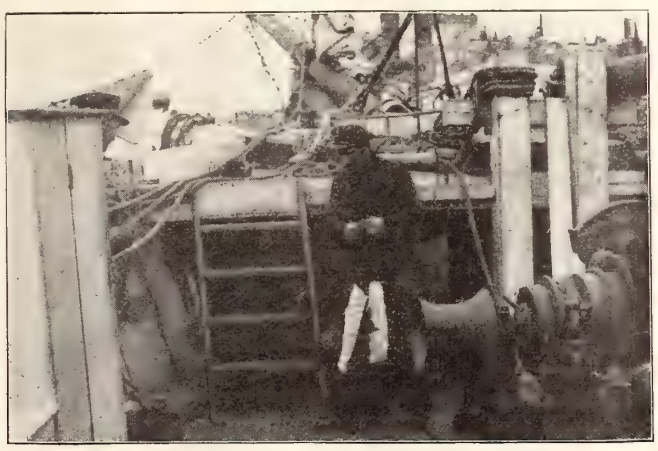
Here, though attacked by scurvy and other diseases, the explorers engaged in several excursions and carefully studied the glaciology of the region. Summer returning, they again sailed southwards and succeeded in reaching Peter I. Island (69° S.), afterwards extending the voyage, between the 69th and 71st parallel, to long. 126° W., in which region King Edward VII Land lies.

Graham Land projects northward from the Antarctic circle like a great tongue, with numerous adjacent islands; but its connection with the Antarctic continent is still uncertain. No continuous coast of this continent has been traced; but, here and there, stray patches of land—or what looks like land—have been sighted.

The value of Dr. Charcot's expedition in the Pourquoi Pas? in a geographical sense, consists in the work he has been able to do in linking up and defining more clearly the character of these stray patches of coast. The most valuable feature of the results will probably be shown to lie (the full account has not yet been published) in the scientific data collected along

DR. JEAN CHARCOT (ON LEFT OF PICTURE).

ICE BOUND.



GETTING INTO SHIP SHAPE.

GETTING SNOW FOR THE BOILERS.

magnetic, meteorological, hydrographical and geological lines.

From the foregoing it can be seen under what trying circumstances the greater number of these pictures (that will soon be offered to the public at a ridiculously low admission price) were taken. For nearly two years the producer was cut off from civilization, subject to all the perils and rigors of frozen seas and a trying climate. Dread disease, too, was faced and the climatic conditions often made it impossible to take advantage of the splendid subjects which Nature offered, for that sensitive film, manufactured in temperate climes, is susceptible to many changes when subjected to an Antarctic winter.

It would make interesting reading were the Urban producer of this short film to write the story of his trials, difficulties and tribulations on this voyage. Doubtless he would tell us, among many engrossing details, that he had used many thousands of feet of film in taking pictures, and yet all he has to show for his two years' work is a reel of 425 feet! Think of the persistence, patience, suffering and innumerable disappointments exhibited and undergone! And we can sit in our cosy theatres and view the result of it all in a few minutes, for an outlay of a few pennies!

The first picture is a scene of the launching of the Pourquoi Pas?, at St. Malo, and the second shows the departure from Havre. The third gives us a glimpse of the pier at Punta Arenas, Chili, where numerous visitors are viewing the vessels. Then civilization is left behind and we are heading towards the South Pole.

A most impressive, natural spectacle is now viewed for the first time by millions of us. It is that of an icefield where countless floes—broken here and there by fissures, through which the waters swirl and rush upwards crested with foam—heave and swell with the steadiness of a heart-beat. How many of us have had any true conception of the great unrest that prevails on a frozen sea, before having viewed this picture? The chillness of Death, and the very pulsation of Life are here in close embrace!

PENGUINS.

AN ICE SEA.

Next we are ashore—or what seems to be a shore—with a landing and sledding party, and see the attempt at coasting which is not at all satisfactory to the participants. And then we see how they get water for use abroad the ship. Men shovel snow into a large bucket, which is conveyed to the ship on a wire cable, rigged up for the purpose.

And finally we have a real comedy scene, in which penguins are the actors. The camera man has evidently gotten up close to these remarkable birds, for they are seen—thousands of them—in seeming conversation, love-making and whatnot. No one can view them without hearty laughter—inward or otherwise. Now they have evidently heard or spied the intruder, for off they scurry, just like waddling little men and women.

As is known to the reader, the penguin is a bird with small wings, but is unable to fly. The total want of quills in these wings of theirs is the most conspicuous character of these bird comedians. The wings are incapable of flexure, and move freely at the shoulder. They are really more like flippers than anything else, and are very useful as paddles when the bird is in the water, where they are worked alternately with a sort of rotary action. The breast and the under side of the wings are white, while the back is black. The legs are placed far back on the body, so that the bird is always seen standing straight up when viewed on the ice or land. The plumage which covers the whole body, consists not of real feathers, but of small scale-like feathers, many of which have only a simple shaft without the barbs. The penguin moults its plumage much as a snake sheds its skin, and not like the bird proper.

Old and young will be delighted with this film, and exhibitors should feature it well in advance, both on the screen and in newspapers, if possible. A special Saturday matinee for children, at which this film would be featured, should give splendid results. The principals of public schools, it seems to me, could be interested so as to announce the importance of this subject to their pupils, and an intelligent lecture, well delivered, will be highly in order during the exhibition.

I beg to acknowledge indebtedness to "Nature," in its issue of February 17, 1910, for the data in this article on the Charcot expedition.

CUNNINGHAM'S NEW "EAGLE."

Handsome Picture Theatre Opens at Fredonia, Kan.—Up-to-the-Minute.

The handsome "Eagle" theatre of Cunningham's, at Fredonia, Kan., will open about the 5th of September. The structure of attractive design and appointments is fitted up with every convenience and comfort for its patrons. The seating capacity of four hundred is amply provided for in a spacious theatre tastefully decorated in green and tan colors, and illuminated with electric clusters. The pitch of the floor is decidedly pronounced to give excellent lines of sight from every point in the theatre. Every precaution has been taken against fire, and a particular study has been given the machine room, which is isolated and ventilated in such a manner as to eliminate any possible danger in this part of the building.

The front, of bold and somewhat spectacular design, is in keeping with the purpose of the building, and is agreeably decorated in two tones of white and gold. The doors being paneled with large oval mirrors. The large eagle, the national bird, from which the theatre was named, is erected very neatly on the top of the ticket booth. The exits are all spacious and conveniently arranged, and the acoustics of the theatre have been pronounced a distinct success.

No effort has been spared on the part of the management to look after the comfort and convenience of the patrons of this theatre. The seats are the best in the opera line, extremely comfortable, being wide and roomy. The stage is 20 by 30 feet—large enough for a small play.

The color scheme of the house is mahogany woodwork to match the chairs and piano, against green and tan walls, the ceiling being in cream brown tan and green. This handsome place will be the finest of its kind to be found in the smaller cities of Kansas. Each performance will consist of three thousand feet of moving pictures and illustrated song. The pictures will change three times a week, Monday, Wednesday and Friday. The price of admission will be five and ten cents.

MOTION PICTURES TO TEACH MOTHERS.

In the health campaign being waged in Philadelphia and many other cities to teach ignorant mothers how to take proper care of their babies motion pictures promise soon to play an important part. They have been used by the Women's Imperial Health Association of Great Britain and the persons who have charge of the campaign in Philadelphia are about to adopt the system. For several months nurses have been going among the poor in Philadelphia and giving instructions to them as to how to care for their babies in warm weather. This campaign will be kept up and pictures will be introduced. One series of pictures shows how to wash a baby; another how to dust a room; how to dress the baby properly, and also what to do in case of accidents, such as cuts and other injuries. Furthermore, there will be mottoes for health put on the screen, such as "Keep the windows open day and night," "Breathe through the nose, keeping the mouth shut," and "Work, but do not worry."

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SYNOPSIS OF ELECTRICAL TALK NO. 2.—The Ohm is the unit for measuring resistance in electric circuits and machines.

Resistance is that property in a wire or other material which opposes a movement of any kind and is generally applied to represent the friction in an electric wire and the resistance should be kept as low as possible in order to reduce the heat loss and consequent expense for electric power uselessly wasted.

The Kilowatt Hour is the unit of measurement for electric power, and is the product of the voltage multiplied by the amperes for all direct current systems.

Our next talk will begin with further discussion of the Kilowatt together with standard formulas for electrical calculations in simplified form.

"ELECTRICAL TALK" No. 3

Kilowatt Hour.

IN our last talk, I gave you a few examples illustrating the value of a Kilowatt Hour. Before going into further details as to how to figure kilowatt hours from voltage and amperes, I will give you further explanation.

Suppose you hire a man capable of pumping sufficient water to fill a tank on your roof, and that it takes this man working with normal power and exertion, 10 hours to do the work, and you pay the man $1.50 or 15 cents per hour. At that rate you are paying 15 cents for each man hour. If you wanted to do this same work in one hour's time, you would have to put in 10 pumps, employ 10 men and at the rate of 15 cents per hour, the total expense would be just $1.50, but you would have the work done in just 1-10 of the time and the only extra expense to you would be the investment for the 9 extra pumps providing you could get the 10 men just when you want them.

It is generally agreed that one man power equals about ⅛ to ¼ horse power depending upon the length of time the man is compelled to work.

In other words, a man can produce about ⅛ horse-power continuously for 10 hours. It is, of course, understood that he may have to rest for a while, but no man can produce ¼ horse-power continuously, only for a period of ½ hour, unless in exceptional cases.

We have learned that one horse-power equals about ¾ K. W., but allowing for all losses in the motor and the belt it takes about one K. W. hour to produce one horse-power. Therefore, ⅛ of a horse-power would require just ⅛ of a K. W. or 125 watts per hour.

If we put an electric motor on the above-mentioned pump, it would consume about 125 watts per hour, which for 10 hours would be 1,250 watts or 1¼ K. W., which at the 10c. rate would represent an expense for current of $1.25. This ⅛ horse-power motor would have to run steady for 10 hours to do the work, and you understand, of course, that the electric light company would have to furnish boiler, engine, dynamo, feed wires, transformer and meter just large enough to drive this ⅛ horse-power motor and that the electric company would furnish you this quantity of power in 10 hours' time giving them a good, steady load at the expense of $1.25 per 10 hours.

Now, if you want to do this work in one hour, you would have to put in about 1¼ horse-power motor and you can readily understand that the electric light company would have to put in much larger electric generating equipment in order to supply you and at the same 10c. rate for current, the income to the electric company would be just about $1.25, but the expense would be much greater because the company has to invest more money and run a bigger plant if you want your work done all in one hour.

The above is the reason for the electric company in many places charging according to the number of hours you use your installation; therefore, when you put in your equipment you must do it in such a way that you have the smallest possible amount of installation or, as I might call it, "demand" on the electric company's service, in order to secure the lowest rate. The current saver for the motion picture machine lamp cuts your demand in half, not only cutting your old bill 50 per cent., but in some instances also reducing the rate, if the electric company has a rate on the sliding scale, as many of them have.

We all know that it costs more to put up a building in two months than to put it up in six months, because rush work means more expense in every way, and I want to impress this on your mind, because in laying out the electric equipment for theatres, considerable reduction can be made in the current consumption as well as in the rate, especially if the company has a sliding scale of rates. I have deemed it advisable to give you the foregoing example, because you must realize and understand these fundamental principles, and any time you spend at familiarizing yourself with the above will save you a great deal of misunderstanding and expense and it will also give you a clear idea of why the electric lighting company charges different rates for different classes of service.

To come back to your particular installation as a comparison and a standard of values, I will say that:

One sixteen candlepower carbon filament lamp takes about 50 watts per hour.

One regular enclosed arc lamp takes about 500 watts per hour.

One 4,000 candlepower flaming arc lamp takes about 500 watts per hour.

One 12-inch fan motor takes about 50 watts per hour.

One 16-inch fan motor takes about 100 watts per hour.

One ceiling fan takes about 125 watts.

One 18-inch exhaust fan about 250 watts per hour.,

One 24-inch exhaust fan about 400 watts per hour.

One 36-inch exhaust fan about 1,000 watts per hour, or 1 K. W.

One ordinary moving picture lamp on direct current with rheostat on 110 volts takes about 3,300 watts per hour, or 3 3-10 K. W. This same M. P. lamp on 220 volts takes 6,600 watts or 6 6-10 K. W. per hour.

One M. P. lamp with rheostat on alternating current 110 volt circuit takes 4,500 watts or 4 5-10 K. W. per hour. This same lamp on 220 volts takes 9,000 watts, or 9 K. W. per hour.

Keeping the above in mind, you can easily figure for yourself how many Watts or K. W. your installation requires.

For the electrician and operator as well as the manager or proprietor who may be interested, the following data and formulas are of great value in figuring voltage, amperes, resistance and watts.

FORMULA NO. 1.

$$C = \frac{E}{R}$$

The above is the electrical designation or formula for figuring the number of amperes which will pass through a rheostat when you know the voltage and the number of ohms of your rheostat. For instance, if you have a line voltage of 100 and your rheostat has a resistance of 5 ohms and you want to find out how many amperes will pass through the rheostat, the formula extended in simplified form will read:

Amperes equals $\frac{100 \text{ volts}}{5 \text{ ohms}}$, or, written out: 100 volts divided by 5 ohms equals 20 amperes, and this is the amount of current you would get through your rheostat, which would, in that case, be nothing more than an electric heater taking 20 amperes from the 100 volt line.

FORMULA NO. 2.

$$R = \frac{E}{C}.$$

The above is the electrical designation or formula for figuring the number of ohms for resistance required in your rheostat when you know the line voltage and the number of amperes required for your work. For instance, if you have 100 volts and you require 20 amperes for your work, the formula in simplified form reads as follows:

Resistance in ohms of rheostat equals $\frac{100 \text{ volts}}{20 \text{ amperes}}$, or written out: 100 volts divided by 20 amperes equals 5 ohms, which is the resistance required in your rheostat.

FORMULA NO. 3.

$$E = C \times R$$

The above is the electrical designation or formula for figuring the number of volts required to force a certain number of amperes through a rheostat of given resistance. For instance, if you have a flow of 20 amperes through a rheostat offering a resistance of 5 ohms, the formula in simplified form reads as follows:

Voltage equals 20 amperes x 5 ohms, or written out: 20 amperes times 5 ohms equals 100 volts. In other words, it would take just 100 volts to force 20 amperes through a rheostat having a resistance of 5 ohms.

FORMULA NO. 4.

$$W = C \times E.$$

The above is the electrical designation or formula for figuring the number of watts which will be delivered by a given voltage and flow of amperes on a direct current and for alternating current where the load is made up of only "ohmic" resistance. In other words, it cannot be used correctly for alternating current where motors, arc lamps and current savers are used, as such a load has in addition to "ohmic" resistance, what is called "inductive" resistance. For instance, if you have on direct current system a flow of 20 amperes and the

(Continued on page 27.)

TWO NEW ESSANAY COMEDIES

"A FLIRTY AFFLICTION" and "CURING A MASHER"

BEGINNING this week the Essanay Company issues the first picture of their Hank and Lank series which we have every reason to believe should prove immensely popular just now when there has been some complaint of the scarcity of good comedy subjects. The Hank and Lank idea is a new one and with the promise of the appearance of these two characters in new adventures nearly every Wednesday ought to establish a desire by every exhibitor and his patrons to see the following numbers.

SCENE FROM ESSANAY SUBJECT "A FLIRTY AFFLICTION."

This week we are introduced to Hank and Lank in the filmlet called "Hank and Lank-Joyriding," a description of which will be found in other columns of this paper. It is released as a filler with a Western dramatic story "The Pony Express Rider" on Sept. 17, The following releases are "Hank and Lank—Dude Up Some" and another, booked for early release is a convulsingly funny picture in which "Hank and Lank—Get Wise to a New Scheme." This picture is said to be a real prize-winner among the Hank and Lank pictures now ready for release.

Undoubtedly Hank and Lank will be popular and once the picture public are acquainted with them they will prove favorites with the picture people.

The Essanay Guide for Sept. 15 to 30 is an attractive little booklet with a novel cover design and an excellent program. There are two Western pictures one of which is a racing play with many exciting scenes and a pretty love theme. The booklet contains descriptions of two Hank and Lank pictures and three other excellent comedy subjects. Two of these are worthy of special mention.

"A Flirty Affliction" is a novelty in the lighter vein with a decidedly clever idea and many uproariously funny situations. A young lady is afflicted with a peculiar nervous disease affecting the muscles of her neck and throat and causing her to throw back her head in a way resembling a person beckoning to another.

She consults a nerve specialist who gives her a treatment but apparently no help for as she leaves the office the unruly muscles of her neck work again and a young man with a broken arm thinks she is flirting with him and goes out after her.

She goes to a drug store to have the prescription filled and the young druggist is also puzzled for as she leaves the place she unmistakably invites him to go along with her.

She enters a restaurant and causes a good deal of confusion among the men guests even the waiter flattering himself that she has deigned to notice him.

Of course by the time she arrives home she has quite a following of male admirers who insist that she must let them into the house but she is finally rescued by a kindly policeman who drives off her unwelcome suitors. As she turns to enter the house she throws back her head in the same peculiar manner and the policeman, thinking that his protection had won him favor with the girl, accepts the invitation. However, the patrol sergeant comes on the scene and sends the discourteous subordinate about his business. The film ends when the girl despairingly slams the door in the Sergeant's face after he had consented to be entertained by her.

SCENE FROM ESSANAY SUBJECT "CURING A MASHER."

"Curing a Masher" is something with as good a moral and just as many humorous situations. A young chap with a conceited opinion of his charms endeavors to flirt with a half dozen young ladies but is turned down by all except a young married woman who has thought up a scheme to make use of the worthless fellow. When he approaches her with his smirks and bows she at first declines but after long persistence she allows him to accompany her on her way home.

The following scenes are genuinely funny. The young woman tells her escort she must make a few purchases and invites him to accompany her. A large bucket and a dozen heavy flatirons is the first. She buys a lawn-mower, a garden hose, a new hat and a foot tub and making him pay for them, also refuses to allow them to be delivered.

When they arrive at the young woman's apartments, after climbing four flights of stairs the masher is a perspiring wreck. A fitting climax comes when she introduces him to her husband, a strapping big fellow in a sweater and a pair of boxing gloves. The masher loses no time in getting out of the house and an hour later when a young woman endeavors to force her attentions upon him he throws up his hands and runs.

"Curing a Masher" is a snappy comedy with

a witty story and cleverly acted. It is released Sept. 28, with the Hank and Lank film "Hank and Lank—Dude Up Some."

THE ESSANAY INDIAN HEAD POSTER.

A new advertising novelty for the lobbies of the motion picture theatre is advertised by the Essanay Company, of which a half tone facsimile appears above. The subject of the poster placard is the Essanay Indian Head and the purpose of the poster is obvious. As an adornment to the lobby, as an inexpensive and attractive advertising feature, and as means of announcing the Essanay Indian Head films, it is certainly worth the small price the Essanay Company are asking for it.

This poster placard is a handsome lithograph, in many colors and tints, and a thoroughly artistic creation. The lithograph is mounted

on a heavy card more than ¼-inch thick. It is weather proof and may clean and will not crack or break. The size of the card is 22 x 28 inches.

The Essanay Company have issued over 9,000 facsimiles of their Indian Head poster placard which contain the same colors as the large card offered for sale. To say the least it is exceedingly beautiful and should prove an excellent advertising feature.

The card is sold at 25 cents each by Poster Dept. B, Essanay Film Mfg. Co., 435 N. Clark street, Chicago, Ill.

PICTURES STAY IN SOUTH PASADENA.

The City Council of South Pasadena, Cal., received a rather hard jolt from the business men of that city last week, when they signed a petition in favor of motion picture theatres being allowed to run. Recently, the council thought they would make a vital move toward driving the picture shows out of town by getting the City Attorney to draw an ordinance prohibiting them to run.

When the ordinance was made public there was certainly a big kick made by all the prominent business men, who immediately came forward to help the picture managers. The merchants claim that such an ordinance would be restraining trade and that the picture houses provided the only amusement for the poorer classes, and that so long as they were run in a straight, legitimate manner it was a petty thing for any city council to try and prohibit them.

Beginning This Week

The first release of the Hank and Lank series. These little cartoon filmlets will smash all records for popularity. Once they have seen the first your patrons will howl for Hank and Lank. Get this release.

Release of Saturday, Sept. 17

"HANK and LANK JOY RIDING"

Length, approx. 233 ft.

"The Pony Express Rider"

Length, approx. 750 ft.

An excellent Western dramatic subject with many thrills and an appealing heart interest

Our comedy releases this week are real prize winners in any joy contest.

Release of Wednesday, Sept. 14

"WHIST"

Length, approx. 545 feet.

"HE MET THE CHAMPION"

Length, approx. 455 feet.

Two jolly little novelties with real humor in them. Book them.

Our Posters are for sale by the exchanges

Get our beautiful poster placard of the Essanay Indian Head. Great for the lobby. Poster Dept. B. Ask about it

The Essanay Guide is free for the asking

LONDON
5 Wardour St. W.

ESSANAY FILM MFG. CO.
435 N. Clark St., CHICAGO, ILL.

BERLIN
35 Friederich Str.

JOHNSON PICTURE HALL—SOLD.

F. A. Glines, of Stoughton, Mass., has bought the Johnson hall motion picture business and announces that the place will be known as the Pastime Theatre. Alterations have been made and the hall newly decorated and only first class shows will be given with good music and singing. The opening took place, Monday, Aug. 29, with two shows each evening at 7.30 and 8.40.

NEW PICTURE HOUSE FOR WILLOWS.

A new theatre will be built next to the Crawford hotel on Tehama street, Willows, Cal., in the near future. The plans have been completed and the contract for the building has been let. The manager, J. H. Pearson, left for San Francisco this morning to make final arrangements.

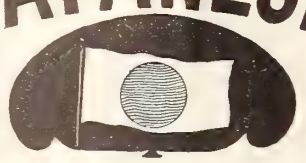
The new building will be up-to-date in every respect, fireproof, and every detail will be looked after for the accommodation and convenience of the patrons. A vaudeville and motion picture show will be the general schedule for the new place of amusement. The Scott, Pearson Co., under whose management the playhouse will be conducted, are experienced in the theatre business and own a string of playhouses throughout the state.

PITTENGER GRAND OPENS AT CENTRALIA.

The Pittenger Grand motion picture theatre, Centralia, Ill., opened its season, August 28. The house was crowded from the time the doors were open, and all enjoyed the first class pictures. During the winter there will be three shows a day, the first starts at 7.45 p. m.

KALEM FILMS

THE JAPANESE SPY

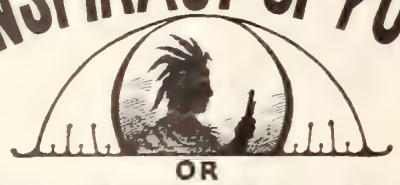


Issued Wednesday, Sept. 21st. Length, 975 feet

This 20th Century war story is a real novelty with genuine Japs.

A Japanese Baron has been detailed to secure information regarding the American Army. His narrow escapes and final capture are incidents that add several thrills to this strong production.

THE CONSPIRACY OF PONTIAC



OR

AT FORT DETROIT IN 1763

Issued Friday, Sept. 23d. Length, 975 feet

This spectacular and very interesting story is an exact reproduction of the incidents as they transpired leading up to the attack on the little settlement of Detroit in the year 1763.

"The Conspiracy of Pontiac" is without doubt one of the strongest and most realistic stories of early pioneer days ever presented to the American public. The costuming is absolutely correct and the scenic surroundings beautiful and true to the period.

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

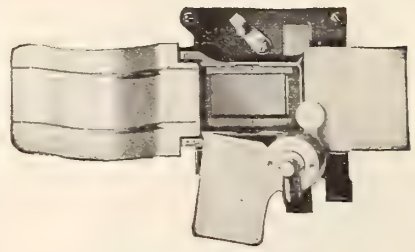
KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

EDISON AUTOMATIC SHUTTER



TYPE "B"

The only perfect device of its kind. Its equal cannot be found on any make of Motion Picture Machine but the EDISON.

Features

1. **Absolute protection from fire.**
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MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, SEPT. 12, 1910—4 REELS

BIOGRAPH—A Mohawk's Way, Indian drama, 991.
LUBIN—The Greenhorn and the Girl, comedy, 980.
PATHE—A Good Glue, comedy, 449.
Hunting the Panther, colored scenic, 459.
SELIG—Little Boy, drama, 1,000.

TUESDAY, SEPT. 13, 1910—3 REELS

EDISON—The Great Secret, comedy drama, 990.
GAUMONT (Kleine)—An Easy Winner, farce comedy, 463
A Powerful Voice, comedy, 486.
VITAGRAPH—The Sepoy's Wife, drama, 990.

WEDNESDAY, SEPT. 14, 1910—4 REELS

ESSANAY—Whist, comedy, 545.
He Met the Champion, comedy, 455.
KALEM—A Little Mother, drama, 980.
PATHE—The Two Sisters, American drama, 975.
URBAN-ECLIPSE (Kleine)—The Artisan, drama, 457.
The Tramps, comedy, 525.

THURSDAY, SEPT. 15, 1910—4 REELS

BIOGRAPH—In Life's Cycle, drama, 997.
LUBIN—Mrs. Rivington's Pride, drama, 500.
Resourceful Robert, comedy drama, 450.
MELIES—In the Mission Shadows, drama, 950.
SELIG—The Schoolmaster of Mariposa, comedy drama, 1,000.

FRIDAY, SEPT. 16, 1910—4 REELS

EDISON—Bumptious as a Fireman, comedy,
From the Arctic to the Tropics, educational, about 995.
KALEM—A Leap for Life, Indian drama, 985.
PATHE—Unconscious Heroism, Film D'Art, 951.
VITAGRAPH—Two Waifs and Astray, drama, 985.

SATURDAY, SEPT. 17, 1910—4 REELS

ESSANAY—Hank and Lank, comedy, 233.
The Pony Express Rider, 750.
GAUMONT (Kleine)—A Dummy in Disguise, comedy, 581
Poems in Pictures, An Allegorical Idyll, 391
PATHE—The Vagaries of Love, American comedy, 950.
VITAGRAPH—A Lunatic at Large, comedy, 997.

ESSANAY FILM MFG. CO.

"WHIST."—Mrs. Henry Blink decides to give a whist party and does so. The guests arrive and are soon occupied in this most profound sport. Suddenly from across the courtway comes the crashing, ear-splitting crescendos from Schopheimer or somebody's melody in G flat. It happens to be Professor Porfiro, an earnest student of the piano, polishing up the ivories.

The first strains bring groans from the whist players, and all agree that the pianist across the hall is a nuisance. Blink resolves to put a stop to it, and arming himself with a few choice Havanas steps around the corridor to the professor's room. The others across the court watch with interest the animated discussion and sigh relievedly when the musician accepts the weeds, lights one and settles down with his back to the piano.

Silence reigns again and the game has progressed to where Blink is about to sweep the board clear when—horror of horrors—a sound like the wailing of a lost soul drags itself out on the night air! Blink again rises and again goes to reconnoitre. He locates the clatter at last, which comes from the trombone of Willie Wilts, another occupant across the court. In much the same manner Willie is silenced, and the whist players go on with their game.

There are other repetitions of musical interruptions when Fritz Spielhouser, a clarinetist, and lastly Sandy McPherson, a short, stout Scotchman, starts the "Blue Bells of Scotland" on their squeaky instruments.

Sandy absolutely refuses to lay aside his beloved instrument for the cigars and indicates that he prefers his pipe. Blink scratches his head and tells Sandy he'll be back with something he may like.

In a short time he returns with a bottle of Scotch whiskey, and Sandy's eyes light. In a short time, with a glass between them, they have become most agreeable, while Blink, under the warming influence of the Scotch, has quite forgotten his social duties.

Blink finally suggests that they find the other musicians and organize an orchestra. This is effected, and the whist players, who have despaired of Blink ever returning, and who have returned to their cards,

are suddenly startled by the blaring of brass, the thrumming of stringed instruments and the squeaking of reeds and wind pipes.

The catastrophe comes when Mrs. Blink, suspicious of what may have happened to her spouse, hurries with resolute step to the apartment of Professor Porfiro. Her suspicions are confirmed. Blink is not under the table, but on it, with a glass of Scotch in one hand, the bottle in the other, and an "Ip-i-yaddy-i-ay" on his lips.

A description of her treatment of Blink will be reserved until you see the film.

"HE MET THE CHAMPION."—Willie Nutt, an aspirant to athletic honors, thinks he sees some easy money when he reads Professor Brawn's notice in the lobby of a theater offering $100 to anyone who will put him on his back.

Willie resolves to make a try, and passing a book store observes in the window a volume labeled "How to Wrestle." No sooner seen than bought, and Willie immediately goes into training. Willie reads the book as he walks home, and becomes interested in the passage, "grab your opponent by the calf of the left leg and force him on his knee." Willie wants to experiment, and a passing Chinaman, with a bundle of wash on his back, is the victim. The two are soon struggling together, and a lively match ensues until the Chinaman breaks away and runs down the street yelling "murder" and "police."

Willie's next victim is an automobilist, stretched out under his machine, hammering at a loose bolt. Willie drags the chauffeur from under the machine, throws down a blanket for a mat and proceeds to lay about the surprised fellow for all he is worth. The autoist resents the attack, however, and Willie is somewhat the worse for the encounter when he is kicked on his way.

Willie's other victims are a chap scrubbing a walk, a woman beating a carpet and a young fellow washing windows. Willie gets off comparatively easy with the two former, but when the window washer gets him he hurls him through the window onto a dining table, demolishing an excellent repast. He does not linger long, however, but is hurled out the window again, bruised and sore.

After other adventures, Willie feels he has had suffcient training and goes to the theater to meet the champion. When the usual invitation is extended the audience Willie is on his feet and with his valuable book in his hand he goes to meet the champion.

The following scene is one of the funniest ever. Willie constantly consults his book, and is an easy mark for the big wrestler. The latter finally takes

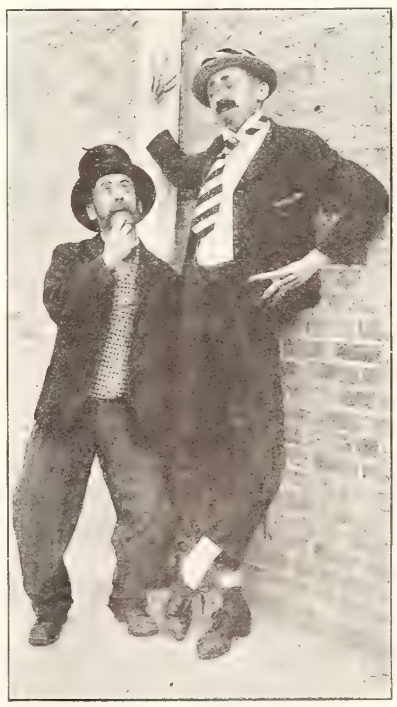
him by the neck, hurls him around his head several times and deposits him on the mat, flat on his back. After some time Willie is able to arise and then and there makes the solemn resolve: "Never again!"

"HANK AND LANK."—In this instance our friend Hank, the little fellow with the big ideas, longs for an auto ride and communicates to Lank a plan by which they may obtain one. The suggestion he offers is this: They will spot a good car and when the chauffeur is near Hank will throw a fit and the sympathetic Lank will induce the chauffeur to take his stricken friend to the hospital.

The scheme works perfectly. Hank approaches the car, is suddenly stricken, and doubles up spasmodically in an awful epileptic fit. Lank is the first on the scene and waves violently to the driver of the car. This latter proves sympathetic and offers to get Hank to the hospital with all possible speed.

In another moment Hank is ensconced in the soft, pillowy leather and enjoying the sport like a millionaire. But as they near the gates of the hospital Hank has thought twice and leaps out of the machine unbeknownst to the driver, who hurries on, supposedly with his sick man.

Later he finds Lank and tells him about the joy ride. Lank is enthusiastic and anxious to try the scheme



himself. They locate another car and Lank goes through with his stunt. Unfortunately for him, however, the machine they have chosen is that of a doctor, and when this latter examines Lank he quickly discovers that the tall fellow is shamming.

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Without the least hint of being hep, the M. D. hurries out his medicine case and doses the unfortunate Lank with the bitterest herbs in the pharmacopaeia. But this is not enough, and with the aid of the chauffeur he holds Lank prostrate on the ground and reaches for his surgical bag. The sight of a long, treacherous-looking knife is enough, however, to induce Lank that he is not sick, and breaking from the M. D. and his assistant he beats it wildly down the street, while Hank looks on, hugely enjoying the joke.

"THE PONY EXPRESS RIDER."—"Pony" O'Brien, or Number 3 of the relay between two desert bound Western cities, draws his horse before his sweetheart's house and lingers somewhat longer with his packet of mail as he tells her the good news of a raise in salary which means they will soon be ready to marry. The girl is delighted and her father, coming on the scene, congratulates them and gives them his blessing.

"Pony" is hardly on his way again when Jim Allison, a puncher employed by Holmes, the girl's father, approaches Mary and hesitatingly asks her to marry him. At the girl's refusal and her confession that she is already engaged, Allison turns angrily on his heel, fully resolved to leave the ranch. He looks up the old man and tells him his intentions. Holmes coolly hands him his pay and asks for no explanation. Allison, he believes, is not trustworthy, and his going is good riddance.

Some time later Allison is stopped by two highwaymen, ordered to dismount and is dragged of by them through a winding, rocky defile which ends abruptly in a small cavern. Entering the cavern, Allison makes out in the uncertain light the vague figures of a half dozen men who spring to their feet and draw their revolvers. The appearance of the other two, however, puts them at ease, and their attitude of defense gives way to curiosity.

Allison soon learns that the leader of the gang is "Red" Batterson, a bandit, whose name is the terror of every household in the vicinity. Batterson asks him to choose between death and loyalty to the gang, and Allison chooses the latter.

The next day the bandit puts him to test by ordering him to "get" "Pony" O'Brien, the express rider. Allison mounts his horse and rides away, fixing his destination at the post station where he knows "Pony" will make his start on the long ride through the mountains. "Pony" is soon seen to mount his horse, while Allison watches and sets out cautiously on his trail.

At a lonely place in the mountains he overtakes the rider, orders him from his horse and viciously knocks him senseless with the butt of his pistol. A second later, with the express rider's bag, he mounts his horse and tears down the trial to the rendezvous of the bandits.

Batterson is pleased with the success of his new recruit, but is doubly surprised when this latter, opening the flap of the mail bag, sees something which causes him to suddenly change his purpose. Quick as a flash he draws his revolver and with the surprised crowd covered he backs out of the den, leaps on his horse and rides away.

He finds the rider still unconscious by the side of the road, and hurrying off through the bushes brings back his hat full of water, which soon revives him. "Pony" mechanically feels for his gun, but the other man waves it back. "I want that picture of Mary," he says, indicating the photo of Mary, pasted inside the rider's bag flap. Then he goes on to explain his love for the girl, his rejection by her and his short career as a bandit. He don't want to go bad; he wants the picture of Mary to keep him straight.

"Pony" gives him the picture, stretches out his hand, and then the two part.

GAUMONT.
(George Kleine.)

"AN EASY WINNER," OR "LET YOUR FRIENDS FIGHT YOUR BATTLES."—The Quarrel: About a woman of course. Challenge: According to the prescribed rules of the highest society. Accomplished with painful dignity. Substitute: One duellist decides to hire a friend, who is possessed of greater courage than he is himself. Disguising: The substitute is made into a perfect likeness of the cowardly beau. Arrangements: Carefully completed by the seconds of each party. Gentlemen, Are You Ready? The battle, which is magnificently won by the hired duellist. The Cause of the Duel: The maid arrives to see and admire the grand finale. I am not the Man You Think I am: When she congratulates the victor and assures him of her love, he finds it impossible to maintain his disguise but still holds the girl.

"A POWERFUL VOICE," OR "THE CHARMS OF VOCAL MUSIC." A Room With a Piano, Please: An aristocratic appearing guest arrives at a small hotel and orders this style of room. One Hour Later: His voice, heard throughout the building, is of such sweet-

ness that guests and servants neglect their business to listen. In the Street: Here, by the power of his voice, he commands vehicles and buildings at his will. At the Restaurant: A short song wins him especial service. At the Cafe: Here strangers insist upon treating him and waiters out-do themselves. The Signalman: Policemen have no power against these tones and readily grant all the possessor asks.

"POEMS IN PICTURES."—The very title appeals to both sentiment and imagination is the euphonious alliteration employed to give a name to an exquisitely artistic film, soon to be released by George Kleine and bearing the Gaumont trade mark.

I know that the title appealed to me in an impressive way and, furthermore, that it led me to expect a great deal from the film. In this, I am glad to say, I was not disappointed, as the production of each of the five picture poems on the reel has been made with fine artistic judgment and a true poetic conception of the requirements, both of environment and of the characters.

I am convinced that the Gaumont producer of these pictures was fully aware of the fact that the moving picture has the power to express far more vividly the sentiment of poetry and to excite far more delightfully the pleasures of the intellect than has the masterpiece of a great painter. The latter has only pose and colors to take the place of "musical and moving words," whereas the moving picture has graceful, fascinating life-action. The play of a smile on mouth and cheek and eye and its gradual effacement by the outward signs of some other emotion is clearly seen in the picture, while it is impossible in the work of the most famous painter. And the delicate coloring of the scenes in these pictures under examination succeeds in heightening the pleasure derived from viewing them.

The five picture poems of the series have, in order, "Love," "Bereavement," "Friendship," "Meeting and Parting" and "War" as the subjects. Three of these are pastoral, namely, the first, third and fourth. "Love" is in the form of an eclogue; "Friendship" is purely pastoral, while "Meeting and Parting" forms an idyll.

The reader will understand, of course, that a pastoral poem treats of scenes and incidents in rural, or country life, as apart from community, or city life, and that the characters in the earliest forms of this composition were shepherds, due to the fact that the primitive occupation of the dwellers in the country was that of tending to flocks and herds of sheep and cattle. He will understand, too, that an eclogue is a choice, picked selection from pastoral poems and that an idyll is a short, highly wrought, descriptive pastoral poem, in which the episodes, or circumstances, are of rural simplicity and coloring. And so, with these few words of introduction, let us view the pictures.

All these scenes are beautifully colored and the photography is excellent. The characters, too, are cleverly enacted. The effect produced by seeing the pictures for the first time is likely to be one of regret that they cannot at once be repeated. I believe in this case, that patrons will consider it a boon should exhibitors run the reel off for the second time, say after an appropriate song has been sung to afford a short interlude. The reel is only 400 feet in length, but it has so much of beauty, art and satisfying merit that one cannot grasp its full meaning and worth at one showing.

"A DUMMY IN DISGUISE."—A rogue is passing a tailor's shop, when he is suddenly struck with the idea of taking a dummy's place outside the shop—he stands beside the other dummies—closing up time arrives, and he is carried in without being discovered. When everyone has gone home, he steals out, breaks open the safe, till, etc., pocketing all the money he can find—unfortunately, he cannot get out, the door being locked on the outside. When the morning arrives he is put outside the shop again, and many amusing scenes take place, in most of which poor dummy finds himself in a very bad plight. Finally, he is discovered and marched off to the police station, where he receives his just punishment.

URBAN-ECLIPSE.
(George Kleine.)

"THE ARTISAN," OR "COMRADES' SELF-SACRIFICE."—The Workingman Helps the Unemployed: A wayfarer in search of work is aided by strange quarryman. A Good Comrade: The progress of their friendship is watched for a little time. Can You Give My Chum a Job? Through the influence of his benefactor, the journeyman obtains a position. Six Months Later—Rivals: Fate has ironically made the two chums rivals for the hand of a mutual friend. A Noble Heart—Rescuer of His Rival: One of the men enters the quarry just as blasting operations are

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about to commence. His comrade rushes forward and saves him, but is fatally injured, and as he dies he joins the hands of his comrade and the girl. A fine dramatic story based on the heroism and self-sacrifice which is so frequently displayed by humble folk.

"THE TRAMPS."—If I See Another Woman Kiss You I Will Throw Vitriol at You: The landlady of an inn sees her husband flirting with a girl, and threatens to throw some vitriol over him, if he does not discontinue. She forthwith obtains a wine bottle full of the poison. Two good Customers: The vitroil by accident is given to some tramps. The mistake is discovered, the innkeeper and his wife are arrested, and the tramps are followed. Consternation reigns supreme in the lives of the poor tavern owners. We Have Poisoned the Men: They fully believe they have been guilty of criminal carelessness and are enjoying real contrition. Give Us the Same as Before, Please: The tramps are found unconscious, and when revived are offered the best wines in the inn as a recompense. This does not satisfy them, however, and they ask for more of the liquor supplied them before. To pacify them their request is granted, but the onlookers are amazed to find that no ill effects follow, beyond a further advance in intoxication.

KALEM CO.

"A LEAP FOR LIFE."—This is the title of Kalem Indian picture announced for Sept. 16th and is another of the French-Canadian in which the Kalem players have been so successful of late. The story is vouched for as a real incident gleaned from the early history of Canada during the period when the French voyageurs were in constant contact with the redmen along the border. As the story goes a trapper, one of the group working for the Hudson Bay Company while on night watch in camp accidentally kills a friendly Indian, mistaking him in the dim light for a bear. The trapper is entirely innocent towards animus to the Indians, but this does not help matters and the relatives of the dead Indian determine to take revenge into their own hands. They bide their time and one day when the trapper is alone they round him up and his only avenue of escape is a leap for life from a cliff in the rocks. He makes the leap but without success, although he clutches the shrubbery on the opposite side as he falls to the depths below. The Indians suppose he is dead and that their vengeance is satisfied, but his inanimate body is discovered by an Indian girl, who nurses him back to life. This Indian girl is of the same tribe as the Indian who had been killed by the trapper and she succeeds in establishing peace and in return the trapper takes her to the Jesuit priest and makes her his legal wife.

The story is a pretty one and is well worked out by the Kalem players. The scenes in the Northwest are admirably portrayed both in selection in background and the work of the camera artist.

"THE LITTLE MOTHER."—In "The Little Mother" the Kalem players present a story of New York tenement life contrasted with that of the farm.

As the story goes a prominent Connecticut farmer out of the goodness of his heart offers to take some tenement children from the Fresh Air people on a two weeks' vacation. His invitation is extended to a young shop girl who is earning her own living and that of a little brother and sister, and the tenement house section in which the life of the little mother is portrayed is as characteristic of the proper phase of New York life as has ever been shown, and from the little back tenement the characters are taken to the open country and on the farm they are received as honored guests rather than as objects of charity. The little mother's personality is so winsome that the farmer's son promptly falls in love with her and the romance seems to be proceeding smoothly when a girl from the neighborhood deceives the little mother with a false report, and she goes back to her tenement heart broken and disappointed. The farmer boy, however, learns of the deceit and promptly goes to New York and rescues the little mother from her tenement and takes her and the children back to the farm to stay for good.

The sentiment running through this film is most beautiful and the Kalem players have done it full justice.

LUBIN MFG. CO.

"THE GREEN HORN AND THE GIRL."—Another of those western comedies that really are funny. The Greenhorn is having a delightful time learning how to be a cowboy. The more expert range riders are having most of the fun, but the Greenhorn takes it all in good part. The "Old Man" gets a letter announcing the arrival of his niece and he tells the boys. In the same envelope is a portrait of his sister, and this, being dropped, gives the boys the idea that the old lady is coming. With great enthusiasm the Greenhorn is elected to drive to town and bring the Girl back, and he is surprised, as anyone would be, when a vision of loveliness appears on the platform. But the Greenhorn is green only in spots. He persuades the girl that the alkali dust without a veil will ruin her complexion and that is how he manages to keep her to himself on the long rides they take. The others are most willing that the Greenhorn should be her attendant though they cannot quite understand his cheerful devotion. Just to make things interesting they play at Indian and make a savage attack with blank cartridges. The Greenhorn cannot shoot straight and there is small danger of being hit, so they enjoy his brave defense tremendously, rushing in to tell him all about the joke. But the joke is on them. For the first time they see the Girl's face and it's too late. The Greenhorn's bravery has won her.

"MRS. RIVINGTON'S PRIDE."—Banker Rivington married late in life and in spite of his love and her apparent devotion Rivington is not quite certain of his wife. He showers her with presents and just before a reception he gives her a handsome necklace of pearls. Rivington does not like his brother-in-law, a reckless young fellow in whom there is no inherent harm, and when the boy appeals to his sister for a heavy loan to get him out of a financial scrape she loans him the locket to pawn. Rivington finds a part of the letter of appeal which, when read by itself, suggests other than the relationship of blood, and in a fit of anger reproaches his wife. She leaves her home with their little child and for a time supports herself as seamstress. It was an unfortunate move, for Rivington regards it as a confession of error, and though his heart calls to him to bring her back his pride will not permit. Then there comes a lucky turn in the stock market, the pledged jewels are redeemed and sent to the house, the brother knowing nothing of the mischief he has made. Rivington receives the package, perceives his error and goes in search of the woman he has wronged. She is not inclined at first to condone his error, but at last she relents and is clasped in the strong arms. After all it has been a good lesson, for distrust has been banished. On the same reel with "Resourceful Robert."

"RESOURCEFUL ROBERT."—Robert loves a lady and the lady loves him, but what her father thinks of Robert would better be left unsaid, though it is apparent that the old gentleman is not of the same opinion, for he tells Robert very plainly that he will see him in some remote clime before he consents to take him as a son-in-law. Such a frank expression of opinion might discourage some people, but it never phases Robert. He wants to marry the girl and no one else is going to be the same to him, and with such a resourceful person wanting is the same as having. The gardener washing the lawn down gives him an idea. He gets the gardener to wet them down with the hose, an impromptu shower bath that drenches both Robert and the Girl from head to foot. Then an overturned rowboat and the girl's hat, floating with grim significance on the surface of the water, supply the rest of the little drama. The gardener, mindful of the promised tip, rushes for the father and the latter tears his hair as he thinks of his loved little girl lying cold and still at the bottom of the lake. He is in a mood to be repentant, and when Robert comes staggering through the brush bearing the limp form in his arms the old man experiences a revulsion of feeling and everybody lives happily ever after—even the well-tipped gardener.

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G. MELIES.

"IN THE MISSION SHADOWS."—John Stuart, a young business man of the East, comes to San Antonio to locate for the good of his health. While walking about the city he sees an old Padre, or priest, fall from sunstroke. Young Stuart runs to his assistance. At the same time Marion, a young heiress, is passing in her automobile and stops to lend aid to the stricken man. They lift him into the auto and young Stuart is invited to ride with them to the Mission, where the priest lives.

Thus an acquaintance is formed which ripens into an engagement between Marion and John Stuart. Marion's aunt strenuously objects to this alliance, but through the interposition and kindly offices of the old Padre, who has become a close friend of the young couple, they are soon married.

A child is born to them, but does not live a great while. The husband is very much depressed by the loss of his little one, leaves his sorrowing wife and goes out in the hills to shoot game and divert his mind. The wife does not enjoy being left alone and feels neglected; she determines to follow her husband.

While making his way through the woods, the young husband meets a bewitching Spanish girl, who is attracted by him, and, to secure his attention, pretends to sprain her ankle. He assists her, and, as she is unable to walk, he lifts her in his arms and carries her across the stream. His wife appears, immediately concludes that he is unfaithful, and refuses to have anything more to do with him. Their home is broken up and the young couple separate.

Again the old Padre is appealed to by the young man, and, although he is sick and dying, the old man tries to bring them together by writing a letter to the wife informing her that her husband cannot live without her and hopes she will return to him. Marion receives the letter, is greatly distressed and goes to her child's grave in the garden of the Mission and comes across the newly made grave of the old Padre, who has died and been buried near the grave of the child. She thinks it is her husband's and kneels weeping over the little mounds of earth. The young husband visits the graves of his child and his old friend and there sees his wife, when he lovingly approaches and tenderly touches on the shoulder. She looks up at him as if he were an apparition. He holds out his arms and she draws closer and closer to him until folded in his arms they are happily reunited in wedlock's fond embrace under the shadows of the old Mission.

PATHE FRERES.

"A GOOD GLUE."—Mr. Nocash, down on his luck and his rent in arrears, makes a thick concoction in a saucepan. The advent of the bailiff interrupts him and he places the saucepan on a chest. A little of the mess adheres to the piece of furniture and when the bailiff, in making his inventory, comes to move it, he finds himself stuck fast. His assistant has a similar experience, and it dawns upon Nocash that he has made a big discovery. He takes the glue into the street, sets up business on the sidewalk, and does a brisk trade in the sale of his production. The efficacy of its adhesive qualities is fully tested by various purchasers, one of whom glues his future mother-in-law to her chair, in order to run off with the daughter; a second lures a passerby to climb a

sticky lamp-post; whilst he calmly rifles his victim's pockets, and a third glues a policeman to the ground. Ultimately all the victims congregate upon the scene, firmly attached to various cumbrous articles. Firemen come to their aid with powerful jets of water, and the fury of the little crowd breaking loose, Nocash is punished and glued with a dab of his own preparation above the door of his domicile.

"HUNTING THE PANTHER."—A remarkable colored scenic film taken in India showing how this beautiful yet dangerous animal is captured.

"THE TWO SISTERS."—Marion and Ella were left orphans at an early age, and were looked after by their aunt, Mrs. Manning. At the time this story opens they were respectively nine and seven years of age, and their young lives were far from happy, for their aunt made them do all the housework and gave them plenty of cuffs and rebukes in return. One day Mr. and Mrs. Simm, being anxious to adopt a young girl, called and the two sisters were placed upon their best behavior and made to look pleasant. Marion was the one selected, and she is taken by the Simms and installed in their luxurious home as their daughter, while Ella is left, despite Marion's tears and entreaties, to continue drudging with her aunt. Ten years elapse and both girls have grown into beautiful young ladies. Ella is still so badly treated by Mrs. Manning that one day, when the latter has gone

out, she leaves a note stating that she has decided to earn her own living rather than stand any more bad treatment. She has seen an advertisement in the paper for a maid, and applies for the situation and is accepted. It happens to be that it is at the Simm's home that she gets the job, but the sisters do not recognize one another. Marion's fiance is attracted by Ella's good looks and flirts with her to such a noticeable extent that Marion goes out into the kitchen and rebukes Ella and sends her about her business. This makes her thoroughly disgusted with life and she retires to her room, shuts the door and windows and turns on the gas. Meantime Mrs. Manning has returned and found Ella's note. She also comes across the advertisement which Ella had marked with her pencil. So putting on her bonnet she goes to the address in the ad. She immediately recognizes Mrs. Simm and Marion, and informs the

latter that Ella is her sister. Marion repents that she has been so sore at her and rushes to find her. She is found reclining on her bed unconscious. The windows are opened and air admitted and a doctor sent for. He soon brings her to, and happy days now commence to fall to Ella's lot. The young doctor is smitten by her beauty, and a double wedding makes a fitting climax to the picture.

The story is a narrative of heart beats, showing the truth of the old adage that "all's well that ends well."

"UNCONSCIOUS HEROISM."—It is the third month of the siege of Paris by the Germans, and provisions are already very scarce. Gappard, a soldier of the ranks, leaves the ramparts and goes to his home for the dinner his wife has ready for him. His little infant son is crying for milk of which there is none left, but hardened by the horrors and privations of the siege, Gappard is almost callously indifferent to the baby's cries. His elder son is, however, greatly distressed at the infant's cries, and accompanying his father back to duty, slips out of one of the gates unperceived, determined, if possible, to obtain the precious milk. The German sharpshooters seem to be everywhere, but by crawling on his hands and knees, and taking advantage of every bush and tree he manages to progress safely. Once he has a very narrow escape from discovery by a German picket whom he only just manages to elude by covering himself with some bundles of brushwood that were at hand. At last he reaches a farm house, and opening the yard door finds himself in the custody of a German sentry, the farm having been converted into German divisional headquarters. He is led before the German general, who had but a few minutes previous received a letter from his wife and his little son Fritz. The grizzled warrior, with the memory of his own boy still fresh in his mind, is touched by the lad's earnestness and simplicity and believes his story. Admiring his heroism he orders a meal to be provided for him, and after a bottle of milk has been given to him, orders that an orderly see him safely through the German lines. Leaving his guide, the lad makes his way

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nized in surprise by his father and it is found that he is practically unhurt, the bullet having only grazed him. His bottle of milk is safe, and unconsciously

he has performed the part of a hero in order to satisfy the wants of his baby brother.

"THE VAGARIES OF LOVE."—Jack Taring is staying down in the country and is madly in love with Mabel Cory. Although no vows are exchanged it is easy to see that she is just as much fascinated by him and the parting is a very sad one when Jack receives a telegram from his father that they sail the following day. Two years elapse and fickle Mabel, who soon forgot Jack, is now settled down and married to Charles Goring. Jack returns and is riding through the country lanes on his horse when the animal stumbles as Mabel comes unexpectedly through a gap in the hedge, and throws him heavily to the ground at her feet with a dislocated arm. She and

her husband help him to the house and send for the doctor. Meantime she has recognized her former admirer, and has great difficulty in restraining her tears. The doctor quickly sets the broken arm, and Jack prepares to leave. Mabel, however, follows him through the park and soon catching up with him they begin to talk over old times. Charles, who has followed, thinks that his wife is flirting with a stranger and is upset. His first idea is to shoot himself, but finally he decides to appeal to an aunt of his who lives close at hand. Jumping into his automobile he drives over and the sharp-witted woman soon devises a plan for testing Mabel's affections. She introduces him to a pretty girl who is staying with her, and they all three motor back to his home, where they find Mabel and Jack in a close conversation on a garden seat. Her husband, however, pays little attention and in accordance with the plan they have concocted pretends to be busily engrossed with his aunt's pretty friend. This soon disturbs Mabel, and getting sore with Jack she follows the couple only to have her suspicions confirmed that they are flirting. She returns and sobbing tells her aunt that her husband is no longer true to her and enters the house. The aunt calls the others and they all follow. She, however, overhears them and determining to give her husband a good fright. seizes a pistol and fires it off in the air, at the same

moment falling into a chair and pretending to be shot. Rushing in all are cowed at the turn matters have taken and commence to administer restoratives, but she soon jumps up and begins to upbraid her husband and the girl. They soon explain that the joke is on her and she and her husband fall into one another's arms declaring that they will not be so jealous of one another in the future.

SELIG POLYSCOPE CO.

"LITTLE BOY."—

Who was it took you to her heart
When the first big sorrow came?
Who was it faced the world with you
When your pathway led to shame?
Who was it said, "My boy, be strong—
Be honest, brave and true?"
Who was it took you in her arms
As in days so dear to you?

A bat, a ball, a dozen boys or two are wrangling over a disputed point in our national game, when the younger of the participants feels he is worsted, leaves the game and takes his ball and bat and finds his mother on steps awaiting to comfort and dry his tears away. The one person in all the world to

AESTHETIC FILMS

GAUMONT AND

The term ***Aesthetic Film*** is one that we have chosen to apply to those of our subjects that we consider of unusual value to the moving picture public. In importing film we select only the best of those submitted for our inspection. Of those accepted after our severe inspection many are comedies, dramas and scenic, a wide variety. Those that are especially artistic in every detail are classed among the ***Aesthetic Film.***

The next Aesthetic Film to which we wish to call your attention is a hand colored subject, released Tuesday, September 20, 1910, entitled

"TACTICS OF CUPID"

This film introduces the most interesting child actor we have ever witnessed.

Current Releases Fully Described on Another Page

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cheer and soothe the childish heart, as all through his young life and to manhood she had been his hope.

Now that Dick Benton had grown to that age when he longed for his own home, he sought his schoolmate sweetheart and we soon find them married and in a little cottage of their own. Dick's business frequently called him from the city, and many times the young wife grew lonesome and unhappy.

Frank Worthing, her former admirer, took advantage of these times to press his attention. One evening the out-going train was reported late; this caused Dick to return suddenly home to spend the wait with his wife, when the butler delivers a message intended for the wife, but read by the husband, who conceals himself and awaits the serpent's sting. Mary, in ignorance of the late train, and overjoyed at Frank's coming, meets him with fond greeting. The husband appears upon the scene, but the prayers his old mother taught him still rang in his ears, he renounced his claim, and with a heavy heart leaves them in their clandestine meeting to their fate.

Dick suffering the pangs of bitter disappointment wanders from his home, but nothing seemed to quiet the raging mind. A kindly friend saves him from further disgrace and brings him home to his dear old mother, whose love and caresses bring happiness to his troubled mind, completing a heart story of unusual merit.

"THE SCHOOLMASTER OF MARIPOSA."—Old man Whey brings his two sons, Hank and Buck to the schoolmaster's cabin to arrange for their schooling. On leaving accompanied by the Master, a riderless horse comes dashing down the road. A hurried run around the bend they are surprised to find Miss Williams lying unconscious by the road side. The Master carries her to the village hotel and provides for her attention with the innkeeper.

The next day, the teacher being solicitous of her condition, calls and finds her much better, leaving some flowers and an invitation to visit the school. She does so in company with Stanchia her suitor. An admiration of more than passing notice is clearly apparent to the suitor to be mutual between the Master and Miss Williams.

Hank and Buck are bent on deviltry instead of books and are seen on the school roof pouring sulphur in the chimney and finally covering it up with a sack. The fumes were stifling and soon drive the occupants to the open. They being discovered by the schoolmaster are soundly trounced by him. Upon their return home, Daddy Whey decides, with the encouragement of Stanchia, that the master must be brought to an accounting. The jealous suitor urges this on and accordingly, the father proceeds to the Master, who is left in a precarious condition, and Whey is arrested.

Three years later things have made many changes and now the once Miss Williams is the wife of the schoolmaster of Mariposa, and he has attained a great history as an artist and flourishing in the results thereof, making a picture of unusual merit based upon actual incident occurring in the county of Mariposa, California.

VITAGRAPH CO.

"THE SEPOY'S WIFE."—Unusual? Very! A drama written on facts during the Sepoy war, 1859. A Sepoy, even more taciturn and moody than is naturally characteristic, hates the English rule and despises the Englishmen, whom he considers intruders and usurpers, not to mention a particular dislike for the surgeon. His spirit is rebellious, and he is ever ready to in-

flame his fellows against the foreigners, although he is a member of the Imperial Regiment of the English government.

His child is taken seriously ill, and his wife decides to go to the English surgeon and entreat his services in behalf of her little daughter. She finds the doctor fatigued and almost prostrated with exposure from the intense heat of the tropical climate. At first he refuses to leave his home and offers to give her a prescription to the garrison druggist. She supplicates him to go to the child, and through his wife's pleading and reference to his own child he goes with the woman, administers to the little one and restores her to health.

The Sepoy's wife is extremely grateful, while the husband becomes more bitter and antagonistic. He meets his comrades, throws off his uniform and arouses them to rebellion, assumes the leadership and starts to go out to pillage and destroy the Englishmen's homes. The wife overhears their treachery and runs at once to the doctor's home to tell his wife and child of their impending danger, then she leads them to a place of safety.

The rebels burn the doctor's home, and when he arrives there and sees the ruins he concludes that his wife and child have perished in the flames. While gazing upon the smoking pile the Sepoy's wife comes to him, telling him that his family is safe and she will conduct him to them. The insurgents attack the English garrison with a ferocity that means extermination to all hands within the fortification. The exchange of shot is fast and furious, but the besieged hold off the enemy until a company of highlanders, with pipes and kilts, notified by the Sepoy's wife, come to their relief, completely routing the Sepoys and putting an end to the rebellion.

The doctor and his wife, who escaped to the garrison under the guidance of the Sepoy's wife, now join the cheering soldiers as they welcome the highlanders within the garrison. The Sepoy woman, who brought the relieving forces into the stockade, enters with them. The doctor and his wife seize her hand to thank her for the aid she has given them. She looks surprised and says: "You saved my child. I have saved you and your child. I am glad."

"TWO WAIFS AND A STRAY."—The puzzling problem of caring for his two motherless children and getting in his ten hours of labor each day without neglecting either his responsibility as a father and his duties as a bread winner the poor man is absorbed with a mental conflict which might well tax a stronger and better equipped mind. In this subconscious state he leaves his little ones to get through the day as best they can, and while on his way to work is struck by an automobile. His injuries are not apparent, and he refuses assistance; but the accident produces a concussion of the brain, aberration, and he loses consciousness of all preceding events. In this blank state of mind as to his individual identity he wanders from place to place until he reaches a farmhouse in the country, where he asks for food, secures employment and finds a home.

His children have been waiting for their father's return until, exhausted and hungry, they appeal to a kind neighbor, who helps them from her scanty means, giving them a dollar to buy food until they hear from their father, or are taken care of by the children's society, an officer of which has called to look into their case.

The boy, Dick, a bright youngster, decides to go

VITAGRAPH

"LIFE PORTRAYALS"

For Release Tues., Sept. 20

JEAN THE MATCH-MAKER

A Fascinating Love Story in which the wonderful dog "Jean" again appears, this time as Don Cupid. Approximate length, 1000 feet.

For Release Fri., Sept. 23

A MODERN KNIGHT ERRANT

Strongly Dramatic and Full of Thrilling Interest. How a brutal bully met his Waterloo, and a valiant defender of the weak won a charming bride. Approx. length, 967 feet.

For Release Saturday, September 24

RENUNCIATION

Intensely Powerful and acted with remarkably effective expression. How a young actress sacrificed her dearest hope, but in the end came out a victor. Approximate length, 999 feet.

If you are not getting our Bulletins send in your name and address at once. In making revisions a number of names have been dropped by mistake.

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EDISON FILMS

Released September 20th

AN UNSELFISH LOVE

A Story of Western Canada

The first of the pictures taken on our trip over the Canadian Pacific Railway. The wonderful possibilities of farming in Western Canada are shown combined with a novel plot which has a real "heart throb" at the end. The story shifts from the Fast to the farm and shows how a young man finally won his bride by the self sacrifice of an "old maid."

Approximate Length, 1000 feet

Released September 23d

A JAR OF CRANBERRY SAUCE

Or THE CRIME IN ROOM 13

A farmer putting up at a hotel, not used to city ways; a young man given to reading sensational literature; a noise in the next room as of a struggle; a pool of blood which trickles under the door—and there you have the plot. Comedy of the kind that **makes** you laugh.

ALMOST A HERO

Percy was a youth whose unkind destiny it was to preside over a ribbon counter. His soul aspired to deeds of heroism and that each of his attempts came to nothing was really not his fault, but that of the moving picture men whose work he interrupted. And then, alas! When he did have a real opportunity he let it go by. Uproariously funny.

On one reel. Approximate Length, 980 feet

Don't Miss the Greatest Indian Picture Ever Produced—"ONONKO'S VOW"—Released Sept. 30th

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into business with the dollar and take care of his sister, rather than be separated from her in the care of the society. They start out to make their way in life, after establishing themselves in the back yard of a piano factory, transforming an unused packing box into a shelter. Grace purchases a stock of newspapers and disposes of them to the passengers and passers-by at the railroad station, while Dick starts as a bootblack. They manage to keep themselves in food and under cover in their improvised apartment.

The good farmer and his wife, where the father of the two waifs is living, have a little girl whom the

mother takes to town on a shopping tour. While in the city she loses the child and returns home heart-broken. The child wanders about, is picked up by the two waifs, who take her to their retreat and care for her.

The Children's Aid Society announce their excursions and vacations for poor children. The farmer and his wife read about them, decide to visit the society's country home in search of their little one. They go and find their daughter, who tells them how she was cared for by Grace and Dick, and by them brought to the excursion. The man and his wife meet the little protectors of their child and invite them to their home for a vacation. They accept, and when they reach the farmhouse they meet their father, whose mind is restored at sight of his children. They are given a home with the good people under the same roof and direct care of their father, who has made himself a valuable and faithful employee.

"A LUNATIC AT LARGE."—A college professor, named Tuttle, instructor of zoology and "bugology," becomes insane and is committed to an asylum for the insane.

A Mr. Ward, living near the asylum, receives word from a friend that an eminent scientist, Professor Burling, specialist in entomology, will visit America and will call on him.

Professor Tuttle escapes from the asylum and wanders off into the woods in search of rare specimens of insect life. Professor Burling, passing through the same wood on his way to visit Mr. Ward, sits down to rest and incidentally finds some interesting species of life. He carefully examines them with his magnifying glass, which he puts back into his satchel, then falls asleep. The escaped lunatic comes along, finds the eminent scientist enjoying his nap, takes his satchel and goes in further search of the animalculae kingdom.

He saunters along until he comes to the home of Mr. Ward, enters and proceeds to make himself at home by removing his shoes and coat, seating himself at the table and examining things with the magnifying glass. The maid comes in. He hops around like a frog, examines her hair and plucks the bow from her cap, which he investigates very carefully, thinking it some rare species of butterfly. The girl runs from the room and summons her employer. Mr. Ward looks at the foolish professor, who jumps onto the table and does other surprising capers which set his host guessing until he sees the satchel with the name "John Burling" on it. He tries to make his guest at ease, and while he is talking the lunatic jerks the buttons from Mr. Ward's vest as if they were beetles or some other living thing that might escape him. Humoring his eccentric friend, Mr. Ward induces him to retire.

While all this is going on the guards at the asylum discover the escape of Professor Tuttle and start out to find him. They call at Mr. Ward's, who informs them he has no tidings of Professor Tuttle. They hasten away. They have no sooner gone when the real Professor Burling comes to visit Mr. Ward, who mistakes him for the escaped lunatic, ties him to a chair and calls up the asylum to come get him at once. They get there in a buggy, but fail to recognize the captive as the lunatic, whom they describe and whom Mr. Ward identifies is the man he is entertaining. They release Burling, rush into the bedroom and find the "bird" has flown through the window.

They all start in pursuit; the chase is exciting, and the daffy professor proves himself to be a regular "cut-up," jumping up into trees and doing some extraordinary stunts from the lamp-post and anything else that gets in his way, until he is captured in a lake, into which he makes an Annette Kellerman dive.

Professor John Burling is disgusted with his experience and the whole blooming business, and decides to get away from it all. Mr. Ward seems to be in wrong

with his distinguished guest, but after much explanation and reconsideration of the matter they look at the whole affair as a huge joke, and have a jolly good laugh over a social glass and a friendly cigar.

EDISON MFG. CO.

"THE GREAT SECRET."—Miss Baura Guth, a clever American woman, is engaged by a firm of New York corset makers, through their representative, Mr. Frederick Schmaltz, to go to Paris, and make designs of the forthcoming fashions in Parisian corsets. Miss Guth is admonished to keep her movements as secret as possible so that the rival concerns in America will not know of her actions. Miss Guth proceeds with her work. One day she seeks the quiet of a French fortification to do some sketching. She happens to think of some lines in the latest design she is drawing and standing at the base of one of the big cannons, she proceeds to insert some additions to her sketch. Finishing this, she places it in her suit case. In traveling, Miss Guth carries a kodak, and seeing a pretty scene before her, she takes a snap shot. This action is witnessed by a sentry, who, instead of arresting the lady on the

Length about 500 feet *Released Thursday, September 15th* *Length about 450 feet*

MRS. RIVINGTON'S PRIDE

Rivington married late in life and was none too sure of his power to hold his wife's affections. His fears are groundless, but they are very real to him, and when Mrs. Rivington's graceless brother obtains the loan of a necklace that he might pledge it and so save himself from financial ruin, her pride causes her to refuse to tell what disposition she has made of the jewels. Rivington puts the worst construction upon her silence, but all's well that ends well, and love is the stronger for having been tried.

RESOURCEFUL ROBERT

Robert is a resourceful person, and it does not bother him in the least when the father of the girl he loves makes it painfully plain that Robert is not eligible as a son-in-law. That is all the old man knows about it, for not for nothing is Robert resourceful. There is the nearby river and a gardener wetting down the lawn. A boat is overturned, Grace's hat is left to float close by, and after soaking Robert and the girl the gardener draws attention to the boat. That's Robert's cue to reappear and receive paternal blessings.

Released Monday, September 19th. Length about 925 feet

LUBIN

TRADE MARK

ZEB, ZEKE AND THE WIDOW

Zeb and Zeke were friends until the widow came, but the two old codgers cannot stand being rivals in love, and it is war to the death between them. Zeke has the inside track with his buggy, but Zeb buys an auto and enjoys a moment of pride until the auto runs away with the widow and Zeke. Zeke steers it into a ravine and Zeb threatens to have the law on him. Things look bad when the widow leaves for the city with an apologetic note, and in the mutual condolences the old friendship is renewed. Plenty of good fun of action as well as idea.

See Description Inside SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

LUBIN MANUFACTURING COMPANY,
926-928 Market Street, PHILADELPHIA, PA.

BRANCH OFFICES
CHICAGO, 22 Fifth Ave.
LONDON, 45 Gerrard St., W.
BERLIN, 35 Friederich Str.

LUBIN TRADE MARK

spot for having a camera within the fortifications, runs to his superior officer and reports the incident. This functionary feels that he should report the matter to the commandant, which he proceeds to do. After receiving his order from the commandant the officer returns with the sentry to find that Miss Guth has taken her departure. This simple incident is worked up into a tremendous affair because of the fact that the German Government is supposed to have had agents endeavoring to get photographs and plans of the French fortifications. The matter is finally brought to the attention of the Minister of War and he calls to his office the Captains Three, Captain Dunois, Villalon and Lepard, three clever, adventurous military Frenchmen. He shows them a letter from the secret service department, which in substance relates that Miss Laura Guth, the American woman who is suspected of having photographs and plans of the fortifications at Rheims and of being an emissary of the German Government, has evaded the vigilance of the secret service men and no doubt gone to London en route for New York. The Minister of War despatches the three men to get Miss Guth and also the plans which she has in her possession.

The story now follows the Captains Three. We see them board the American liner in mid-stream, and we watch their actions on shipboard throughout the voyage to New York. We know what the Captains Three do not, that they are on a false scent. They are most serious in their pursuit of Miss Guth, who, by the way, has booked her passage under a fictitious name, in order to preserve the secrecy necessary in her business. Captain Lepard has met Miss Guth, little knowing that she is the person he is seeking, and has become enamored of her. He discovers who she is by her accidentally leaving with him a magazine in which her visiting card is marking the page. When Lepard discovers that the girl to whom he has been paying serious attention is the woman his Government is seeking to implicate in a commission of national crime, his inward struggle is most dramatic. He is torn between love and duty. Finally duty wins and he confides to his fellow officers what he has discovered.

From now on the three men watch Miss Guth closely. We see Lepard, who has heretofore been the soul of chivalry and attention, avoiding the lady as much as possible. Miss Guth does not understand the gallant Frenchman's conduct, and there is a frigidity which is only intelligible to the audience. The three Frenchmen watch Miss Guth through the porthole of their stateroom, see her taking plans from her suit case and reading a letter. After she leaves the room they enter it and finding the plans locked in the suit case are somewhat taken aback. They read the letter, however, from Frederick Schmaltz and they are convinced that they are on the track of a great conspiracy.

Arriving in New York they follow Miss Guth, never taking their eyes from the suit case in her hand. As she passes through the Custom House they are on the continuous watch. They follow her through the streets of New York in a taxicab, arriving shortly after she does at her Fifth Avenue apartment. Entering the parlor shortly after she has come to the house, the big dramatic and comedy scene of the picture is enacted. The Frenchmen are filled with various emotions. Civility to a lady, duty to France and a feeling that they are in the presence of a great national criminal. Captain Lepard is torn with varied feelings. We see the young French officer evidently deeply in love with the girl he is about to take before the Consul of his country. The whole situation is turned to a tremendous laugh when Miss Guth finally discovers what they are interested in, namely the plans which she has in her bag. These she shows to the gentlemen to their intense chagrin and disappointment. Captain Lepard is simply flabbergasted. Miss Guth had felt in love with him until she became aware of his peculiar uncertain attitude. She now feels that Lepard merely made love to her thinking that she was a German spy and for the purpose of capturing her. She tells him so. The impulsive Frenchman throws himself upon his knees and tells her it was nothing of the sort, that in his heart he had a deep and passionate regard for her. He begs to accept him as her suitor, which she finally does. There is a clever comedy ending to the scene which must be witnessed to be appreciated.

A high class comedy in every way, acted throughout with sincerity and working up to a climax that is irresistible.

"FROM THE ARCTICS TO THE TROPICS."—The Central Railroad of Peru, the most remarkable railway in the world, starts at sea level, at Callao and runs to the highest point reached by any railway in the world. This is somewhat higher than the summit of Mount Blanc, or to be exact, sixteen thousand feet above sea level. In the trip which we are privileged to take upon this railway, we start at the high point and getting into a gravity car we begin a coast of one hundred miles down the Andes, literally from the Arctics to the Tropics. Upon starting, the country is covered with snow and ice and our passengers are well muffled up. As we go further and further in our somewhat wild ride through many tunnels, gorges and scenes of the utmost beauty, it becomes gradually warmer and warmer until we are almost shocked to find that it is really warm, and necessity exists for taking off first the heavier clothing and then our hats and coats. Finally just before reaching our destination at Callao we pass through a real tropical village, thus experiencing probably the quickest change from winter to summer that is possible in the whole world.

From the above it will be seen that this film is of a most unusual character. It was taken for us by our special operator in South America and will prove to be of general as well as educational interest.

"BUMPTIOUS AS A FIREMAN."—The enthusiastic reception accorded to Mr. Bumptious and his exploits has resulted in the present story, being added to the list as a worthy successor to its forerunners. It introduces not only Bumptious and his immediate family, but all of the familiar types that have become popular along with him, the gum chewing girl, who is really the heroine of this story; the aviators, who forgive his wrecking of their balloon, and even the man whose sad experiences in helping him to paper the parlor would naturally be long remembered. But a new phase in Bumptious' character makes all these people his admirers and friends for the time being at least. Bumptious appears as a man of action, of valor, of courage and of rewarded virtue.

We see early in the film a small sized conflagration caused by the cook's burning the beefsteak, and Bumptious appearing does what any sensible man would do, throws it incontinently out the kitchen window. But the smoke has attracted his friends and neighbors and his wife and cook have explained the danger to them; consequently when Mr. Bumptious appears upon the front porch and announces that the fire is out, he is promptly hailed as a hero. The result of the incident is the organization of an amateur or volunteer fire department and Mr. Bumptious is offered the captaincy and presented with a helmet and a bugle, which adorn his unctious personality most comically. And then not long after we see the volunteer fire department called into active service. Of course all of the other members are awakened by the fire bell save Bumptious, their captain, and passing his house they call upon him loudly to come and lead them in fighting the fire demon. He commands them to lead on and he will follow, which he does as fast as his little fat legs will carry him, but they reach the fire house, get out the hose and start for the fire before he gets there. The result is that several scenes show the fire hose dashing up the street and Bumptious in hot pursuit. When they reach the fire their struggles to get the hose and water into action are something terrible to behold. Bumptious becomes a regular Laocoon entangled in the hose. And then he suddenly sees a face at the window from which the smoke is issuing in the boarding house which is apparently in flames. Like the hero that he is, he releases himself from the detaining hands of his friends and dashes into the house to the rescue of the maiden. We see him hammering at the hall door but without response, and then shifting to the inside we see the girl whom he is to rescue. When one understands that it is the gum chewing girl who is reading a novel by a smoky lamp, quite ignorant of any danger, the comic side of the situation will be evident. The door is burst in, Bumptious breaking it through with a hall chair, and he dashes in upon the scene only to be confronted by his particular aversion, the gum chewing girl. His friends follow to succor and aid him in rescuing her and as soon as they are well into the room the only remaining member of the fire department climbs up the outside of the porch by a ladder and some one thereupon turns on the water in the hose which he carries. The result is that instead of a conflagration there is a deluge, for the company is soaked with the unmanageable stream from the hose in the hands of one of their members, and everything in the room reduced to desolation, which is comparable only with Bumptious' own state of mind.

The fun in this film is more fast and furious than in any of the others, but nothing of Bumptious' personality is sacrificed thereby. It ought to prove a jolly addition to the season's fun, adding not a little to the gaiety of the nations of the earth.

BIOGRAPH CO.

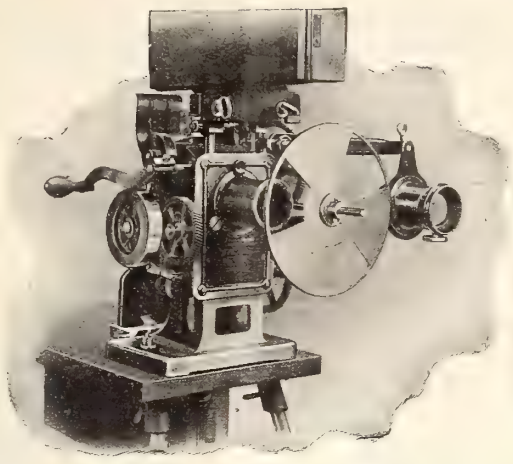
"IN LIFE'S CYCLE."—The mother is the real guardian angel of the child. Her guiding hand and tender care mould our character and make us, if we adhere to their precepts, the upright men and women we should be. Consequently what a disastrous thing is the loss of a mother by young children. There is the father you would say—yes, but he does not understand the shaping of their little minds, building their natures, though he would lay down his own life for their good. This is the sad condition of the two children in this Biograph story. James Mullen, living in retirement at his country villa since the death of his wife, finds consolation in the love of his two children, Clara and Vincent, aged ten and twelve years respectively. It has been their custom to visit their mother's grave and place a wreath of flowers upon it. Seven years later, the children now grown, Vincent leaves for the seminary to study for the priesthood, while Clara undertakes to console their father, promising not to forget their mother's grave. Vincent, now a seminarian, writes to his sister of how happy he is in the call of the church. Clara, while returning from the postoffice whither she had gone in quest of a letter from Vincent, meets a handsome young man from the city. This stranger immediately lays siege to her heart, which feeling is more than reciprocated by Clara. She yields to the temptation to meet him clandestinely and during these meetings the stranger tries to persuade her to elope with him. At last she consents, and leaving a letter for her father, she runs off to the city with the tempter. Vincent has a premonition of something wrong and hastens to his father's side where he learns the truth. He breathes a prayer for her deliverance, but she is made to suffer for her false step. She goes through a purgatory ten years with this man who not only denies her the right to the name of wife, but subjects her and their child to abject poverty, he drinking up what little she earns. In a drunken brawl at the saloon he falls against the rail of the bar, injuring himself fatally, but before he dies, he, in a measure, makes reparation by marrying Clara. During all this time Vincent has attended to the mother's grave, begging her interception before God in his sister's behalf, the whereabouts of whom he is ignorant. After the death of her profligate consort Clara takes her little one and starts off to make a last visit to her mother's grave. Here she falls prostrate, praying for help and forgiveness. In this position she is found by Vincent who arrives on his regular pilgrimage. At last his prayers have been answered for later, Vincent, Clara and her little one are folded to the old father's breast.

"A MOHAWK'S WAY."—Indefatigable in the extreme was the Mohawk; excessive in his expression of gratitude, he is equally determined in his quest for vengeance—just, however, being his incentive. Highly emotional, he possesses the power of dissembling to such an extent, as to ascribe him stoical. This double nature is clearly shown in this Biograph story, which gives it a Cooper atmosphere. Dr. Van Brum, the white medicine-man, is a being totally devoid of fellow-feeling, in fact a contemptible despot. The Indian medicine-man has failed to cure the little papoose, over whom the brave and his squaw bend in abject anxiety The medicine-man's incantations proving fruitless the brave decides to seek the white doctor's aid. Van Brum refuses to waste his time on this Indian, and in reply to the poor fellow's earnest entreaties, knocks him down. The doctor's wife, however, hears the Indian's pleading and surreptitiously goes to administer to the fever-stricken papoose. The remedy is in the form of pellets, a bottle of which the good woman leaves with the squaw, with the injunction to give the baby more at regular intervals. The little one convalesces immediately, and the innocent squaw looks upon the bottle as cabalistic. In fact the entire tribe regard it a supernatural charm, and so hold it in awe, the squaw hanging it by a chain around her neck as a fetish. This in a measure, sets to rest the enmity that has existed with the Indians for the doctor. His tyranny has made him an odious neighbor. This condition of peace does not last long, for the doctor offers an insult to the squaw while she with others are cavorting on the river bank. She resorts to the bottle's charm for protection, but at this the doctor laughs, until she draws a dagger. The doctor, a coward, is thwarted. The Indians, upon hearing of the episode, declare war, and start after the doctor, who has fled with his wife on horseback. By a short cut the Indians waylay the fugitive and the doctor after an exhibition of his despicable cowardice meets his just deserts, while the wife is carried to the camp where she is about to suffer the same fate as her husband, when the squaw appears and in gratitude demands her release. This the braves are loath to do until she holds up the mysterious medicine bottle, the sight of which strikes terror and they withdraw. The squaw and brave then escort the woman to the river where she is taken aboard the old ferry and carried across to safety in the British camp on the opposite side.

PICTURE MAN HAD IT ON BRIDAL PARTY.

A motion picture romance had an exciting climax when the bride and groom tried to escape from their friends to a waiting taxicab, only to discover that a zealous picture machine operator had rigged up his spotlight so that it could be turned full in their faces as they came down the steps of the bride's home. Robert Richardson is the ticket taker at a motion picture theatre at Driggs avenue and South Fourth street, and Rebecca Cohen lives opposite, at 779 Driggs avenue, Brooklyn, N. Y. They fell in love and were married at the home of the bride's parents.

The young couple had hoped to avoid the usual bombardment of slippers and rice by sneaking away in the dark to their taxicab, but their plans went awry in a sudden and surprising manner. Opposite, in the show house, the operator, in his little iron cell near the ceiling kept watch from a small window overlooking the street. Finally he saw two shadowy figures dash down the Cohen front steps. They were only shadowy for a couple of seconds, however, when all at once they found themselves in the centre of a disc of blinding white light. The operator had turned the theatre's spotlight full on them from across the street. They made the best kind of a target for half a dozen old slippers and enough rice to make puddings for the entire German army.



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The Operator Says:

"I have been operating your new model No. 6 for the last three months. I have found it a very easy machine to handle. I can change films in 22 seconds and change films and carbons in 80 seconds. That is more than I can do on any other motion picture machine.

"Yours very truly,

(Signed) M. H. McCARTY,
Chief Operator, Tally's Film Exchange and Tally's Theatres."

"Dated, Los Angeles, Cal.
August 26, 1910.

Write today for Catalogue E. Just out.

NICHOLAS POWER CO., 115 Nassau Street, NEW YORK CITY

CHICAGO LETTER

(Continued from page 8.)

mission since last June, returned this week full travellers an idea of the world-famous scenery of the beauties of the prairies and the grandeur of the mountains."

Jeffries-Johnson Pictures at Banquet.

Quite a fuss was created in police circles here a few days ago by the exhibition of the Jeffries-Johnson pictures at a banquet given at the Congress Hotel by a prominent corporation to visiting guests. The following account of the affair appeared in the "American" of this city:

"Police Sergeant Charles E. O'Donnell, detailed to make an investigation, reported today that moving pictures of the Jeffries-Johnson fight pictures were exhibited at a banquet given in the Gold Room of the Congress Hotel by the Dupont Powder Company to the 290 members of the Lake Superior Mining Company, August 26.

"In his report Sergeant O'Donnell confesses that he was unable to get any particular information as to who was responsible.

"Manager Brumsted, who is in charge of the local branch of the powder company, said, according to the police, that he had nothing to do with the banquet and that all arrangements had been made by the home office.

"Detective Frank Repetto of the Congress Hotel said that he did not know anything about the banquet except that at 9.30 o'clock the doors of the banquet hall had been closed and locked —presumably because the diners desired to discuss private business.

"Manager Burke of the Congress Hotel said he did not know anything about the exhibition except what he had read, and that he had not been able to find anyone who had been present at the reported exhibition."

The decision on the Jeffries-Johnson pictures is still reserved and the assurance from certain quarters that it would be rendered last Friday, Sept. 2, as stated in my last letter, has vanished into thin air. Not only this; the Forest Park sentiment regarding the exhibition of the pictures led the village board to pass an ordinance Tuesday night, Sept. 6, which will do away with the exhibition in less than two weeks' time.

The ordinance was passed unanimously by the seven members of the board. It provides against prize fights, sparring exhibitions, or moving pictures of them, and any moving picture exhibition of a suggestive or immoral nature. It will go into effect 10 days after its publication, Thursday, Sept. 8.

In the meantime, the managers of the Hughes and Forest Park theatres are determined to corral all the business possible in the time that is left them.

The trustees left the hall as soon as the ordinance was passed—it took less than 10 minutes to read and pass it—and avoided being quetioned, several of them having previously expressed opinions that the exhibition was neither immoral nor brutal.

Chief of Police Steward caused the arrest of Edward Burke, assistant manager of the Congress Hotel, since the writing of my former article on this subject, on the charge of permitting an exhibition of the Jeffries-Johnson pictures at the banquet in that hotel, on August 28. Bonds were provided and the hearing of the case will take place in the Harrison Street court later.

Chief of Police Conally of Waukegan, Ill., has stopped a proposed presentation of the Jeffries-Johnson pictures at a local theatre there, on the ground that the exhibition was improper.

Motiograph Sales Boom.

Additional machinery was installed by the Enterprise Optical Mfg. Co., of Chicago, about two months ago, in order to meet the increased business of that firm in the sale of the Motiograph moving picture machine.

A. C. Roebuck, president of the company, tells me that they have just placed additional orders for more machinery to the extent of several thousand dollars, and this, together with the investment necessary to carry the increased quantity of goods, has necessitated a large addition to their former large investment The rapidly increasing demand for the Motiograph made the move imperative, as it has always been the motto of this firm to fill orders promptly.

LYDA THEATRE, 48TH AVENUE AND LAKE STREET, CHICAGO, ILL.
George H. Hines, Proprietor and Manager.

New Producing Manager for Essanay.

The Essanay Film Mfg. Co. has secured the services of Harry McRae Webster, a widely known stage manager and actor, to take charge of the producing end of the business at the Essanay plant during the absence in the West of G. M. Anderson, who will depart with his Western company about the middle of the month. Mr. Webster comes direct from Philadelphia, where he is well known in theatrical circles as an able manager and stage director.

A Popular Pathe Employe.

P. M. Perretz, assistant manager of the Pathe Western office, completed his fifth year with that firm on Tuesday, Sept. 6.

Mr. Perretz started in as errand boy under the former manager, Mr. Montagu, when the film business in Chicago amounted to only a few reels per week, and when there was no such thing as a fixed release date, and, therefore, no regular releases. In a short time, however, the Pathe product forged ahead and practically stood alone in the field, so far as competition was concerned.

Mr. Perretz is better known to the trade as "Percy," and many who know him well would be unable to give his surname, if questioned. He is a hard worker and is familiar with all the kinks in his end of the business.

Chicago Film Brevities.

A. G. Rider, formerly manager of Lincoln Park theatre, 1932 Clark street, purchased that theatre August 10 last. Mr. Rider contemplates putting in a new front with three exits, instead of two, as most houses have. He is also installing a new ventilation system, largely designed by himself. About 800 cubic feet of fresh air will be brought in every ten seconds, and the air in the theatre will be changed every 1½ minutes. Manager Rider has the credit of showing the clearest pictures in the city and takes pleasure in stating that the Motiograph picture machine enables him to do it.

"The Gambler's Wife," a full-reel American subject by Pathe Freres, was seen by me in the Pathe private projecting room last week. The subject is one of thrilling interest and is splendidly photographed. The film was released Sept. 7, and is certain to add to the renown of the Pathe people.

Wm. N. Selig was enabled to get a transfer of Geo. H. Hines' No. 1 license from the Senate theatre, on West Madison, to the new Lyda theatre, at 48th avenue and Lake street, through the courtesy of the M. P. P. Co. George is exceedingly proud of this license, as there is not another one in the world beside it, and from what he tells me, the new Lyda theatre will soon have one of the best straight moving picture shows to be seen anywhere in the country. He is running vaudeville and one picture now, but his friends know that he cannot keep away from pictures. His business is keeping up well and the Lyda is getting well known in the neighborhood as the home of enjoyable entertainment.

The General Film Company, at 85 Dearborn street, has been obliged to add a large number of extra prints to their stock lately, in order to meet the growing demand of the largely increased list of customers on the books. For the week beginning Monday, Sept. 5, 30 new customers were enrolled. A large night force, including 6 inspectors, 8 messenger boys, 1 record clerk and 1 superintendent—16 in all—is required to carry on the company's business. Over 70 people are on the office pay roll.

The Travett theatre, 63d street and Cottage Grove avenue, reopened Sept. 5, and is getting its service from the General Film Company. Manager Quinn is running vaudeville and pictures.

The Airdome, Keokuk, Iowa, changed its policy from vaudeville and pictures to straight moving pictures Friday, Sept. 2. Manager Harvey Hull is getting his service from the General Film Company, at 85 Dearborn street Arthur Hull and Harvey Hull are owners of the Airdome. The former was at one time on the clerical force of the Theatre Film Service and at present holds a responsible position with the Yale Exchange of St Louis. Harvey Hull is a well known character singer, having appeared in the best vaudeville houses.

W. R. Scates, assistant manager of the General Film Company here, who was confined to his room by a renewed attack of pleurisy, was able to be in his office Monday, Sept. 5. Mr. Scates has not fully recovered, but the pressure of business is such that he determined to reengage in his work.

Burton Holmes, the well-known travelogue lecturer, arrived from his auto-European trip Saturday, August 27. During his European tour he visited Oberammergau, where he saw the Passion Play. Mr. Holmes has five new lectures in his repertoire for the coming season. These cover continental Europe and Siberia. He will open the season in October, at Orchestra Hall, this city, where he will remain for five weeks.

R. R. Nehls, manager of the K. O. Company's importing department, returned last week from a week's holiday spent in northern Michigan and Wisconsin.

Frank L. Hough, Jr., traveling salesman for the Edison Company, in the territory between Chicago and the Pacific Coast, was in the city last week. Mr. Hough will give demonstrations of the Edison No. 5 machine throughout his territory. He will make the Chicago Edison Western office his headquarters.

F. B. Mytinger, traveling representative of the General Film Company, at 85 Dearborn street, returned last week from a three months' trip through Indiana, Illinois and Iowa. He informed me that business throughout the territory mentioned was especially good with licensed exhibitors.

Mr. Wm. T. Rock, father of John Rock, Western manager of the Vitagraph Company, was in the city last week from Thursday, Sept. 1 until Sunday, Sept. 4, when he returned to New York. Mr. Rock was the guest of his son, at his cottage on Fox Lake, during his stay here. John proved a mighty hunter on this occasion, as he got up at 3 a. m., on the opening day of the hunting season for ducks, and was successful in getting several fine mallards and about a dozen rail birds to tempt his father's appetite. During Mr. Rock's stay he had several fine motoring trips in the Fox Lake country, and his son gave him very little time to rest.

Mr. Wiebold, a prominent dry goods merchant on the Northwest Side, and already interested in a moving picture theatre, has made all preliminary preparations for the construction of a new theatre at Belmont and Lincoln avenues, which will cost $50,000. Mr. Wiebold has announced that the new theatre will be devoted exclusively to the exhibition of licensed pictures, and good music.

John Rock tells me that "Baseball, That's All," Melies' release for Sept. 8, is an especially strong subject and a rattling fine comedy. There has been a big demand for it, as it makes a special appeal to basebull rooters and enthusiasts. Quite a number of extra prints have been ordered for it. Another promising Melies' subject "In the Mission Shadows," will be released Sept. 15. I saw this film run off in the Vitagraph projecting room, and was much impressed by its beautiful scenery and fine photography. The story is laid in San Antonio, Tex, and everyone knows the beauty of the scenery and buildings in that quaint city. The Alamo and old Spanish Mission houses are seen in the pictures, which are unusually clear and beautiful. A strong love story is the subject of the film.

Substantial Evidence

of

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They installed the first Motiograph nearly three years ago because of the better pictures and other points. They've tried all other makes, some recently, but they say

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"A MODERN KNIGHT ERRANT"

A Vitagraph Drama

YOU know years ago the knight errants started out in quest of adventure or to engage in tournament at arms with some rival, real or imaginary, for the love of the woman whom they loved whether she loved them or not. They went forth clad in steel armor and helmet, sword and spear.

Not so with the modern knight errant. He goes forth armed with two good hands and a stout heart to make his way and conquer the world and if possible, to write his name in the hall of fame or among the successful business men of this age of progress and advancement. He starts out with a purpose, an object in view and he generally gets there or knows the reason why. Nothing imaginary or chimerical about him when it comes to matters of love or doing things of real consequence.

When Cyril Harley as a modern knight errant went on his college vacation to improve his health, make his living and recoup his finances for the winter term he got a job on a large farm in the wheat fields of Minnesota and took his place among the hands with a determination to hold his own with the rest of them. He did and what's more he won the love of the prettiest and most charming girl in the neighborhood who occasionally, as customary, worked in the fields and she always managed to get near Cyril.

Tom, a big bully, was jealous of Cyril and didn't hesitate to show it. He even went so far as to strike Mary's crippled brother but he didn't count on the modern knight errant when he tried to intimidate Mary. Cyril caught him at it and told him what he though of him. The bully resented his interference and challenged him to fight. The challenge was accepted and after Mary had gone home the battle begins.

When we know the cause of the trouble and the young lady in whose defence and for whose hand and heart Cyril is fighting we are willing to run a mile to see it to a finish and we can hardly sit in our seats and restrain ourselves from shouting out a word of encouragement to the hero as the conflict advances. And when we see the big bully lying prone on the ground we can't resist saying: "Good" and we say it so every one can hear it.

The poor crippled brother runs back to his sister Mary and tells her how it ended. She just claps her hands and hurries to meet her knight errant whom she finds bathing a sprained wrist at the lake. She offers to bind it for him and while she is tying the knot he tells her he wishes it was the marriage knot. She says she's sorry he got hurt for her; he replies that the pleasure is all his, then she throws her arms around his neck kisses him and frightened at the impulsive manifestations of her love, she runs home like a deer leaving Cyril in happy contemplation.

There is an extreme naturalness about this picture that makes it so real we are carried right into it. Mary looks good from the start and she gains our sympathy and interest as the plot ripens until we find ourselves as much in love with her as the hero and we don't blame him for fighting for her. When he defends her unfortunate brother from the bully and gives him a good beating, we know he is a brick and glad of it when we know Mary loves him.

This is the kind of pictures that make real men and women feel life is worth living and make heroes and heroines of us all. Let us have more of them.

SCENES FROM VITAGRAPH SUBJECT "A MODERN KNIGHT ERRANT."

ELECTRICAL TALKS.

(Continued from page 11.)

voltage is 100, the formula in simplified form reads as follows:

100 volts x 20 amperes equals 2,000 watts. In view of the last formula, you can easily remember that for all direct current systems it is only necessary to multiply the line voltage by the amperes flowing through the circuit in order to find the number of Watts required.

In explanation of the above formulas remember the following:

C stands for current in amperes.

E stands for the line voltage or the voltage at the point where test is made.

R stands for resistance, of the rheostat or machine, in ohms.

W stands for Watts.

SUMMARY.

The amperes flowing through a circuit or machine are equal to the voltage, divided by the resistance in ohms.

The resistance in ohms of a circuit or machine is equal to the voltage divided by the amperes flowing.

The voltage at the terminals of a circuit or machine is equal to current in amperes flowing multiplied by the resistance in ohms.

The watts consumed in a circuit, machine, incandescent or arc lamps are equal to the current in amperes times the voltage at the terminals where the test is made excepting for alternating systems having "inductive" resistance.

In our next talk, we will discuss the different kinds of current as made and sold by the electric lighting companies for theatres.

ANOTHER HOUSE FOR HOUSTON.

Captain Tyrrell of Beaumont, Texas, was in Houston, Aug. 19, and made a purchase of another lot adjoining the two lots on which he intended building a vaudeville and motion picture theatre. This gives him seventy-five feet frontage and he will erect a two-story brick, 75 x140 feet. The lower story will be used for business and an up-to-date vaudeville theatre and pool room. Captain Tyrrell owns much valuable property in this city and it is all a paying asset, getting good rentals from his buildings. Last week he purchased the J. F. Winn home as a home for some of his family. Captain Tyrrell has plans for other buildings to go up in the near future, one of which is a large three-story rooming house constructed on up-to-date plans. This is a much needed acquisition and will lead to building others.

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NOVELTY when applied to song slides means a slide that shows extra effort on the part of the manufacturer to make it different and better than any before produced.
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MAX FLORENCE, Gen'l Manager

RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

DE WITT C. WHEELER.

"HE GOT RIGHT UP ON THE WAGON."—Words by Harry Williams; music by Egbert Van Alstyne; published by Jerome H. Remick. A comic song by these two popular young authors, which bids fair to make a big hit. The slides are it, both in quality and humor. They depict in Wheeler's well known comic way the young man who climbed upon the water wagon because of a promise, and who while sitting there became so dizzy that he fell off with a terrible bump. A fine set.

"ON MOBILE BAY."—Words by Earle C. Jones; music by Chas. N. Daniels; published by Jerome H. Remick, New York. A high class Southern love ballad, with illustrations that are "peachy." They are those good old Southern scenes among the darkies and the cotton, etc. Also many beautiful water scenes with models that are A1 on looks and fascinating of manner.

"FIFTY YEARS AGO."—(Dear Old Chums). Words by Earle C. Jones; music by L'Albert; published by Jerome H. Remick, New York. The lyrics portray the love of an old couple, which has spanned a period of 50 years. The melody is by the composer of "Hiawatha," who sometimes uses the nom-de-plume of L'Albert. The slides tell the story only too well of this loving old couple so rich in steadfastness. We see them in their old age and we see them as they were in youth, 50 years ago, dressed in the picturesque garb of that period. We see also many very beautiful rural scenes that are assuredly of home interest. Beautifully posed and colored in Wheeler's excellent style.

"LOVE ME AGAIN."—Words and music by Robert M. Stults; published by F. B. Haviland, New York. A love ballad of the higher order, written in masterly style, and fully up to the standard of quality set by the house of Haviland. Illustrations of excellent photographic quality and clever posing, rich in nature study and human interest, are produced by Wheeler.

"BY THE MOSS COVERED WELL, DEAR ESTELLE."—Words by Earle C. Jones; music by L. Albert; published by J. H. Remick & Co. One of the timely love ballads, written in a reminiscent theme. Both lyrics and melody do full justice to the writers. The slides are of the truly Wheeler type that we like to see. They are of the dainty order, which appeal to the sense of beauty; posed in country style near a quaint old well, and are beautifully colored with the tone of nature.

"SUGAR MOON."—Published by J. H. Remick & Co. It is seldom in late years that a coon song becomes popular, but this one is certainly it, and looks like a hit. It is also seldom that we view a set of "darky" slides, so that when the opportunity is presented to do so, as in this set of Mr. Wheeler's, it is a novelty. The illustrations are full of characteristic southern poses of the black race. They are cleverly and amusingly carried out so as to make this set a very interesting one.

"SPOONLIGHT."—Words by Earle Clinton; music by Charlotte Blake; published by Jerome H. Remick & Co. This is a true spooning song, and Mr. Clinton has taken full advantage of his subject and produced an exceptionally good set of lyrics. The melody has a clever swing which cannot fail to become popular. The slides do full justice to the song and are posed by good looking models who fall into natural poses. The moonlight effects reflect credit on the Wheeler slides, and the last slide is a girl surrounded with spoons, which produces a novel effect. An exceptionally good set of slides.

"IT'S MOONLIGHT ALL THE TIME ON BROADWAY."—Words by Ren Shields; music by Percy Wenrich; published by F. B. Haviland Publishing Co., New York. It would be useless to criticise either the lyrics or melody of this song, as these writers can always be depended upon to produce the goods, and they certainly have not failed in this instance. Mr. Wheeler has produced a set of slides every one of which is a novelty, and the effects of the Great White Way illuminated by night reproduced in a small lantern slide are truly wonderful. This set is without doubt the best set released by any slide maker, and shows what vast improvements are constantly being added to the productions of this house.

SCOTT & VAN ALTENA.

"GRIZZLY BEAR."—Words by Irving Berlin; music by George Botsford; pubished by Ted Snyder Co., New York. Little need be said about the popularity of this latest hit of Irving Berlin's. It is heard wherever one goes, which fact is pretty conclusive evidence that it is a success. The slides for this set are on the novelty order, just as the song itself. They tell by pictures just how they do that grizzly bear dance out West—that hugging, squeezing dance. The cowboy is there, of course, with his girl, and together they go through many antics that amuse the watcher. A sure 'nough bear figures in this set.

"NIGHT BRINGS THE STARS AND YOU."—Lyric by Arthur J. Lamb; music by S. R. Henry; pubished by Jos. W. Stern & Co., New York. A baritone of alto solo of exceptional merit, for which Scott & Van Altena have produced a set of slides that are remarkable for their beautiful scenery and many novelties. The posing, clever in itself, is enhanced by the beautiful surroundings that are made so wonderful by this firm's expert colorists. The novelties are the own ideas of the heads of the concern, and exhibitors may be assured that they will get their money's worth in this set, so full of these novelties.

"STOP YOUR BLUSHING, ROSIE."—Written and composed by Lewis and Bennett, co-authors of "Daddy Was a Grand Old Man," "Take Your Hands Away," "Under the Blushing Moon," etc., and Monroe H. Rosenfeld, author of "Take Back Your Gold," "With All Her Faults I Love Her Stil," and many famous successes. Published by M. H. Rosenfeld, New York. The song, which deals with Cupid and a pair of youthful lovers, is exceptionally well illustrated with a variety of beautiful pictures, artistically posed and wonderfully colored. The set contains some very new and novel slides which are always to be found in Scott & Van Altena's sets.

"I WANT TO BUY A LITTLE BIT OF LOVE."—By Chas. K. Harris. This is the pathetic story of a little girl who was under the care of a stepmother. She went one day with a few pennies to a candy store to ask if she could not buy a little bit of love. The stepmother happened in the store, heard the call of the child's soul and straightway opened her heart to her, becoming thereafter almost a real mother. The slides tell the story in a very interesting manner, for the child is so cute that one could not help but bestow upon it the deepest affection.

"TAKE ME WITH YOU, CUTY, AND FORGET TO BRING ME BACK."—That listens well. Surely with such lyrics, catchy music, and illustrations posed for by such charming models, this song cannot help but become at once popular at picture theatres. It has a light, breezy air that cheers, dispelling all gloom and displeasure. Published by Leo Feist.

"THE HONEYMOON GLIDE."—Words by Jos. H. McKeon; music by W. Raymond Walker; published by Harry Von Tilzer Pub. Co. This song has an air that is a hummer. Hear it once and you'll want to hear it six times, as well as join in on the chorus. It is one of those songs that make you feel lively and happy. The slides, posed for by a very pretty little miss and handsome youth, are very striking. Novelties, as usual, a-plenty.

"UNDER THE YUM YUM TREE."—Words by Sterling; music by Harry Von Tilzer; published by Von Tilzer Music Co. We have all been there—under the yum yum tree—gazing into loving eyes and whispering soft foolishness, etc. The song surely is a good one, one of Von Tilzer's best, which is saying a good deal. Each slide in this fine set has the stamp of quality, the quality which gives the work of Scott & Van Altena a certain character which we all know.

"MY DIXIE DREAM."—Published by Harry Von Tilzer Music Pub. Co., New York; words and music by Earle Taylor, writer of "My Southern Rose." Another Southern song by this author that bids fair to have the same popularity as his preceding one. The slides for this song are in typical Scott & Van Altena style—cleverly posed, more than excellently colored and containing novelties galore. The models too are good looking and very graceful.

ALFRED L. SIMPSON.

"ONLY LOVE DREAMS."—Words by Edward Madden, author of "Starlight," "Under the Hebrew Moon," etc. Music by Dorothy Jardon, who is making such a hit in "Madame Sherry" at the New Amsterdam Theatre. Simpson says this is the most beautiful set of slides he has ever made, that the photography is wonderful, the posing exceptionally graceful, and that the coloring would delight the heart of an artist. Novelties are here, indeed. Shapiro is the publisher of this tuneful love ballad.

"IN THE LITTLE TOWN ACROSS FROM JRESEY CITY."—Words and music by Herbert H. Ingraham; published by Shapiro. This is a very pleasing novelty song in which a New York youth tells his companions of the charm of the "Little Town" in a very clever set of lyrics, which are set to exceedingly good music, as is characteristic of the melodies of this very popular author. Simpson has chosen his subjects with care, showing the country home, the trip on the ferryboat, New York Bay and Hudson River, the wonderful skyscrapers, the Singer Building, etc., as well as Herald Square in the grip of a blinding snow storm. This is not a "faked" slide, but a real photograph. Many other scenes of city life.

"DON'T YOU WISH THAT IT WAS SUMMER."—By Bayes and Norworth, the vaudeville headliners, who are now making the hit of their careers with this melodious number, taking any number of encores at each performance. Simpson has made a beautiful set of slides, both artistic and illustrative, of the theme of the story. The girl is exquisitely dainty and the coloring beautiful.

"YOU ARE THE IDEAL OF MY DREAMS."—By Herbert H. Ingraham, author of "All That I Ask of You is Love," "Roses Bring Dreams of You," "Hoo, Hoo, Ain't You Coming Out To-night." Published by Shapiro. This is one of the ballad hits of the year. After all, heart interest is the thing, and no one can escape the touch of sentiment conveyed by this delightful song as sung by Frank Morrell at Hammerstein's Theatre. The slides Simpson has sent out for this song are beautiful. His models are well chosen and extremely good looking. The photography is excellent and the coloring beyond criticism.

"YOU AIN'T GOT THE GIRL TILL THE RING IS ON HER FINGER, AND EVEN THEN YOU NEVER CAN TELL."—By Al Bryan and Kendis and Paley. These clever writers are known the world over for the number of sensational hits they have produced. Simpson has illustrated the bashful youth and the worldly-wise father in bright, snappy situations that are bound to create a laugh wherever shown. They are funny without being vulgar, and yet artistic, as are all of Simpson's slides, and illustrate the words of the story so well that the eye follows the action of the story without trouble, and even a poor singer could not help but make good with these pictures. This catchy little number is published by Shapiro.

"I WILL LOVE YOU ALWAYS JUST FOR AULD LANG SYNE."—Words by Robert F. Roden; music by Ed. V. Cupero. This ballad is another of Helf's hits, and is being sung with great success by that sweet singer, Tom McKenna, in Dockstader's Minstrels. Simpson has illustrated this dainty love poem with great feeling. The models are more than usually good looking, and the posing reminds one of the beautiful slides he made for the "Sunbonnet Sue" song. Coloring is extremely artistic.

LEVI COMPANY.

"WHEN THE GIRL WHO CAN'T FORGET YOU WANTS TO KNOW IF YOU'VE FORGOT."—Words by Robert F. Roden; music by Kerry Mills; published by F. A. Mills. This is one of the best songs of its kind that F. A. Mills has published in some time. The music is very pretty, as are all of the songs written by this famous composer. The models are exceptionally good looking, and the Levi Co. has turned out a good set of slides.

"SUPPOSE WE DO."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co. A great spooning song with good lyrics and a very catchy melody. It is easy to play and easy to sing, and one you will like better every time you hear it. The slides are good.

"WHEN THE BLOOM IS ON THE CLOVER, MOLLY DEAR."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co. A

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A. L. SIMPSON, INC.,
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Manufacturers of
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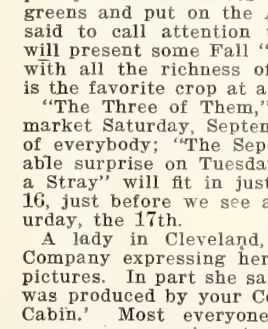

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QUALITY FILMS SYSTEMATIC SERVICE
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fine ballad with a good swing. The Levi Co. have done well with the slides, releasing in this number one of the best sets they have ever turned out. Scenes are very pretty and the coloring excellent.

"I'LL BUILD A FENCE AROUND YOU."—Words by Samuel M. Lewis; music by Kerry Mills; published by F. A. Mills. This is one of those simple little songs for which Mills is noted. A very catchy melody already being whistled about the city. The slides are exceptionally good and contain some great novelties. Both models are from "The Summer Widowers." now playing at the Broadway Theatre, and are exceedingly good looking, all of which go to make this the best set of slides the Levi Co. has ever turned out.

"SMILING EYES."—Words by J. Young; music by Minerva W. Fields; published by Church, Paxson Co. The title explains the story. Just a pair of smiling blue eyes. They are not the kind that hypnotize or mesmerize, but the kind that simply tantalize. Fine lyrics with a great melody. The slides are just as good and help to make this song a big winner.

"ROSY CHEEKS."—Words by Dave Oppeheim; mucis by Joe Cooper; published by Harry Cooper, of the Empire City Quartette. This as a real novelty song, one that will make any audience sit up and take notice. The Levi Co. have discovered a most beautiful girl, now playing in "Up and Down Broadway," who fits the title to perfection, and is sure to carry this song to a tremendous popularity. In the photography, posing and coloring of this set the Levi Co. have reached the highest point in the art of making song slides.

"STELLA, DEAR."—Words by Roy E. Miller; music by Bert Sams. A beautiful march ballad with a melody that is simply fascinating. Easy to sing and one that stays with you. The slides are very beautiful, both models being exceptionally good looking, and the photography and coloring excellent. A first class set of slides in every particular.

"ANY LITTLE GIRL, THAT'S A NICE LITTLE GIRL, IS THE RIGHT LITTLE GIRL FOR ME."—Words by Thomas J. Gray; music by Fred Fischer; published by M. Shapiro. This is the biggest hit published by M. Shapiro within the last three years, and the melody is being whistled by almost every street urchin. The slides are good.

"JUST FOR A GIRL."—Published by M. Witmark & Sons. This song is the biggest number that the Witmark concern has put out in some time and is an absolute hit. Slides are first class in every particular, and are beautiful. The demand will be heavy owing to the extreme popularity of the song, and you should place your order immediately.

"JESSAMINE."—Words and music by Frank B. Williams; published by Shapiro. A pretty love ballad surpassing many of its kind published heretofore. A set of slides by Levi that delight the audience.

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450 opera chairs. Address Nathan Goldstein, Patchogue, Long Island, N. Y.

A BROTHER T. M. A. would like a position as assistant manager with some moving picture house or some show. Had 7 years' experience in the theatrical business. No tobacco or liquor of any kind. Address B. Wenberg, 16 Linden Place, Melrose, Mass.

WHAT THEY SAY ABOUT SIMPSON'S SOLAR SCREEN.

That the Simpson Solar Screen is doing all that is claimed for it, and more too, is evidenced by the many letters of commendation received almost daily by Mr. Albert L. Simpson, 113 West 132d Street, New York City, manufacturer of the screen. Mr. Joseph F. Driscoll, general manager of the Nicoland Amusement Company, operating five theatres in New York City, writes:

"Your screen does much more than you have claimed for it in every way. We have given it the most severe tests and are surprised at the results. Our pictures are beautifully brilliant and clear notwithstanding that our place is illuminated so that a newspaper can be read anywhere throughout the house. Many people have called to see this screen and expressed their surprise at the wonderfully beautiful resuts obtained. We consider your screen an indispensable improvement to our theatre and performances, and think that no manager of motion picture theatres would hesitate purchasing one if he could see the remarkable results we have secured from it."

Thatcher & Son, managers of the Star Theatre, Bay City, Mich., write: "We have just purchased one of your screens from the National Vaudette Film Co. and are more than pleased with the article, as it will show a bright picture in a lighter house than I expected it would when I ordered it."

The Simpson Solar Screen, invented by Mr. Simpson about a year ago, makes possible the projection of motion pictures and stereopticon views in a well lighted room. It is in demonstration at leading film exchanges, and is regarded as an excellent remedy for the oft criticized "dark house."

VITAGRAPH NOTES.

Labor Day has come and gone and while at this writing it doesn't feel much like Fall the first Monday in September is accepted as the harbinger of Fall, and pretty soon the leaves will begin to put aside their greens and put on the Autumn tints, all of which is said to call attention that the Vitagraph Company will present some Fall "pippins," tasty and varitinted with all the richness of the "Life Portrayal" which is the favorite crop at all times.

"The Three of Them," which will be put upon the market Saturday, September 10, will meet the tastes of everybody; "The Sepoy's Wife" will be an agreeable surprise on Tuesday, the 13th; "Two Waifs and a Stray" will fit in just right on Friday, September 16, just before we see a "Lunatic at Large" on Saturday, the 17th.

A lady in Cleveland, Ohio, wrote the Vitagraph Company expressing her appreciation of some of its pictures. In part she said: "A few nights ago a play was produced by your Company entitled 'Uncle Tom's Cabin.' Most everyone having read the book, of course, were anxious to see the pictures. Your production was appreciated far more than pen and ink could write. Your play was touched up by the theatre having a quartette sing 'My Old Kentucky Home,' 'Good Night,' 'Way Down Upon the Swanee River' and 'Nearer, My God, to Thee' in their appropriate places, and the effect was splendid.

This is an evidence of what appropriate music will do even with a good picture like "Uncle Tom's Cabin" and it is gratifying to learn that the exhibitors appreciate the suggestions given in the Vitagraph bulletin for the introduction of these musical selections.

The Vitagraph Company came near losing one of its employees by drowning last Tuesday morning. Mr. Edward Atkinson, of the costume department, was in bathing off a yacht at Coney Island, and while swimming a false tooth plate in his mouth became lodged in his throat. He was unable to breathe and sank for the third time when Mr. Jos. J. O'Donnell, a friend who was on the yacht, saw him sinking, jumped into the water and rescued him.

About six years ago Mr. Atkinson saved Mr. O'Donnell from drowning, and they feel that they are both willing to quit even.

NEW HOUSE FOR OWEGO, N. Y.

Rollins Perry, well known as a motion picture man in Owego, N. Y., has rented the Fair store on Main street, and will soon convert that place into a first-class motion picture theatre. When the place is completed, it will seat in the neighborhood of 400 persons, while there will be standing room for a couple of hundred more.

A new fire proof booth is to be installed that will come up to the requirements of the building and fire departments. There will also be installed a new Powers machine.

COLUMBUS DISPATCH APPROVES EDUCATIONAL PICTURES.

The Film Index is indebted to John W. Melchoir of the Ohio Film Exchange, Columbus, Ohio, for the following extract from The Dispatch of his city:

BIBLE TEACHING BY MOVING PICTURES.

Some time ago The Dispatch called attention to the fact that moving pictures were being used to tell the story of the efforts of the missionaries to spread Christianity in foreign lands. Such views were shown in this city and they brought to the mind, more vividly than words alone could ever do, the conditions of the missionary work. It cannot be doubted that they were useful in swelling the subscriptions for the foreign work.

Now a Detroit Sunday school is teaching the Bible by these same novel aids. How far the project has advanced is not made quite clear, but it is evident that the opportunities for this sort of Biblical instruction are many and good. Scores of the unusual incidents related in the Bible would readily adapt themselves to this treatment by moving pictures. Scenes that have stamped themselves indelibly upon the mind by means of words alone would be almost sensational in picture. And how striking the effect! There would be need, of course, of care not to treat the subject irreverently, and that, perhaps, would be the difficulty. But if it could be done without a hint of sacrilege, many more persons would be reached by the instruction and something would be done toward rescuing a popular art from a harmful use.

THE TRUTH!!

IT is interesting to note the consternation and havoc that the remarkable growth of the LEVI COMPANY, Inc., has caused in the song slide field. From the one who terms himself the world's largest song slide producer (?) comes a big howl, **a wild cry for help,** like a ship sinking in the boundless deep.

Through perseverance, youth, push and energy, the LEVI COMPANY, Inc., in the last six months has more than trebled its business, and **in its upward march to success has naturally incurred the enmity of those whose business has suffered accordingly.**

In Announcement, Cartoon and Special Advertising Slides we have always been the acknowledged leaders, and through untiring efforts we have succeeded in putting our song slides in the same place, so that they compare favorably with the best and better than the next best. One big music publisher after another gave us their songs to illustrate, and as our business increased, naturally **some one else's decreased,** and whether the attack on our business integrity is really due to the incident referred to, **or spiteful jealousy, we will leave to the judgment of the trade to determine.**

A true statement of the facts in the case is as follows: Four months ago one of our photographers required a picture of an airship to complete three slides of his song. While he had access to hundreds of such pictures, to save time he thoughtlessly copied the airship from another slide. The slides were ready for shipment before the head of this Company found out what had been done, **and immediately ordered the destruction of those slides.** While we were responsible for the mistake of this employee, still our action in immediately destroying the slides proves conclusively our feeling in the matter. **This was not compulsory on our part, as the slides bore absolutely no resemblance to the originals, the scenes pictured being entirely different.**

Four months later, when reparation was demanded, it was given upon **receipt of a signed release with a full understanding that the matter was to be dropped.** Now, in a last dying effort he seeks to regain his lost imaginary prestige. This statement is the **absolute truth,** and we do not propose to enter in a mud slinging contest with him, as our time is entirely too valuable.

Our reputation for honesty and square dealing has been so firmly established, that we know a petty attack of this nature will receive no consideration from any source whatever.

Could any concern have acted more honorably under similar conditions? We leave it to you to judge.

On another page of this issue will be found our new song releases for this week. Three big numbers, A1 songs and A1 slides.

We take this opportunity of replying to the many inquiries from the trade for full information on our "CURRENT EVENTS" slides. By special arrangement with the American Press Association, we have secured exclusive right to reproduce on lantern slides their copyrighted pictures of all the big news events of the day. The set always covers the event, and the slides are colored the same as song slides. **On each slide is a caption or a full printed explanation of the picture, therefore no lecture is needed. With each set of slides two display posters are given free.** Extras, five cents each. **You can rent them from your exchange,** or if you prefer, place your order direct, so as to insure your showing them first in your community. **The price is $6.00 per set,** within the reach of the smallest exhibitor, and as an added attraction, is worth ten times the amount we ask for them.

This Week's "Current Event" Releases

TEDDY ROOSEVELT'S WESTERN TOUR

We have divided the ROOSEVELT SLIDES into two sets, the first of which is now ready, and includes his reception at Omaha, Neb.—15 slides. We have picked out some great pictures of the Colonel, showing him in various characteristic poses, between New York City and Omaha, Neb. We can guarantee a hearty laugh with every slide. Be sure and get this set.

THE WORLD'S FAMOUS AVIATORS

Everybody is interested in aviation, and in this set you have the fourteen leading record holders of the world, showing Brookins, Zeppelin, Claude Graham White, Wilbur Wright, Clifford B. Harmon, Chas. K. Hamilton, Henri Farman, Capt. Baldwin, Count Jacques de Lesseps, Glenn Curtiss, Orville Wright, Louis Paulham, J. Moissant and Hon. C. S. Rolls, showing him just before the flight that resulted in his death. A great set of slides.

SIR GENILLE CAVE BROWN CAVE, THE COWBOY BARONET,—Champion roper of the world. This set shows him in action with his world famous horse "MASCOTTE."

THE CELEBRATION IN HONOR OF THE LANDNG OF THE PILGRIMS AT PROVINCETOWN, MASS., Aug. 6, 1910.—The set covers the event and is of great educational value, with speeches by President Taft, Senator Lodge and Governor Draper.

THE CAPTURE OF DR. CRIPPEN BY WIRELESS.—We are the only concern placing this subject on the market.

THE ATTEMPTED ASSASSINATION OF MAYOR GAYNOR.—The most graphic and stirring pictures of this affair. Showing President and Senora Montt, of Chili, with Mayor Gaynor before the shooting.

THE JEFFRIES-JOHNSON FIGHT PCTURES.—The finest on the market.

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LEVI COMPANY, INC.

24 UNION SQUARE **NEW YORK, U. S. A.**

WRITE FOR OUR BIG SLIDE CATALOGUE

What They Say About BIO Carbons

G. D. Strong, of the Crystal Theatre, Minneapolis, is an expert operator from away back. He can tell a good carbon as far as a shipwrecked sailor can sight a sail. He asked us for samples of BIO Carbons, saying that he was then using the best carbon he had been able to find but was ready to be "shown." Here is the "come-back."

"In a previous letter I mentioned that the 'perfect' carbon had not yet been found. Yes, it has, and it is the BIO. As a proof of its good qualities, let me say that my assistant operator, who comes in at 5 p. m., after running two shows—not knowing that I had BIO Carbons in the lamp, called my attention to the fact—'Had I noticed what a beautiful, steady, white light we were getting?'

"Rest assured I shall boost and recommend your carbons all over the Northwest. They are what *every* operator should have."

Charles L. Kiewert Co.

New York, 41 Cortlandt Street
Pittsburg, 422 Frick Building
Milwaukee, 116 Huron Street
San Francisco, 197 Fremont Street

Last 4 Weeks' Productions of Licensed Film Makers—Sept. 17

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 22	The Sorrows of the Unfaithful	Dramatic	994
Aug. 25	Wilful Peggy	Comedy	997
Aug. 29	The Modern Prodigal	Drama	992
Sept. 1	The Affair of an Egg	Comedy	295
Sept. 1	Muggsy Becomes a Hero	Comedy	693
Sept. 5	A Summer Idyl	Drama	991
Sept. 8	Little Angels of Luck	Drama	998
Sept. 12	A Mohawk's Way	Indian Drama	991
Sept. 15	In Life's Cycle	Drama	997

EDISON CO.

Aug. 23	Love and the Law	Dramatic	1,000
Aug. 26	The Valet's Vindication	Comedy	995
Aug. 30	From Tyranny to Liberty	Drama	975
Sept. 2	The Man Who Learned	Industrial	1,000
Sept. 6	Alice's Adventures in Wonderland	Fairy Comedy	995
Sept. 9	The Big Scoop	Drama	1,000
Sept. 13	The Great Secret	Comedy	990
Sept. 16	From the Arctic to the Tropics	Comedy	995
Sept. 16	Bumptious as a Fireman	Educational	

ESSANAY CO.

Aug. 24	Take Me Out to the Ball Game	Comedy	990
Aug. 27	The Deputy's Love	Drama	1,000
Aug. 31	You Stole My Purse	Comedy	475
Aug. 31	Who's Who	Comedy	525
Sept. 3	The Millionaire and the Ranch Girl	Western Drama	987
Sept. 7	A Dog on Business	Comedy	940
Sept. 10	An Indian Girl's Awakening	Indian Drama	854
Sept. 14	Whist	Comedy	545
Sept. 14	He Met the Champion	Comedy	455
Sept. 17	Hank and Lank	Comedy	233
Sept. 17	The Pony Express Rider	Western Drama	750

GAUMONT

Aug. 23.	Four Little Tailors	Farce	506
Aug. 23	Neighbors	Drama	486
Aug. 27	The Vow	Biblical Drama	868
Aug. 27	In the Pyrenees	Travelogue	122
Aug. 30	The Shepherd and the Maid	Pastoral Drama	706
Aug. 30	Ancient Castles of Austria	Travelogue	299
Sept. 3	Unrequited Love	Tragedy	584
Sept. 3	Calino Takes New Lodgings	Comedy	427
Sept. 6	The Way of the Transgressor Is Hard	Tragedy	952
Sept. 10	Robert the Devil	Mystery Play	998
Sept. 13	An Easy Winner	Farce Drama	463
Sept. 13	A Powerful Voice	Comedy	486
Sept. 17	A Dummy in Disguise	Comedy	581
Sept. 17	Poems in Pictures	An Allegorical Idyll	391

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 24	The Romany Wife	Gypsy Drama	980
Aug. 26	The Canadian Moonshiners	Dramatic	975
Aug. 31	A Game With Fame	Drama	975
Sept. 2	White Man's Money, the Indian Curse.	Dramatic	980
Sept. 7	Mamma's Birthday Present	Comedy	935
Sept. 9	The Cowpuncher's Sweetheart	Drama	972
Sept. 14	A Little Mother	Drama	980
Sept. 16	A Leap for Life	Indian Drama	985

LUBIN MFG. CO.

Aug. 22	Cowboy Chivalry	Romantic Drama	980
Aug. 25	The Anarchistic Grip	Comedy	500
Aug. 25	The Dream Pill	Comedy	480
Aug. 29	The Stronger Sex	Drama	990
Sept. 1	The Man Who Died	Drama	990
Sept. 5	The Healing Faith	Drama	990
Sept. 8	Matilda's Winning Way	Comedy	990
Sept. 12	The Greenhorn and the Girl	Comedy	980
Sept. 15	Mrs. Rivington's Pride	Drama	500
Sept. 15	Resourceful Robert	Comedy Drama	450

MELIES.

Aug. 4	Mrs. Bargainday's Baby	Comedy	950
Aug. 11	The Return of Ta-Wa-Wa	Indian Drama	950
Aug. 18	Her Winning Way	Comedy	950
Aug. 25	The Romance of Circle Ranch	Western Drama	950
Sept. 1	Won in the Fifth	Drama	950
Sept. 8	Baseball, That's All	Comedy	950
Sept. 15	In the Mission Shadows	Drama	950

PATHE FRERES.

Aug. 22	A Miscalculation	Comedy	554
Aug. 22	Making Butter in Normandy	Colored Educational	440
Aug. 24	Troubles of a Policeman	American Comedy	810
Aug. 24	Scenes in Norway	Scenic	154
Aug. 26	The Lover's Well	American Drama	985
Aug. 27	The Castaway's Return	Drama	633
Aug. 27	How Jack Won His Bride	Comedy	354
Aug. 29	Memento of the Past	Dramatic	636
Aug. 29	Kids Will Be Kids	Comedy	361
Aug. 31	Advertising for a Wife	Comedy	915
Sept. 2	Saved From Ruin	Drama	682
Sept. 2	Deer Hunting in Celebes Islands	Scenic	302

Date.	Subject.	Class.	Length, Feet.
Sept. 3	Maggie Hoolihan Gets a Job	Comedy	930
Sept. 5	Who Is Boss	Comedy	216
Sept. 5	Zoological Gardens in Antwerp	Colored Scenic	741
Sept. 7	The Gambler's Wife	American Drama	975
Sept. 9	Lucy at Boarding School	Comedy	528
Sept. 9	The Belgian Army	Educational	472
Sept. 10	The Appeal of the Prairie	American Drama	990
Sept. 12	A Good Glue	Comedy	449
Sept. 12	Hunting the Panther	Colored Scenic	459
Sept. 14	The Two Sisters	American Drama	975
Sept. 16	Unconscious Heroism	Film D'Art	951
Sept. 17	The Vagaries of Love	American Comedy	950

SELIG POLYSCOPE CO.

Aug. 22	The Indian Raiders	Western Drama	1,000
Aug. 25	The Emigrant	Drama	995
Aug. 29	The Emigrant	Comedy Drama	995
Sept. 1	The Road to Richmond	War Drama	1,000
Sept. 5	Led by Little Hands	Drama	910
Sept. 8	Jim the Ranchman	Drama	1,000
Sept. 12	Little Boy	Drama	1,000
Sept. 15	The School Master of Mariposa,	Comedy Drama	1,000

URBAN ECLIPSE.

Aug. 31	Buying a Bear	Farce Comedy	495
Aug. 31	A Cruise in the Mediterranean	Travelogue	420
Sept. 7	Ingratitude	Military Drama	749
Sept. 7	Military Kite-Flying at Rheimes	Military Topical	256
Sept. 14	The Artisan	Drama	457
Sept. 14	The Tramps	Comedy	525

VITAGRAPH CO.

Aug. 23	The Three Cherry Pits	Drama	995
Aug. 26	The Men Hater's Club	Comedy	985
Aug. 27	Rose Leaves	Society Drama	995
Aug. 30	Jean and the Calico Doll	Dramatic	970
Sept. 2	A Life for a Life	Dramatic	995
Sept. 3	The Wrong Box	Comedy	985
Sept. 6	Chew-Chew Land	Fairy Tale	600
Sept. 6	A Rough Weather Courtship	Comedy	400
Sept. 9	How She Won Him	Drama	980
Sept. 10	The Three of Them	Drama	985
Sept. 13	The Sepoy's Wife	Drama	990
Sept. 16	Two Waifs and Astray	Drama	985
Sept. 17	A Lunatic at Large	Comedy	997

AMERICAN PRODUCTIONS

September 14

The Two Sisters

A girl's thrilling experience clearly, cleanly, and truthfully depicted. Full of sentiment.

September 17

Vagaries of Love

One of those farces that our American company has proved so good at depicting.

Wednesday, September 21

An Arizona Romance

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H F HOFFMAN

The Film Index

Scene from Vitagraph Life Portrayal: "Auld Robin Gray"

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SEPTEMBER 24, 1910.

CASUAL COMMENT

WORD comes from headquarters that actions have been commenced in the United States Circuit Court against the Thanhauser and the Champion motion picture companies for using cameras that infringe the Edison patents, and that the evidence in hand points to probable injunctions.

It is about time.

We do not make that observation in criticism of those upon whom the arduous task of securing evidence against infringers devolves, but because the integrity of the motion picture business is seriously menaced by the acts of the several pirate picture concerns which have been permitted to carry on their illicit operations unmolested. It is to be hoped that there will be no let up, now that the campaign has been started anew, and that a wholesome fear of the law and the rights of patents will be recognized and respected.

IT would be unreasonable to contend that all the crooks, petty larceny thieves and second story men, temporarily out of work, had turned their attention to the picture business, but if there is any other line of human endeavor that is just now suffering from the activities of business dead beats and crooks we have not heard the matter mentioned.

It is a singular commentary upon the business morals of the country that men who desire to be considered reputable (some of them do) should persist in barefaced theft of things that belong by law to others and affect to believe that they are really shrewd and clever, and entitled to commendation.

It is from this class of honorable gentlemen that the greater part of the so-called independent pictures come. Is it any wonder that that product should be particularly low in moral tone and degrading?

It is because of the unspeakable rot and piffle in the way of pictures these persons are producing that compels us to say: It is time action was taken against them.

That speedy and effective results will be obtained in each and every instance is the wish and hope of every ligitimate and self respecting man in the picture business.

NO more sympathy or consideration should be wasted upon the renegades of the picture business than one would confer upon the burglar who broke into one's house or the pickpocket who went through one's pockets in a crowd. By no stretch of imagination can their operations be considered legitimate.

Some of them have pretended to be using cameras that did not infringe the patents of Edison; but theirs is only a pretense. Like the successful burglar they are out of jail only because they have been clever enough to escape detection.

Most of them owe large sums of money for merchandise bought and never paid for. If they were to pay their debts today they would not be making pictures—they would be broke. Most of them are doing business with money belonging to their creditors.

Therefore we say it is high time they were brought to book.

JOHN COLLIER RETURNS FROM EUROPE.

Educational Secretary of National Censorship Board Much Impressed With English Motion Picture Theatres—Says They are Superior to Ours.

John Collier, educational secretary of the National Board of Censorship of New York city, who for the past month has been in England and continental Europe studying the motion picture situation, returned home two weeks ago and has just made his first report on picture conditions as he found them on the other side of the Atlantic. During the time Mr. Collier was in Europe making his investigations, he evidently found the work quite a treat, for on his homecoming he looks well "browned" by the summer sun and he is feeling in the best of health and ready for a hard winter's work.

Mr. Collier's real purpose for making a European trip was to hunt for motion picture improvements from an educational standpoint, also to look for pictures that would be of benefit for school purposes and to get a line on how the motion picture theatres were conducted abroad.

To Mr. Collier the English methods of conducting motion picture theatres were by far the most practical as well as logical. The houses were generally well lighted and ventilated and in every way models. Pictures were the thing and the only thing the manager of the house offered or the audience expected. There were no daily changes of films; every one went to see first-class pictures, and as all the programs contained an outline of the story of the films being run there was always something of special interest to be learned by returning and seeing the picture twice or even three times. If the picture pertained to an historical event, the programs contained two or more pages explanting the different historical scenes.

Perhaps one of the great features that attracted first-class audiences was the excellent music that was to be heard. The orchestra of a motion picture theatre in England, declares Mr. Collier, is a feature that American managers should adopt. There is none of the out-of-tune piano and snare drum and other traps that are found in the picture houses on this side, but real first-class music, such as you hear in any first-class theatre or cafe.

While in London Mr. Collier found many of the large picture houses run on what is called the "American Idea," yet, in none of the theatres did he find any vaudeville or illustrated song singing. The English managers have found out that, for the admission they charge for motion pictures, the price will not allow them to run vaudeville of merit and, unless a manager does that, he will have to eliminate the vaudeville end of the show. Again, motion pictures in England, is patronized by all classes, and owing to the character of the audiences, picture houses must be run in a most strict manner.

On the day that Mr. Collier arrived in London, there was opened one of the newest and most up-to-date picture houses in London, at which there were some members of Royalty present. Next day the London papers told of the opening as a society event.

One thing that was most noticeable to Mr. Collier was the manner in which the exhibitor got his films. As a matter of fact, the middleman or jobber, is a "dead one" in England. The present day exhibitor unusally purchases a film outright and after he is through with it, sells it to some one else or more often sends it to some exhibitor in India or South Africa. Very often a number of exhibitors in different cities will purchase several films in different parts of Europe and will run them at their houses for a whole week at a time. These films being first run, each house will have a feature film for a number of weeks. Sometimes when there are not enough films to go around the exhibitor, to get the first run, will pay more than his associates, the second exhibitor then pays more than the third and so on.

It will also be interesting to mention the fact that the English exhibitor does not conduct his house on the cheap show method of rushing the performance, then driving his audience out and hustling a new one in. On the contrary, he makes his theatre a sort of gathering place where the men and women of the neighborhood can come to enjoy themselves. In some of the first class places, tea is served to the ladies and often beer or ale can be purchased by the men. In all of these places Mr. Collier found the audiences quiet and orderly. Everybody has a good time and all enjoy the show.

English exhibitors take great care in the projection of pictures. The titles must be correct and the projecting machine in perfect order. His house is light, which prevents eye-strain caused by dark houses.

Mr. Collier found no censorship boards in the English cities as there were no need of them. There is a Parliamentary act governing all such shows and the authorities see that the law is carried out.

In France and Belgium Mr. Collier found the houses conducted much on the order as in England. What struck him most as being featured was the large orchestras. Each theatre tried to outdo the other in the musical line. In continental Europe there was not as much stress laid upon the sanitary conditions as in England.

CHANGE OF PROGRAM

Pathe Freres announce that, owing to unavoidable circumstances, they have been compelled to change their releases of Friday next, Sept. 23d. On that day they will release in place of the program already announced. "The Hustler Gets the Coin," 384 ft. (a good com edy) and "The Hand of Fate," 607 ft., a fine spectacular production. They express regret for any inconvenience caused the exhibitors and exchanges.

EDISON DISPLAY AT BOSTON.

Boston Mechanics' Exposition Will Have Big Exhibit From Edison Laboratories.

The most talked of exhibit at the Boston Mechanics' Exposition, to be held in Mechanics' Building, Boston, Mass., beginning October 3 and running to the 29th, is the big display of Edison laboratory products. It will eclipse any display of its kind ever shown at an industrial exhibit, surpass in size, completeness, novelty and attractiveness of arrangement all other exhibits of the exposition. The exclusive privilege to exhibit the products of the Edison laboratories, Edison Kinetoscopes, films, and accessories, Edison phonographs and records, Edison storage and primary batteries, and Bates automatic numbering machines was secured by the Edison people early in the present year, and they succeeded in contracting for the choicest and largest space in the Mechanics' Building—the stage of Grand Hall, the largest of the eight halls in the building with a seating capacity of 10,000. On this mammoth stage, eighty feet long by forty feet deep, which dominates the entire hall, the marvels of the Edison laboratories will be shown.

The entire stage will be enclosed by means of an ornamental front with plate glass windows. The enclosed floor space immediately in front of the stage has also been reserved and it is in this space that a complete line of Edison Kinetoscopes and accessories will be exhibited.

Over the main stairway to the stage an oil painting of Thomas A. Edison, 25 inches by 30 inches, the work of a noted Boston artist, will meet the gaze of visitors to the exposition. This entrance will be used for admission only,, the two side entrances being reserved for purposes of exit.

Above this main entrance and cleverly concealed in the decorative scheme will be placed a fireproof operator's booth, from which Edison motion pictures will be projected upon a screen at the rear of the stage. The stage, which will accommodate 600 persons, will be transformed into a pretty theatre for this purpose, and seats will be provided for the accommodation of the Edison Company's guests. Light will be obtained from an enormous incandescent cluster suspended from the ceiling, and a special ventilation apparatus will be placed in the dome of the stage. Shows will be given at regular intervals daily and will no doubt help to make the Edison exhibit the most popular and frequented point of interest in the exposition.

A platform 28 inches wide and 3 inches high will run around the wall spaces of the stage and back of the plate glass windows and front, upon which the various Edison products will be displayed and demonstrated. A large sum of money is being expended on both the exterior and interior equipment and decoration of the stage.

The attendance at this exposition for the past five years has averaged 25,000 daily, more than half a million during the entire exhibit, and these figures are expected to be exceeded this year as all the roads running into Boston have made especially low excursion rates during the exposition.

Sales Manager John Pelzer will be in immediate charge of the Edison Manufacturing Company exhibit.

A JOLT FOR THE INDEPENDENTS

Bills of Complaint Filed Against the Thanhauser Company and the Champion Company for Infringing Upon Edison Camera Patents

SEVERAL months have passed since any action has been taken in the United States Courts against the infringers of the Edison Camera patents. To the independents it looked as though the Motion Picture Patents Company had abandoned the fight and had decided to let them alone. As a result a score or more of pirate picture companies have been organized and some of them have attempted to make pictures. Other independent or piratical concerns like the "imp" company, Kessel and Bowman's "Bison" company, the Thanhauser company and Pat Powers' company, have gone on increasing their plants and making pictures without fear of molestation.

It has been and still is claimed by these pirates that they are using non-infringing cameras. There was a lot of talk at one time about the Bianchi camera and many pretended to be using it, but when the facts were ascertained it was discovered that the Bianchi was only a blind; that infringing cameras were being placed in Bianchi boxes, or that parts of infringing cameras were being attached to Bianchi cameras. In other words, the Bianchi camera was merely a "stall" to cover the use of some form of infringing device.

While almost everyone in the business knew that these various forms of evasion were being resorted to by the so-called "independents" it has been no easy matter to secure evidence of the illegal operations that would serve to bring the pirates into court. In one case the infringer has his camera mounted in a covered wagon. In all cases the camera has been guarded most carefully, no one being permitted to approach it when it was not locked up in a safe. In this way, at great trouble and expense the pirate picture men have succeeded thus far in escaping detection. But it is a long lane that has no turn, and while the pirates have been industriously guarding their illicit operations, the Motion Picture Patents Company has also been quietly at work securing evidence against them. The first evidence of this quiet activity is announced in the commencement of actions against the Champion Company and the Thanhauser company.

Bills of Complaint for infringement of the Edison Camera patent No. 12037 have been filed against the companies named in the United States Circuit Court for the Southern District of New York, in New York City and, from the evidence presented in the affidavits it is believed that there will be no hesitancy on the part of the Court in granting the injunctions asked.

It is said that this is just the beginning of a series of suits to be brought against a number of infringing picture men and which will follow closely upon the heels of the actions mentioned. It is also reported that action will soon be taken to punish several of the infringing concerns against whom injunctions have already been secured. One thing is certain, that several and severe jolts are about to be handed to a number of the so-called "independents" who have felt secure in their unlawful operations.

NEWARK HOUSE WILL BE A BEAUTY.

Frederick C. Young, manager of the Elite theatre, in Market street, Newark, N. J., has secured a ten years' lease on the up-to-date motion picture theatre erected by the Lowy, Berger & Finger Company, at the southwest corner of Clinton and Jelliff avenues.

The theatre is a one-story brick structure measuring 30x85 feet. The exterior trim is of stucco with decoration in gold and white relief. The interior has a seating capacity of 300. The building is of fireproof construction with concrete floor sloping with a three and a half foot drop to the stage. There are two exits and six windows on the Jelliff avenue side. Three ventilators insure an ample supply of fresh air. The auditorium is fitted with opera chairs.

The theatre, which will be known as the Clintonia, is intended by Mr. Young to present only the highest class of pictures. It is estimated that when the building is fully equipped it will represent an outlay of about $8,000.

FIGHT PICTURES DRAW WELL AT NEW HAVEN.

The pictures of the Johnson-Jeffries contest which were shown at the Grand Opera House, New Haven, Conn., last week, proved to be one of the largest drawing attractions that the house ever had. All during the week the house was crowded to the doors, with a first-class audience.

While the pictures were being shown, there were no comments made that would cause any unfavorable discussion. Sporting men who knew and have followed the game merely stated that it was a case of "you can't come back," and it was for that reason that Jeffries went down to defeat.

GOOD KALEMS COMING

A Serious Drama and a Western Comedy for Early Release

IF the Indian pictures of the Kalem Company have gained renown for its name there is surely something to be said of its dramatic and comedy pictures, scenes from two examples of which are here given.

In the dramatic subject, "The Heart of Edna Leslie," the Kalem players prove that they are capable of dramatic work of the most dignified and serious nature. While the title is not illuminating, it serves to identify the picture, the story of which is that of a young girl who promises to marry a distinguished foreign diplomat to please her mother and then finds that she is in love with just a plain American boy.

When the Baron discovers the girl's faithlessness, he denounces her in the presence of the other fellow, who also turns her down as being fickle.

Prostrated by the shock, the girl has a siege of brain fever, which leaves her mind a blank. Here the young man with whom she was in love repents having deserted her and helps to restore her memory by rehearsing some of the scenes of their first lovemaking. The plan is successful and there is a happy ending to the story.

A number of very pretty settings and backgrounds, together with good photography, combine to make this subject most pleasing.

In the way of good, rollicking Western comedy "The Education of Elizabeth" is an excellent picture. It is a little different from the usual Western pictures in that the action is a bit subdued and the scenic effects more pleasing. The cowboys are good—some of them are real cowboys—and the old ranchman is a fine character.

Elizabeth, daughter of the ranch owner, is sent to school in the city and later returns a finished product of a girl's boarding school. She has forgotten none of her early training, however, and joins the cowboys in extending a welcome to a young man and his mother from the East who have come to pay her a visit. There are some good laughs in what happens to the "tenderfoot."

Elizabeth's education is really completed after a few lessons in lovemaking which end in her betrothal to the good-looking cowboy with the approval of all hands.

SCENE FROM KALEM SUBJECT "THE HEART OF EDNA LESLIE."

SCENE FROM KALEM WESTERN COMEDY "THE EDUCATION OF ELIZABETH."

MR. THURSTON BUYS NICKELODEON.

George Thurston, of Santa Rosa, Cal., and a prominent business man, has purchased the Nickelodeon from the Columbia Amusement Company and took possession September 1. F. T. Martens, of the Columbia Amusement Company, came up from San Francisco, accompanied by Manager Ray Crone, and the deal was closed August 29.

The Nickelodeon is one of the popular places of amusement in this city and splendid pictures have been shown there in the past, and Mr. Thurston intends to keep up the reputation of the place and have nothing but first-class pictures.

ANOTHER PICTURE HOUSE FOR LOS ANGELES.

A one-story building, to contain nine stores and a motion picture theatre, will be erected at the southeast corner of Broadway and Eighth street and on Eighth street, between Broadway and Spring street, Los Angeles, Cal., for Fred Barham and associates.

There will be two stores and the theatre on Broadway, with a frontage of 50 feet; seven stores on Eighth, with a frontage of 322.88 feet and occupying the entire block between Broadway and Spring.

The two-story building at the southwest corner of Eighth and Spring will be remodeled and made a part of the new structure. It has a frontage of 50 feet.

The one-story building will be faced with cement and be made first-class.

The theatre, which will have a tile and marble entrance on Broadway between the stores, will be 50 by 150 feet and have a seating capacity of 800.

"AULD ROBIN GRAY"

A Poetic Scotch Picture—A Vitagraph "Life Portrayal"

HERE is something unusual in its depths of sentiment, in its strength of characters and its humanly natural conditions and situations. The story is taken from an old Scotch poem and the picture is no less a classic in its homely touches than the poem.

From the very start we are caught in the grasp of its power when we are introduced to "Jamie" and "Jenny," the loving twain. This is followed by the gypsies stealing the cow and breaking the old father's arm in the struggle. "Jamie" asks "Jenny's" parents for "Jenny's" hand in marriage; he has already won her heart. "Jamie" has no money and the parents in preference for "Auld Robin Gray," who also loves "Jenny," gently remind him that he has neither cot nor coin wherewith to support their daughter.

"Jamie" goes to sea to make and save money enough to claim "Jenny," his own true love and loved one. "The father couldna' work; her mither couldna' spin," and the daughter was obliged to work both day and night with but poor recompense. Then "Auld Robin ray" came courting her, helped her parents and asked her to marry him for their sakes, for he has enough and to spare for all of them. She cannot give "Jamie" up, and although he has been gone for over a year she still loves him and hopes for his return.

At last a report is posted that the good ship on which "Jamie" sailed has been wrecked. For pathetic strength this scene where the townfolk gather round the chandler's shop is unsurpassed; the Scotch coloring bears the scent of the Highland glades and is characteristic as the thistle, it is a fine touch of realism. Poor heartbroken "Jenny," supported by "Auld Robin Gray," presents a strong emotional picture that tells the heart of the story.

Mourning the loss of her sweetheart, she is urged by her father and mother to marry Robin Gray, and so she gave him her hand tho' her heart was at the sea. "Auld Robin Gray" was a good man to "Jenny," and she was a good wife to him and happily they lived in their own little cottage notwithstanding she often thought of "Jamie" and what might have been.

It happened that the good ship on which "Jamie" sailed the sea was wrecked, but the lad was saved, and after many days of travel he reaches his native heath and, like a ghost, appears before "Jenny" and asks her to marry him. She can scarce believe she sees aright and does not realize that it is her lost one until she finds herself clasped in his arms. She tells him that she cannot be his wife now that she is married to Robin Gray. She kisses him and tells him to leave her lest she prove untruthful to her husband and her marriage vows, declaring, "I'll e'en do my best a good wife to be, for 'Auld Robin Gray' is a good man to me."

This picture can be truly accepted as a lamp of genius and life, presenting a most brilliant display of marvelous beauty, radiant with human interest.

SCENES FROM VITAGRAPH SUBJECT "AULD ROBIN GRAY."

BRILLIANTLY LIGHTED EMPIRE OPENS.

Bridgeport's Popular House a Blaze of Light on Opening Night—Labor Day.

The Empire theatre, corner of Main and Gilbert streets, Bridgeport, Conn., which opened Labor Day night, is now conceded to be one of the most brilliantly lighted houses in the country. Manager Dobbs, during the summer, had installed more than 1,200 electric lights, and when the current is turned the whole block around the theatre was a blaze of brilliancy.

The house is most artistically decorated. From its handsome front of stucco finish in old ivory and gold right through to the footlights is one dream of beauty. The foyer is most beautifully decorated, each end being paneled with an appropriate art subject in old gold and ivory, which completes the color scheme with the interior of the main auditorium. There are many decorations which add to its beauty.

The interior of this handsome edifice is reached through two wide entrances, each of which is served by a separate ticket office. There are over eleven hundred comfortable opera chairs occupying the orchestra, first balcony and also an upper balcony, every seat in the house commanding a perfect view of the stage, without obstruction by lights or other inconveniences.

The lighting system is one of the finest, thousands of incandescent lamps being in use. In addition to the regular seats there are four handsomely equipped boxes, two of which are on either side of the spacious stage. The stage itself is about 50 feet wide and furnished completely with every modern convenience. The music is to be furnished by a full orchestra of six or seven pieces. On the basement floor are to be found the dressing rooms, also smoking and lounging rooms for the men while on the upper floor front is the general manager's office and very fine waiting rooms for ladies and children.

The building is absolutely fireproof in every particular and has special exits at the rear end and each side of the stage for emergency use. The decorations are in a very beautiful stucco work, tastefully colored in tints that harmonize with the soft mellow light of the many incandescent lamps, the colors being mostly light green with white and gold. There will be two changes of bill each week, on Mondays and Thursdays, and three performances each day, one at 2.30, 7 and 9 p. m. Patrons may enter at any time during the performances and stay as long as they like.

Motion pictures of the latest subjects will be seen at each performance.

NEW POWER'S CAMERAGRAPHS IN GANE'S.

William J. Gane, who has just completed extensive alterations and improvements on his Manhattan theatre, Broadway and 31st street, New York City, installed recently two Power's Cameragraphs No. 6.

CHICAGO LETTER

By James S. McQuade

THE Jeffries-Johnson pictures have been now on exhibition for many weeks in some of the largest cities in this country. Who has heard of disorder, of riot, or of race war? Even the Hearst papers have been unable to point to or manufacture a single case of disturbance or unseemly conduct in theatres where the pictures have been shown.

Such epithets as "brutal," "degrading," etc., have been applied to the pictures repeatedly by the Hearst reporters and editors, and yet, although I have discussed the character of the exhibition with many reputable citizens who have seen it, I have never yet heard one state that the pictures were immoral or repulsive. Indeed, on the contrary, these men have expressed their surprise at the pother that has been stirred up over the Reno films and were astonished at their tameness when they had expected visions of gore and ferocity.

The whole campaign against these pictures has been one of misrepresentation and hypocrisy, not on the part of many easily led people, but on the part of the unscrupulous and disingenuous few who lead them. It puts me in mind of the story of the old Quaker and a stray dog that persisted in following him. Wishing to get rid of the poor canine, he walked out to the middle of the street, and, waving his hat excitedly, yelled, "Mad dog! Mad dog!" The end of the poor animal was swift; but the Quaker walked on, thankful that he had not been guilty of cruelty!

In this picture controversy how many people have been working tooth and nail to get at the mote in their brother's eye, wholly ignorant of the beam in their own? And how many have strained, and are still straining, at a gnat while they have swallowed a camel?

The lesson has yet to be learned by many that the minority, while they are entitled to their rights, cannot dictate to the majority, and that the majority, in order to preserve and be worthy of their rights, must insist on and protect those rights.

Pseudo Spartan Courage.

The promoters of the Jeffries-Johnson pictures had planned to exhibit them Monday last in a theatre in Cicero, at 48th court and West 12th street, just outside the city limits, and easily accessible. Much to the surprise of the manager of the theatre, he was visited by Assistant Chief of Police Doss, of Cicero, who threatened him with arrest if the pictures were shown. Doss got the cue from Chief Dzamarek, whose subservience to the bossism of newspaper man Hearst is complete. "This is a community of homes, and as long as I am in charge of the police department it will be defended properly," Chief Dzamarek is credited with saying. Dear me! What a menace; and what courage it takes to meet it!

A Pleasant Birthday Surprise.

It has remained for John Rock, Vitagraph's Western manager, to spring one of the most pleasant birthday surprises yet chronicled in film circles.

Mrs. John Rock's latest birthday rose on the morning of Saturday, September 10, and although she expected the day to be marked by fitting remembrances and appropriate tokens she was wholly unprepared for the elaborate and diplomatic preparations made for her especial benefit and pleasure by her better half.

Everyone who knows John Rock knows that he takes a delight in doing things of particular moment in a way that eschews the ordinary and well beaten paths. "The more prominent the occasion, the more original the deed" is the motto of the Vitagraph's Western hustler, and in this case John threw precedent to the winds and blazed out a trail for himself.

For quite a number of moons it has been the heart-set and persistent desire of Mr. and Mrs. Rock to have the pleasure of entertaining Mrs. Barker, of Niagara Falls, mother of Mrs. John Rock, at their home in Chicago; but all their efforts failed until John put on his film-thinking cap and determined to go it alone and make a feature hit. That he dared and succeeded is the reason for this birthday article.

How he did it is not my purpose to state in detail, but that he did it was evidenced by the pleasure of my meeting Mrs. Barker some hours before Mrs. Rock knew of her presence in Chicago, though the secret was in Mrs. Rock's grasp on Saturday morning, September 10, had she only known it.

Out at Fox Lake, the telephone rang, and Mrs. Rock answered it. Little did she know, as the summons from the other end of the wire called for Mr. Rock, that the man's voice heard was only a proxy for that of her mother, who waited anxiously in the Vitagraph's office, in the Schiller Building, to get in touch with her son-in-law, who was doing his best to outwit her daughter and his own wife.

In Henrici's, where I chanced to meet Mrs. Barker and Mr. Rock, I was favored with a peep at the sparkling three-stone gem which Mr. Rock had in readiness to supplement the nuptial ring on his wife's finger on this joyous occasion, and I fully felt the significance of the remark made by him that Mrs. Rock, much as she might esteem it, would value the surprise of her mother's presence still more.

Later I learned that a delightful birthday party, previously arranged by John's foresight, was held and that a most joyous event had been participated in by the favored ones. In addition to Mrs. Barker, the guest of honor, were Mr. and Mrs. B. W. Beadell, Mr. and Mrs. Fred McDoud, of Fox Lake, and Masters McDoud, Beadell and Barker.

The birthday cake; which everyone pronounced a masterpiece of confection and frosted art, was fashioned and prepared by Mrs. B. W. Beadell. The last reports received showed that all who had partaken of it were doing well.

Successful Demonstration of Edison Model B.

Arrangements were made by John Hardin, Western manager of the Edison Company, with the management of the Pastime Theatre, on East Madison street, for a demonstration by the Edison Model B machine at that house all day Monday, September 12. Mr. Hardin and John L. Hough, traveling salesman for the machine, were present during the test, which gave very gratifying results.

From 9:30 a. m. until 10:30 p. m. the demonstration lasted, and during that time 26,000 feet of film were run off, which, allowing for the acts of vaudeville interspersed, meant that the machine was steadily grinding for eight hours and forty minutes. The steadiness of the pictures was favorably commented on by quite a number of exhibitors who had come on invitations sent out by Mr. Hardin.

The Pastime has the longest throw of any theatre inside the Loop, requiring a projection of 110 feet, and the pictures in this instance were marked by their steadiness, clearness and absence of flicker. Two reels of pictures were used and four acts of vaudeville, the latter being run for a fixed period each.

Mr. Hough commented on the steady attendance at this theatre, which kept up in full capacity volume throughout the day. A marked feature of these continuous exhibitions is that there is not an intermission from 9:30 a. m. until 10:30 p. m. and that no slide is thrown on the curtain during that time.

Pathe's Manager Swings Around the Circle.

K. W. Linn, Western manager of the Pathe Freres, slipped out of town on Sept. 3, and did not return until Monday, Sept. 12. It was only after the tabulation of several telephone calls, placed on my desk, that I, when "in" succeeded in catching him "in" and then I learned, for the first time, that he had been doing the great Southwest and had returned safe and sound with the story of his peregrinations.

Mr. Linn made the first leg of his travels from Chicago to New Orleans, direct, thence he sped to Houston, thence from the bayous to Dallas, from which city he turned his face northward to God's country. And when I found him in his offices at 35 Randolph street, he looked as if he had not turned a hair, notwithstanding the Budweiser and other alkaline waters encountered during the trip. All of which bespeaks the ready adaptation of youth to the vicissitudes of climate, water and what-nots.

Conditions in New Orleans.

Mr. Linn's six months' absence from the Crescent City had produced little change. The old landmarks were the same, with here and there the signs of progress in building and improvements. One of the recent structural changes was the erection of a new picture theatre on the site of the old Fabacher restaurant, on St. Charles street, near Canal street. This handsome little theatre, the Bijou Dream, built by J. E. Pearce, of the Imported Film & Supply Co., seats about 300 people. Its neat, attractive front, tasteful interior and cosy appointments are well worthy of its name. Besides, the excellence of its ventilation reduced the rigors of the then prevailing hot weather to a tolerable condition, and rendered it an enjoyable retreat for those who sought dreamland solace amid licensed pictures. At least this is the manner in which the Bijou Dream appealed to Mr. Linn, and, according to his story, to as many others as could find seating room within its artistic borders.

Mr. Linn, who is conservative in his observations as well as in his estimates, tells me that a noticeable progressive movement was evident in licensed exhibitors' circles, not only in the increase of attendance but in the better quality of the exhibitions. Not only this; the personnel of the audiences in licensed houses was of a higher standard. The most cultured residents were represented among the patrons. In contradistinction, Mr. Linn declares that the status of independent business, both of the exchange and exhibitors, remains unchanged, for the six months that have passed since his headquarters were transferred to Chicago.

Mr. Pearce, of the Imported Film & Supply Co., was absent in New York on business at the time of Mr. Linn's stay in the city, but A. Shear, assistant manager, informed him that the volume of business now being transacted by the exchange has reached the highest notch yet touched by it, and that a greater number

of exhibitors is now being supplied with film than at any time in the history of the exchange. Mr. Shear also stated that a large volume of independent business had been recently absorbed by the Imported Film & Supply Co., as independent exhibitors find that the better and more intelligent classes of patrons demand the licensed product.

The Outlook in Houston.

Houston was next visited, where Mr. Philippe, the local manager of the J. D. Wheelan Film Co., of Dallas, Tex., and W. C. Opitz, who runs a general moving picture supply house, were called upon. Licensed business both exchange and exhibiting, were found by Mr. Linn to be fairly good in the Bayou City, but the probabilities are far ahead of their present realization.

Dallas as Picture Center.

In Dallas Mr. Linn was warmly received and hospitably entertained by J. D. Wheelan, owner of the J. D. Wheelan Film Co., and was treated to a number of motoring tours in a Renaud car, which at the time was being subjected to a series of demonstrations for Mr. Wheelan's benefit before purchasing.

In Mr. Linn's opinion there is ample room for a few first class licensed theatres in all the important towns in Texas, including Dallas, Houston, Fort Worth, Galveston and San Antonio. It appears also, from certain rumors abroad, that a large corporation is being formed at present by Texas capitalists to engage specially in the building of a circuit of high class moving picture theatres, embracing the cities already mentioned. The only drawback to the scheme, it is said, is the uncertainty prevailing just now of getting the proper licensed service for the houses; but when that is fully assured operations will begin at once.

The moving picture business in Texas is not at all in a satisfactory shape. The irresponsible "independent" exchanges and exhibitors have played havoc with prices and licensed business in consequence suffers from heavy handicaps. Moreover, the tremendous area of the State and the lack of easy railroad communication in wide sections of it make it impossible for the licensed exchanges at present established to take care of the business from the present distributing points.

Take, for example, the Pan-Handle of Texas and the middle western part of the State. These sections have not as yet learned what high class licensed films mean. Nothing but junk—"independent" junk—has ever been shown there. This junk is shipped by the junk exchange to exhibitors hundreds of miles away, two or three weeks' supply in one shipment, with the result that each of these exhibitors become a subrenter, making fabulous profits of small investments.

Mr. Linn is of the opinion that Wichita Falls and Amarillo would be strategic points which might be utilized beneficially as distributing centers for licensed film. This bringing of the distributing center closer to the section to be supplied would make it more possible to make a profit out of the rental business. A large portion of the film used in the sections referred to is comprised of commercial product and this Mr. Linn believes could easily be supplanted by the licensed product.

Dallas as a center cannot supply these sections, because of the great distances, which cause considerable loss of time on films rented and thus deprives the exchange of profits. And, furthermore, if an exchange rented films to an exhibitor in these far away sections it would be at the mercy of the exhibitor, who would hold the goods as long as he pleased and subrent them to others.

Mr. Wheelan, who owns the only licensed exchange in Texas, is a prominent capitalist, of Dallas, well known throughout the State. He has the reputation of being an able, enterprising and conservative business man, and he has absolute confidence in the great future in Texas for the licensed business.

Departure of Essanay's Western Company.

The Essanay Western Company of 25 people, in charge of G. M. Anderson, left for the West Thursday evening, Sept. 15. The impediments and equipment of the organization was conveyed in a specially constructed Essanay 60 foot baggage car, in which can be stowed 12,000 lbs. of baggage.

Mr. Anderson informed me that the company will go through to Colorado Springs, Montana, where the first stop will be made. There trapper pictures, Western subjects and a Hank and Lank series will be produced. Just how long Colorado Springs will remain the headquarters Mr. Anderson could not say, but, after leaving that point, the company will work for a time in the vicinity of Yellowstone Park, the Grand Canyon, etc., after which eastern Washington, in the neighborhood of the Coeur de'Alene region, will be visited to get the locale for several feature Western pictures.

Chicago Film Brevities.

Selig's comedy film, "The New Moving Picture Operator," which was released Sept. 5, has proved a big laughing hit wherever it has been shown. The film is in big demand and many extra prints have been sold.

A. G. Spencer, formerly city and traveling solicitor with the Standard Film Exchange, resigned his position Friday, Sept. 9, and is now employed in a similar capacity by the General Film Co., at 85 Dearborn street.

H. H. Colburn, manager of the Orpheum, Burlington, Wis., was in the city last week, and reports everything very promising in his section. Mr. Colburn speaks very highly of the electrical articles by Mr. Hallberg, now running in the Film Index. He tells me that he reads the articles with great interest and profit, and praises Mr. Hallberg for the clearness, simplicity and comprehensiveness of his treatment of the subject. Mr. Colburn states that the Crystal, also a licensed house in Burlington, and managed by Mr. Westberg, is doing a fine business. Its service is furnished by the Western Film Exchange of Milwaukee. Manager Westberg ran "Uncle Tom's Cabin" as a whole series, recently, and showed to excellent business.

W. F. Lynch, Western manager of the Kalem Co., stoutly affirms that the "Conspiracy of Pontiac," the story of which is built around the fall of Detroit in 1763, and which will be released Sept. 23, is one of the biggest feature films yet gotten out by his company. Mr. Lynch tells me that the uniforms and costumes employed in producing this film are all historically correct. The demand for this picture is already large and includes quite a number of extra prints.

The Colonial Theatres' Co., of Joliet, Ill., has just opened up a new house, the Colonial, in Ft. Wayne, Ind. The capacity of the new house is 800, and straight moving pictures and songs form the entertainment. Indeed, this is the policy of the company in all its houses, vaudeville being rigorously excluded. Henry Odenthal specially attends to the booking of the houses on this circuit, at the offices of the General Film Co., 85 Dearborn street.

H. E. Wright, proprietor and manager of the Family theatre, Elkhorn, Wis., visited the General Film Co., at 85 Dearborn street last week, and made arrangements for a special film program for County Fair week in his city.

W. A. Peterson, manager of the Colonial theatre, Bloomington, Ill., was a visitor last week, and called at the General Film Co.'s offices, 85 Dearborn street, on his way to look over the condition at the Colonial theatre, Rockford, Ill. A higher quality of film service was contracted by him for the latter theatre. He reports satisfactory business at the Bloomington house.

W. H. Cadoret, proprietor and manager of the La Petite theatre, Kankakee, Ill., was a

(Continued on page 27.)

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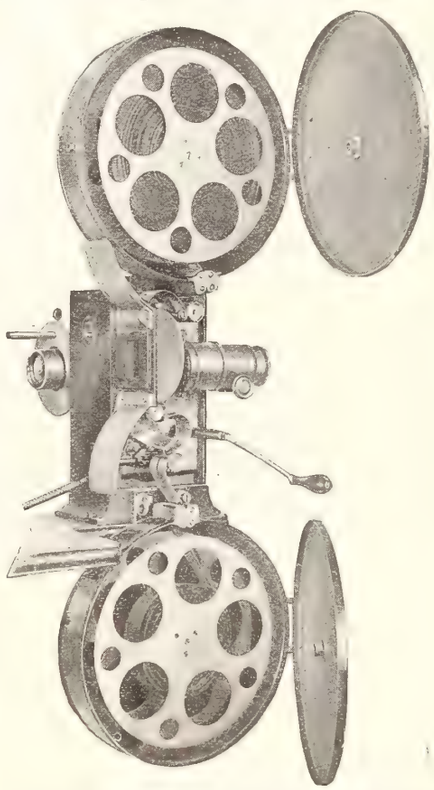

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Released Thursday, September 22d. Length about 990 feet

LOVE'S OLD, SWEET SONG

A charmingly told story of love among the roses that later changes to neglect, but which was made right again through the strains of Love's Old Sweet Song.

Released Monday, September 26th. Length about 990 feet

THE SHERIFF'S CAPTURE

A spirited Western story in which a girl who does not like Sheriffs changes her mind and meekly becomes his prisoner for life, but not until many incidents have happened. A winner both in story, action and photography.

See Description Inside

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EDISON FEATURE SUBJECTS

One From Canada—Another Bumptious and a Pastoral Comedy

ANOTHER of the Edison Manufacturing Company's Canadian pictures will shortly be released under the title "More Than His Duty." This subject pictures a supposed episode in the routine of duty of a member of the Royal Northwest Mounted Police and pictures bits of the scenery of the Northwest country.

The hero is a private in the mounted service who is in love with the daughter of his superintendent. In the superintendent's family is a spendthrift son, who seems always to be getting in debt, depending upon the generosity of an indulgent father to get him out.

In the course of events a postoffice is robbed and the superintendent, learning of the private's love for his daughter, sends him after the robbers in order that he may distinguish himself and thus earn his bride.

Taking the trail, the private succeeds in chasing the robber to earth among the mountains, but is compelled to shoot him in order to make the capture; but when he gets his man he discovers that it is no other than the superintendent's son, the brother of his sweetheart.

The young man's wound proves not to be serious, the bullet having merely pierced his arm. The private binds it with a handkerchief and gets the boy home, where he is gladly welcomed.

When the private comes to make his report his reception is not so hearty. He was unable to capture the robber, so he says, and the superintendent demands an explanation which is not forthcoming. The girl is there and would comfort her lover in his distress, but the father forbids; his daughter may not marry a failure.

Matters look bad for the lovers when something impels the girl to seek her brother. As she enters his room she observes him washing his wounded arm and picks up the handkerchief which bound the wound. This she recognizes as one she gave her lover some time before and the fact that her brother was the robber whom her lover could not capture dawns upon her.

Returning at once to her father's office with the telltale handkerchief, she attempts to tell her suspicions. But the lover prevents her and takes the handkerchief, determined to conceal the criminal if possible. Upstairs the brother, believing his crime detected, decides to shoot himself. The sorrowful group downstairs are suddenly startled and rush up to find the boy dead upon the floor.

Though plunged in deepest sorrow by the death of his son and the realization that he was a criminal, the father gives his hand in gratitude to the private of the R. N. M. P. who did "More Than His Duty."

The story is adequately interpreted by the players who have slighted none of the dramatic incidents, telling the tale so clearly that there is small need for explanatory titles. Good photography and some interesting scenic backgrounds complete a really excellent dramatic subject.

A DRAMATIC MOMENT IN "MORE THAN HIS DUTY."

SCENE FROM "THE FARMER'S DAUGHTER."

BUMPTIOUS, HE PLAYS BALL.

Those who have followed the career of that now famous comedy character, "Mr. Bumptious," will be interested to learn that he is about to appear in the role of a star baseball player. It is not our intention to detract from your pleasure by giving a detailed description of this picture now, but, take it from us, this is the best of the "Bumptious" series up to now. The accompanying illustrations may give you

SCENES FROM EDISON COMEDY SUBJECT, "BUMPTIOUS PLAYS BASEBALL."

an inkling of what's coming, but when you see "Bumptious" in action—well, you'll wonder how he escaped with his life.

A RURAL COMEDY.

If you have lived in the country, have walked four or five miles to call upon some farmer's pretty daughter and have fallen into the water just before you arrived, soaking your Sunday clothes, you will be able to get at the very bottom of the humor in the forthcoming Edison comedy, "The Farmer's Daughter."

In the first place, it is in order to say that the little girl who plays the name part of this picture is a "peach." She has appeared in a number of the Edison comedies of recent release, but never to better advantage than as the farmer's daughter. When you see her in this picture, you'll not blame the fellow who wanted her all to himself for playing the trick he played on the others. But there are several good laughs for your patrons in this picture, so don't fail to get it for them.

PILAR-MORIN IN PANTOMIME.

Mlle. Pilar-Morin presented an example of "the silent drama" before an audience composed for the most part of members of the theatrical profession, at Liberty Theatre on Friday afternoon, Sept. 9th. "L'Enfant Prodigue" by Michel Carre was the piece offered, the story being that of a young son who steals his parents' money and elopes with a pretty laundress who discards him for a wealthy roue when his money is all gone. The boy finally returns to his parents but is disowned by his father who will have none of him. To redeem himself he joins the army.

Pilar-Morin presented the part of the son; the other characters were taken by J. Ardizone, the father; Regina Weil, the mother; Nellie Grant, Phrynette; H. Scarborough, the Baron; and J. Kilgoor, the servant. Eugene Bernstein presided at the piano.

Readers of The Film Index for the most part have seen Mlle. Morin in a number of Edison subjects and have a good idea of the character of her work. The picture play is necessarily shorter than L'Enfant Prodigue, which was given in three acts and in greater detail than would be practical in a picture, or than we are accustomed to. But it was none the less interesting, possibly more so, because pantomime calls for a lively exercise of the mental faculties in order to grasp the meaning of each gesture and expression.

From the demonstrations of the audience, which was at times in the nature of an ovation, it must be concluded that Mlle. Morin and her company succeeded in making themselves understood. Throughout each movement was followed with closest attention. The work of Mr. Bernstein at the piano was in the nature of an interpretation and illustrated the importance of competent piano players with motion pictures.

It is Mlle. Morin's desire to present pantomime on the American stage and the demonstration of the Friday afternoon led her to express the belief that the American audience was capable of understanding and appreciating her work. In view of the past few years of training the American public has obtained in picture theatres it would seem that Mlle. Morin should have no trouble in making her self intelligible without the use of spoken words.

Speaking for ourselves we found the entertainment most delightful and believe that it would be a pleasing diversion from the usual offerings of the dramatic stage.

MISS ETHEL CLAYTON

Plays the Leading Female Role in the Essanay's Western Racing Play, "The Tout's Remembrance

In the Essanay Company's big Western dramatic release of this week, "The Tout's Remembrance," released Saturday, September 24, a distinct feature will be the reappearance of Miss Ethel Clayton in the leading female role in this play.

Courtesy National Photo Co., Chicago

Miss Clayton will be remembered as the heroine of many of the Essanay's dramatic films issued last fall, namely, "The Brothers," "Justified," "Gratitude," "The Twelfth Juror," and others. In this film she attracted much attention and gathered a strong following of favorites among the picture fans.

Miss Clayton is one of the most fascinating and one of the most thoroughly enthusiastic actresses who has ever appeared on the moving picture screen. In both comedy and drama she plays with excellent feeling and a convincing manner. She is perhaps one of the best known actresses who has posed for motion pictures and is familiar to playgoers all over the country.

In "The Tout's Remembrance" Miss Clayton plays the daughter of the country storekeeper, with whom "Bullets,," the reformed tout, falls in love and who is the inspiration for his reformation. There is a delightful love story which ends, however, when another suitor for the hand of the storekeeper's pretty daughter recognizes "Bullets" as a tout of whom he had been a victim and tells the story to "Bullets' " employer.

"Bullets" is discharged, but his sweetheart promises to be true to him, and as a symbol of her constant love and that she will wait for him she presses a $20 goldpiece into his hand and tells him to let it be the foundation of his fortune.

Later "Bullets" returns to the track, gets a sure thing and plays the twenty. His luck turns, for in this race his horse brings in the money.

The story ends with a scene a few years later when "Bullets" returns to his sweetheart and there is a happy reunion.

Miss Clayton's work in this subject is exceptionally fine and her reappearance in the film will undoubtedly be looked forward to with eager anticipation by the picture fans.

NEW THEATRE FOR SCRANTON, PA.

Plans for a new first-class motion picture theatre have been received and approved by Managers Burgess, P. E. Kilcullen and James A. O'Malley, of Scranton, Pa., and it now looks as if Susquehanna street will be adorned by another playhouse by the beginning of the holidays. The house will cost somewhere in the neighborhood of $6,500 and will be the finest picture palace in the "Coal City."

The building will be 36x60 feet in size and two stories high. It will be of stone and cement construction, with an ornamental front. The skeleton construction of the theatre will be of steel and the main floor will have a seating capacity of 400. The balcony will seat probably 275.

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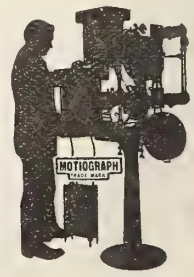

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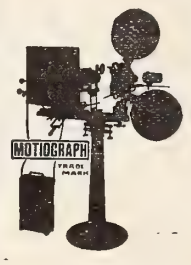

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ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 3.—The amperes flowing through a circuit or machine are equal to the voltage, divided by the resistance in ohms.

The resistance in ohms of a circuit or machine is equal to the voltage divided by the amperes flowing

The voltage at the terminals of a circuit or machine is equal to current in amperes flowing multiplied by the resistance in ohms.

The watts consumed in a circuit, machine, incandescent or arc lamps are equal to the current in amperes times the voltage at the terminals where the test is made, excepting for alternating systems having "inductive" resistance.

In our next talk, we will discuss the different kinds of current as made and sold by the electric lighting companies for theatres.

"ELECTRICAL TALK" No. 4

The Generation of Different Kinds of Electric Currents.

There are two kinds of electric current used for practical purposes, which may be designated as follows:

(1) Direct current.

(2) Alternating current.

Either one of which may be used for electric lighting, heat and power.

Direct Current.

Direct current also called continuous current flows in one direction only and has always two fixed poles, one called "Positive" designated by (+) the other "Negative" designated by (—).

Direct current may be produced in several ways, the most common, by means of the electric battery, which through the action of acid on metals produces electricity in small quantity suitable for telephones, medical batteries, fire alarm systems, door bells, etc., or by means of an electric dynamo or generator driven by a steam engine or other power, as is the practice in the regular electric power stations.

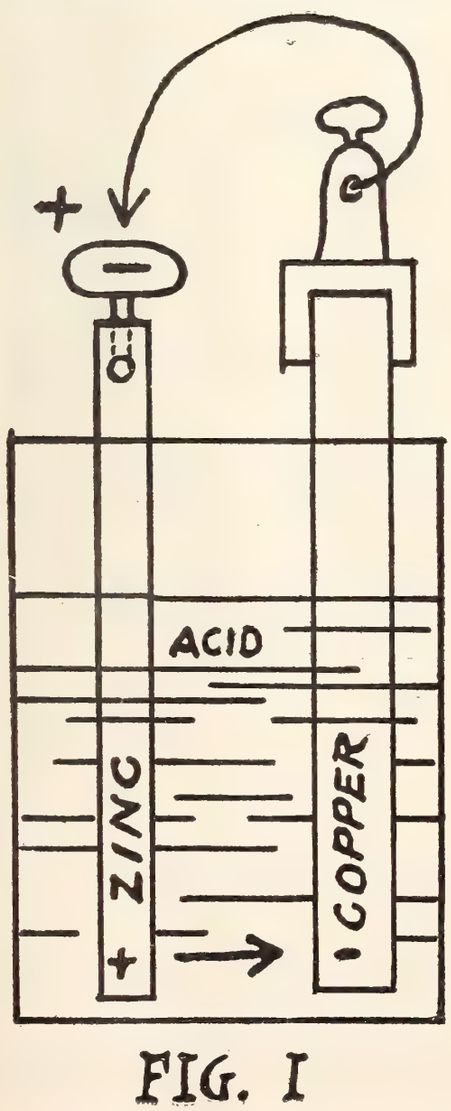


FIG. 1

Figure (1) illustrates an ordinary electric battery usually composed of a glass jar in which is placed two metal elements like zinc and copper, for instance, and the jar is then partly filled with a fluid composed of sulphuric acid and water in some cases. The action of the acid upon the zinc causes a chemical change to take place which generates a current flowing from the zinc to the copper, but at the upper end of the electric element or electrodes the current flows from the copper to the zinc making the copper the positive terminal.

There are many other forms of batteries, for instance, the one used for electric bells in which the elements are made of zinc and carbon with a solution of salamoniac surrounding the elements. You are undoubtedly acquainted with this form of battery as it is extensively used for door bells, etc.

As already stated, where a large quantity of power is required the chemical method is not practical, therefore, a power plant like that illustrated in Figure 2 is substituted.

An electric power plant is usually composed of four distinct parts:

(1) The boiler.

(2) The steam engine.

(3) The dynamo or electric generator.

(4) The switchboard.

The illustration shows in a simple way such an installation.

The direct current electric generator produces electricity by revolving its armature at high speed under the influence of the magnetism in the stationary magnetic pole pieces or "field," as it is usually called.

Electric generators are now made in all sizes from the smallest up to 3,000 kilowatts. These large ones requiring engines of 5,000 horsepower.

From the generator the current is brought through large copper conductors to a switchboard in the power station where it is distributed over as many switches as required to circuits running to different parts of the town or city.

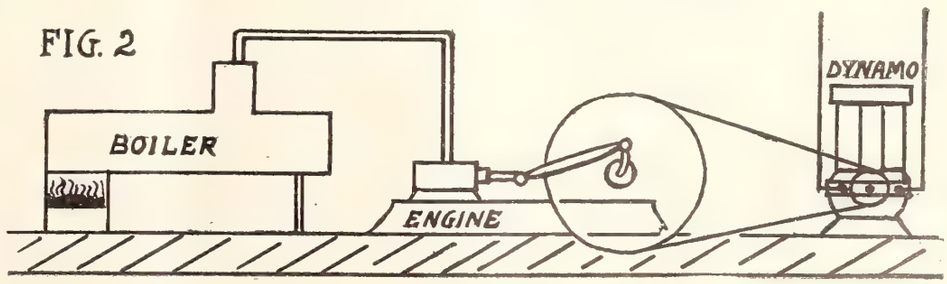


FIG. 2

Upon the switchboard, which is usually made of marble, there is mounted protective fuses or automatic circuit breakers, switches, volt meter and one or more ampere meters. There is also included a field rheostat for each generator by means of which the voltage may be increased at the power house when the load is heavy in order to overcome the losses or voltage-drop in the feed wires, or to lower the voltage when the load is light in order to maintain it as constant as possible at the theatre or other point where the current is used.

Figure 3 gives a diagramatical illustration of an electric generator and a 2-wire distribution system in its simplest form operating a motor, incandescent lamps and arc lamps. The illustration indicates the names of the principal parts of the system and how connections are made.

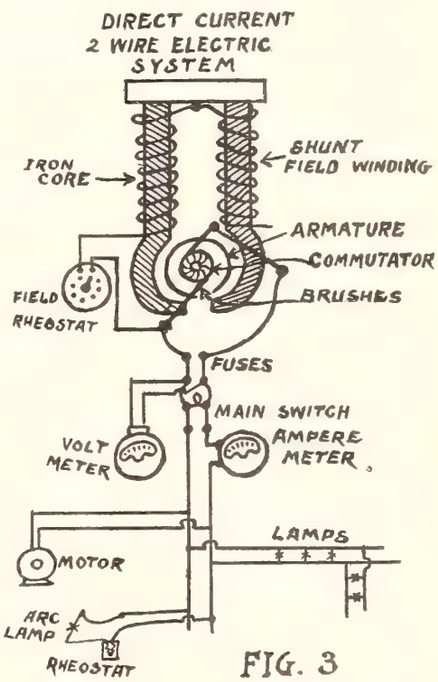


FIG. 3

We have already learned that the further the current has to be transmitted, the greater the drop of voltage in the wires, therefore it takes larger wires to carry a given quantity of amperes a long distance and this is also one of the reasons why the field rheostat for the generator is necessary at the power house in order to raise the voltage of the generator to overcome the line losses and it is one of the duties of the dynamo attendant to keep the voltage at the proper amount at all times by means of the field rheostat.

SUMMARY.

The battery is only suitable for small and intermittent work.

Where large current supply is required it becomes necessary to make the electricity by a dynamo electric machine driven by an engine or similar power.

Next week we will discuss the three-wire distribution for direct current.

Among the Exhibitors

New pictures opened the Bijou Theatre, Greenfield, Mass., August 15. The features were those pictures from the Vitagraph and Selig Polyscope studios. "Mazeppa," taken from Lord Byron's famous poem, was the feature film.

Guillermo De-Landay Escandon, Governor of the Federal District of Mexico, was a witness of the Johnson-Jeffries contest pictures at the Solon Rojo last week. The Governor sat for an hour and enjoyed the films.

Application for a permit to erect a $7,000 motion picture theatre on the southwest corner of Wright and Pratnet streets, Milwaukee, Wis., has been made by Steve Sulewski.

The Star Theatre, Du Bois, Pa., has reopened with motion pictures and vaudeville. During the time the house was closed it was given a thorough overhauling.

Claud Baker, of Aberdeen, S. D., is remodeling his Pastime Theatre into a motion picture house.

At the Scenic Theatre, Hartford, Conn., such films as "The White Fawn's Devotion" and "The Little Mother" are drawing good crowds. Marion Marshall is also making a big hit with her songs.

The pictures of the Johnson-Jeffries contest, which were shown at the Scenic motion picture theatre last week, drew large crowds. There were many ladies to witness the pictures of the battle.

Work on the new motion picture and vaudeville theatre, Whitman, Mass., is expected to be completed within the next two weeks. When the house is completed it will accommodate 250.

Major John T. Hansminger, of Harrisburg, Pa., is planning to erect a motion picture theatre and dance hall at 1205 North Third street. The new building is to be of steel construction and will be one of the safest amusement places in the city.

"Back to Life After 2,000 Years," one of Pathe's latest comedies, kept the large audiences laughing at the Lincoln Square Theatre, Sixty-sixth street, New York City, last week.

Borden Brothers are making haste so as to get their motion picture theatre at Tunkhannock, Pa., ready for the winter.

Henry Fettle, of 187 Linden avenue, Brooklyn, has filed plans for the erection of a motion picture theatre, costing in the neighborhood of $7,500.

Henry Wood has purchased a motion picture theatre at Camden, N. Y. The house was formerly run by George Waugh.

A motion picture and vaudeville theatre is in the course of construction on Winchester avenue, near Taylor street, New York City.

The motion picture show has been reopened in Hassard's Hall, Trumansburg, N. Y., for the winter.

Former Alderman William J. B. Haese, of Buffalo, N. Y., has decided to engage in the moving picture show business and plans to build a two-story theatre at 854 Clinton street. Blue prints filed with the Bureau of Building show that it will cost $4,000 to construct the theatre, making use of the building already on the property.

W. Francis Bray and F. H. Morel, of Boston, Mass., have purchased the Family Theatre, on Bridge street, Manchester, N. H., and will turn the house into a motion picture place.

"The Black Cat" is the name of the new motion picture house that opened in Reading, Pa., last week.

Hapgood & Burnham, the recent proprietors of the Olympia Theatre, Rochester, N. H., are planning to conduct another motion picture theatre in Connecticut this winter.

The new firm of Patterson & Chambers, of Marion, Ill., have purchased the Airdome from Mr. Bayless and will fix it up for picture shows during the coming winter.

Motion pictures at Enery Hall, Buckport, Me., are attracting large crowds these fall afternoons and evenings.

Lewy, Berger & Finger have leased to F. C. Young, owner of the Elite Theatre, Newark, N. J., the motion picture theatre, which they will erect at Clinton and Joliff avenues. It is expected the house will cost in the neighborhood of $25,000.

A new motion picture theatre is being erected in the new building of the Burns block, Hamilton, Mo. The manager of the house has not been named.

"Bumptious as an Aviator," one of the Edison comedy films, was the hit at the Star Theatre, Portland, Ore., last week.

"The Hobble Skirt" is another modern comedy that kept the audiences laughing at the Bijou Theatre, Butte, a few days ago.

A. W. Beck, of Iola, Kan., is preparing to erect a two-story brick building, one room of which will be fitted up as a motion picture theatre.

E. L. Kennedy, of Los Angeles, Cal., has leased from the Birnbaum Investment Co. a plot of ground at 312 and 314 East 5th Street, on which he will put up a first-class motion picture and vaudeville theatre.

ROYAL THEATRE, CINCINNATI, O.

Owned by The Royal Theatre Co., and said to be the handsomest picture theatre in America. Cost, $50,000. eats 300 people. Admission, 5 cents. Equipped with two Model B Edison machines. Service from Magnetic Film Service. J. J. Huss, manager; C. E. Scheidel, assistant manager.

Dreamland motion picture theatre, of Hillsboro, N. H., opened its doors for the season.

P. H. McMahon, of New Britain, Conn., is contemplating opening a motion picture theatre at Bristol during the coming theatrical season.

Gilbert Miller has rented the ground floor of the Joseph Harrison building, Plymouth, Pa., and will install a motion picture theatre.

Pictures of the Johnson-Jeffries contest were drawing tremendous crowds at Greater Dreamland, Coney Island, N. Y., last week. There were as many ladies as men present to witness the contest.

Alteration plans are being made to transform the one-story store at the northwest corner of Amsterdam Avenue and 89th Street, New York City, into a motion picture theatre. It will cost $5,000 to complete the plans.

Western pictures are the features at the Lion theatre, Pottsville, Pa. Essanay and Kalem films have made a great hit at that theatre.

Pictures against the pestiferous fly are being shown in all the motion picture theatres in Birmingham, Ala., this week. The crusade against the fly will extend throughout the state.

"Peg Woffington" and "Daisies" were two of the films that delighted the crowds of business men who attended the noon-day performance at the Park Row theatre, New York City, last week.

A new motion picture theatre was erected on South Washington street, Tiffin, O. The place was ready for operation about Sept. 1.

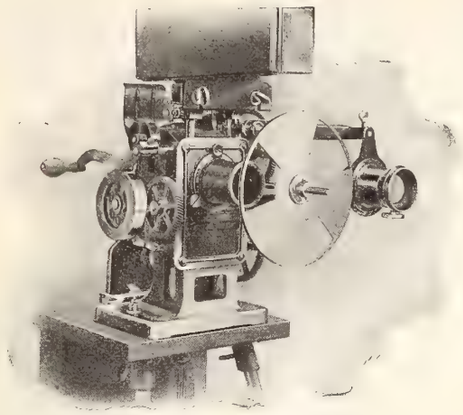
The new Gaiety motion picture theatre, which opened on Jefferson street, Kittaning, Pa., is under the management of Mr. R. Morse. The house has been equipped with a new Powers machine.

J. D. Allen & Co. has completed plans for the erecting of a $10,000 motion picture theatre at Forty-ninth and Yocum streets, Philadelphia, Pa. D. S. Bader will be the owner.

David E. Rice, of Houghton, Mich., is in Ishpeming, where he is completing arrangements for the opening of his new motion picture theatre. It is expected that the house will be completed sometime this week.

Arthur H. Sawyer, who has been conducting a motion picture theatre in Berkshire Spa, Springfield, Mass., has sold out to Edward Hamilton. Mr. Sawyer will leave for California in a few days where he will continue in the theatrical business.

The motion pictures of the Johnson-Jeffries contest, which were shown at the Arverne Pier theatre, Arverne, N. Y., for the benefit of the Rockaway Beach Hospital, netted nearly $1,000.



POWER'S
CAMERAGRAPH No. 6

Write today for Catalogue E. Just out.
NICHOLAS POWER CO., 115 Nassau Street, NEW YORK CITY
For thirteen years the leading manufacturers of Moving Picture Machines

Many improvements are being added to the Empire motion picture theatre, Whitman, Mass.

The store at the corner of Main street and Schenck avenue, Matteawan, N. Y., has been transformed into a motion picture house.

Harry Smith is running a first class motion picture theatre at Heinden, Pa. New pictures are shown twice a week.

Arthur Snodgrass, of Wheeling, W. Va., has leased the Nickelodeon on South Fourth street, Martin's Ferry, and opened for business the first of September.

The Scenic motion picture theatre, on South street, York, Pa., is being repaired, prior to its opening the middle of next week.

NORTH STAR THEATRE, MARTIN'S FERRY, W. VA.
Spragg Amusement Co., Bellaire, O., proprietors.

Dennis & Ford, who have been running a motion picture theatre in Oxford, N. Y., have dissolved partnership. In the future the business will be carried on by Mr. Dennis.

At the Nickel theatre, Providence, R. I., last week such films as "Corporal Trueman's War Story" and "Daisies" proved winners with the audience.

Mrs. J. W. Thomas is operating a first class motion picture theatre on North street, Port Lavaca, Tex. The Nickelson Bros. are also running a picture theatre on Guadalupe street.

The Selectmen of Springfield, Mass., have granted to the Goldstein Bros. a license to reopen the Bijou theatre in which they will run motion pictures and vaudeville.

The alterations of the Joy motion picture theatre, Springfield, Mass., have been completed and the house will open within the next couple of weeks.

John H. McKay, of Jacksonville, Fla., is visiting friends in New York and Newark. Mr. McKay is a well known motion picture supply dealer in Jacksonville.

"Hako's Sacrifice," one of the late Vitagraph films, made great hit at the Music Hall, Portsmouth, N. H., last week.

The manager of the Crescent motion picture theatre, Chattanooga, Tenn., has added a four-piece orchestra.

Travis Kimmel, of Cairo, Ill., who has been visiting in Chicago, returned home last month. While in the "Windy City," Mr. Kimmel purchased a new Powers machine No. 6.

The Crystal theatre, one of Nashville's busiest motion picture shows, is being entirely remodeled, and will be closed for some time on that account. The repairs that are being made are very extensive, and when the house reopens, it will present an entirely new appearance to its patrons.

The Wonderland theatre, of Wilkes-Barre, Pa., opened its regular season August 24. Licensed pictures were used.

William Carlis, Gus Cherescavich, John Machosko and Andrew Greshko, a party of young Slavonians of town, have formed a partnership and have leased the Star theatre from owner, A. Rudewick. The new firm have purchased a new Edison picture machine and took charge of the theatre on September 1st.

Another first class motion picture theatre is being erected on South El Paso street, El Paso, Tex.

The new amusement hall at Franklinville, N. Y., is about completed. The house will run first class motion pictures.

Large and enthusiastic crowds filled the Temple theatre, Grand Rapids, Mich., last week, and witnessed the films of the Jeffries-Johnson contest. From what could be seen, there was nothing brutal or disgraceful in the pictures.

The Western Building & Construction Co., of Milwaukee, Wis., with a capital of $100,000, are making plans to erect motion picture theatres and make motion picture appliances.

"The Attack on the Mill," one of Edison's famous war pictures, was the attraction picture at the Lincoln Square theatre, New York City, last week.

Cloyce Swicher has been given his license to operate a motion picture machine and will be placed in charge of the booth at the Gillette theatre, Findlay, Ohio.

The ushers of the Manhattan theatre, New York City, have received new full dress uniforms. The boys look quite nifty in the natty apparel and are making a great hit with the fair sex.

Charles Le Chase is enlarging his motion picture theatre at 1936 Prospect place, New York City.

The remodeling of the Comique theatre, Salem, Mass., has been about completed. The house will not only seat double the number of persons but will run more reels of pictures.

The new Majestic picture theatre on Fifth street, Portland, Ore., opened August 19. Leo White has been engaged as the baritone singer and Clifford Carney will play the pipe organ.

Manager Roy Marshall, of the Slatington Opera House, Allentown, Pa., opened his winter season, August 23. Besides running pictures, Mr. Marshall will have first class vaudeville acts.

The motion picture theatre at Memorial Hall, Lee, Mass., has been reopened under new management.

Robert Bonansigna is now the manager of the Colonial picture theatre on Monroe street, Springfield, Mass.

The management of the Family theatre, Clinton, Ia., has purchased a new motion picture machine.

O. R. McGibbons has leased his motion picture theatre on Easton avenue, St. Louis, Mo., to the Rose Amusement Co.

ACME THEATRE, EASTPORT, ME.
Easternmost theatre in the United States. Wilbor A. Shea, proprietor. Seats 400 and exhibits licensed pictures. Taken Christmas, 1909.

Louis J. Huber, owner of the Casino concert hall, 1220 and 1222 Vine street, Cincinnati, Ohio, is busy converting the hall into a motion picture theatre.

Motion pictures are drawing large crowds at the Park, Marcus Hook, Pa. Alfred Deemer is the manager.

NEW PICTURE HOUSE FOR UTICA.

Another motion picture house will be opened on South Main avenue, Utica, N. Y., within a short time, as soon as the building to be used can be erected. Workmen are at work excavating for the structure in the three hundred block. The new building promises to be one of the best in the city. The new house will make five such amusement houses that are on Main avenue, from Lackawanna avenue to Luzerne street.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

A SUMMER TRAGEDY

RELEASED SEPT. 19th, 1910

A SUMMER TRAGEDY

Biograph Romance of a Punctured Bluff

Nerve is a most valuable asset, and Clarence had it in abundance. Getting a week's vacation, he hies himself to the seashore, where he registers as a millionaire. Here he meets Mabel, who poses as an heiress. He points to his private yacht out at anchor, while she tells of her palace by the sea. Each thinks the other the real article, so he proposes; she accepts. Vacation time up, they must part, but parting is such sweet sorrow, and they swear eternal constancy. Their dream, however, is rudely disturbed, for when next they meet she finds him tending the soda fountain at a drug store, while he finds her doling out "ham-and" in a cheap restaurant.

Approximate length, 987 feet.

THE OATH AND THE MAN

RELEASED SEPT. 22d, 1910

The Oath and the Man

A Story of the French Revolution

This picture shows the tyranny to which the peasant class of France were subjected. The lord held his tenantry in abject slavery, satisfying his capriciousness to whatever length his whims carried him. Here is shown an instance where he took possession of one of his tenants' wives, brought her to his palace and made a lady of her. The outraged husband would have killed them both but for the old village priest, who made him take an oath he would not, impressing him that vengeance belonged to the Divine Master. Later when the revolution breaks out the guilty couple surely get the punishment they justly deserve, and not through violence at that. She learns a bitter lesson, for her covetousness has brought shame, terror, poverty and isolation. The production comprises a series of the most beautiful scenes ever photographed.

Approximate length, 997 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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Licensees of the MOTION PICTURE PATENTS CO. New York City

GEORGE KLEINE, Selling Agent for Chicago, (52 State Street, Chicago, Ill.)

BIG GAINS IN PICTURE SHOWS

Boston Picture Theatres Seat Over 400,000 Weekly —Increase is Steadily Growing

People must have amusement—there is no question about that general statement. But thoughtful people are agitated over the quality of amusements provided for theatregoers in Boston. The drama committee of the Twentieth Century Club has just published a report—in book form—of amusements in the "Hub" for ten weeks this winter. The report says:

"Existing motion picture shows now seat 402,428 persons weekly. By the end of another year this class of amusement houses will probably accommodate 510,428 spectators each week, exclusive of Sunday performances and of other smaller picture shows that will undoubtedly spring up during that time.

"The figures show that to-day Boston has weekly accommodation for 608,238 persons. Within a year this provision will be increased to at least 750,238. For the ten weeks reported upon the total seating capacity of these theatres was 6,082,380. To this sum must be added 372,522 seats to be deducted from the total of the regular theatres on account of the performances like "The Jolly Bachelors" and "The Follies of 1909," which were only vaudeville. This would show a total of 6,454,902 seats for ten weeks of vaudeville, burlesque and picture performances!

"To offset this there are ten regular theatres with weekly seating capacity of 151,135 seats per week as against 608,238 vaudeville, burlesque and motion picture show capacity.

"For the ten weeks these theatres actually showed a total capacity of 1,020,751, making deductions for omitted performances and vaudeville. Add the Boston opera house, with a weekly capacity, estimating five performances, of 13,590 people, for the six weeks, the actual number during which opera was performed, the capacity was 81,540 seats. The ten weeks' total for legitimate drama and opera would then be 1,102,291.

"Taken with the total of 6,454,902 seats for vaudeville, burlesque, and picture attractions, the grand total seating capacity for all kinds of performances was 7,557,193, for ten weeks in a city having an estimated population of 625,000!"

Concluding with a discussion of the question of morality, the committee has this to say:

"Only a few years ago, when the first so-called 'barefoot dancers' came to Boston, an attempt was made to head off or prevent the performance, not from any immorality in a dancer appearing in bare feet, if such were her wish or the desire of the management, but merely because it was evidently the beginning of a further breaking down of those barriers that separate the audience from the performer upon the stage.

"This suspicion has been more than realized. In a comparatively brief time, about a year, there has been a perfect deluge of dancers appearing with a less and less amount of conventional apparel, and the fact that the most slightly dressed among them have been those that have appealed to the most intelligent and refined audiences, does not alter the physical aspect of the case. Those who keep in mind the progress of the theatre sit back and wonder what is next in store.

"The entertainment regularly found at some classes of theatres does not tend to improve or refine the moral sense, in case any still exists in the spectators. In some cases it appears to be distinctly the intention of those directing or responsible for the performance to debase or destroy such a sense."

Further, the report declares, "the recent efforts made by a few citizens to prevent an objectionable play revealed the fact that the present law is totally inefficient in providing any proper control over theatrical presentations.

"Under a properly worded law, making theatre licenses responsible for the performances given, making these licenses revocable in the same way every other license issued by the city or any of its departments is revocable, and making it possible to apply the criminal law as it exists on the statute books for other licenses to the theatrical licensee, immediate retribution would overtake those who offend against public morals, and the closing of a theatre for one day would mean a monetary loss to both the licensee and to the company playing the house that would act as a most effective deterrent to any other house or company likely to come under a similar ban."

NEW THEATRE PLANNED.

From a source believed to be reliable, it is learned that operations are to start in the fall on a modern theatre to be constructed on Ocean avenue, between Second and Third avenues, Asbury Park, N. J., where the roller toboggan was formerly located. It is understood the plot has been leased through the Milan Ross agency to Walter Rosenberg, manager of the Casino theatre, who, it is said, is to build the new playhouse.

Mr. Rosenberg is to begin work in the fall of transferring Central hall, on Mattison avenue, into an up-to-date motion picture theatre.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, SEPT. 19, 1910—4 REELS

BIOGRAPH—A Summer Tragedy, dramatic, 987.
LUBIN—Zeb, Zeke and the Widow, comedy, 990.
PATHE—The False Friend, dramatic, 558.
Trip to the Isle of Jersey, travelogue, 397
SELIG—Bertie's Elopement, comedy, 1000.
Big Medicine, comedy, 1000.

TUESDAY, SEPT. 20, 1910—3 REELS

EDISON—An Unselfish Love, dramatic, 1,000.
GAUMONT (Kleine)—Sunset, scenic, 102.
Tactics of Cupid, Fairy, drama, 896.
VITAGRAPH—Jean, the Match Maker, comedy, 1,000.

WEDNESDAY, SEPT. 21, 1910—4 REELS

ESSANAY—A Close Shave, comedy, 553.
A Flirty Affliction, comedy, 416.
KALEM—The Japanese Spy, drama, 975.
PATHE—An Arizona Romance, American Western drama, 990.
URBAN ECLIPSE (Kleine)—A Corsican Vendetta, drama, 699.
Scenes in the Celestial Empire, travelogue, 269.

THURSDAY, SEPT. 22, 1910—4 REELS

BIOGRAPH—The Oath and the Man, war drama, 997.
LUBIN—Love's Old, Sweet Song, comedy, 990.
MELIES—The Salt on the Bird's Tail, comedy drama, 940.
SELIG—The Sergeant, drama, 1000.

FRIDAY, SEPT. 23, 1910—4 REELS

EDISON—A Jar of Cranberry Sauce, comedy, 495.
Almost a Hero, comedy, 485.
KALEM—The Conspiracy of Pontiac, drama, 975.
PATHE—Max in a Dilemma, comedy, 446.
The Mexican Tumblers, acrobatic, 476.
VITAGRAPH—A Modern Knight Errand, 967.

SATURDAY, SEPT. 24, 1910—4 REELS

ESSANAY—The Tout's Remembrance, Western drama, 1000.
GAUMONT (Kleine)—The Reserved Shot, drama, 741.
The Times are Out of Joint, comedy, 252.
PATHE—A Simple Mistake, American comedy, 950.
VITAGRAPH—Renunciation, Society drama, 999.

ESSANAY FILM MFG. CO.

"A CLOSE SHAVE."—Mr. Marc and his wife are at breakfast when the butler announces an early caller and tenders his master a card bearing the name of Mr. Bunco. When Marc hurries into the reception room he is greeted by a gentleman of prepossessing appearance, who, after a warm handshake, introduces himself as the agent of the Silver Sucker mine. He has heard that Mr. Marc is seeking a profitable investment and was advised by a friend of Mr. Marc's to see this latter. The gentleman offers other credentials, but the mention of his friend's name is enough for the unwary Marc, and he refuses to put the gentleman to such an inconvenience.

At length it is arranged, and Marc informs the gentleman that if he will call at his office at 2 o'clock they will close the deal.

Mr. Marc wears a beard, and on his way down town he suddenly resolves to shave. And a half hour later when he bumps into an old acquaintance on the street this latter refuses to recognize him, much to Mr. Marc's amusement. At his office when he enters his stenographer looks at him strangely and tells him abruptly that Mr. Marc has not arrived. And it is some time before the young lady can be persuaded that this clean-shaven chap is her employer.

At 2 o'clock the agent for the Silver Sucker is on hand and the deal is closed, Mr. Bunco leaving the office exultantly with a large-sized check, while Mr. Marc is the possessor of some extravagant looking stock certificates which could not possibly be worth less than 5 cents each.

At the bank Mr. Bunco is refused payment on the check and is advised to bring Mr. Marc over to identify him. Shortly after the two gentlemen enter the bank, but the cashier, a personal friend of Mr. Marc's, stares at the little man peculiarly and suspiciously and desires to know what sort of a sucker he is thought to be.

Mr. Marc is in a rage when, after he has visited Smith, a real estate man of his acquaintance, he is told to get out. He meets with even sorrier treatmen when he calls on Brown at this latter's office. Here the janitor is called in and Marc is thrown out the window into a rain barrel.

In a rage Marc goes home to change his clothes and to tell his troubles to his wife, who, at first, is

also skeptical about his identity. Finally, however, she volunteers to accompany her husband to the bank and identify him.

A strange thing happens when they are about to enter the bank. Mr. Bunco is being ejected by the watchman and is seized by two policemen who "identify" him as "Con" Coe, alias George Stick, wanted for bogus mining deals. The picture ends in Mr. Marc receiving his check and congratulations from the cashier of the bank.

"A FLIRTY AFFLICTION."—Pretty Molly is afflicted with a peculiar nervous disease and after having tried many doctors is finally referred to a certain great specialist, who has had success with cases similar to her own. To briefly describe Molly's ailment would be in stating that the muscles of her throat and neck were uncontrollable, causing her to throw back her head in a way resembling a person beckoning to another.

Molly goes to see the doctor, who expresses himself able to cure the case and prescribes certain medicine. But as Molly turns to go the unruly head is thrown back and the old M. D. is almost convinced the young lady is flirting with him. As Molly passes through the reception room where one or two young gentlemen are waiting to see the doctor, the peculiar nod is again repeated and the young fellows, each believing the nod to be an invitation, rise and precipitately follow her out.

On the street Molly causes more excitement when she appears to solicit the company of a dignified lawyer, who, nevertheless, likes her looks and tags on after her until he is summarily dismissed with the threat of arrest for annoying a perfectly respectable young lady.

An innocent mail man is the next victim, and he is similarly dispensed with.

An old chap in the company of his wife is also beguiled by the unfortunate girl's peculiar nod and receives a sound berating not only from her but from his watchful spouse.

Even Hauss, the little base drummer of the German band, is bewitched by the involuntary Circe and gets his drum smashed for his trouble.

The climax comes when Officer O'Rourke falls a victim to the young lady's nod and is told that his services as a protector are certainly not needed. During the argument the captain, O'Rourke's superior, comes on the scene and orders the patrolman on his way.

The girl has reached home and she thanks the captain for his protection. But as she opens the door those unruly muscles work again and the captain accepts the invitation. This is the last hope, and the poor girl slams the door in the captain's face.

"THE TOUT'S REMEMBRANCE."—"Bullets" Brown, the hero of our story, is a race track tout, and a true type of this particular parasite. Our first introduction to him comes when we find him plying his trade upon an unsophisticated country lad who has come into his majority with a good bank roll and a tendency to get rid of it in short order. "Bullets" puts him next to a good thing in the opening scenes in the betting ring and of course the young fellow loses. When he encounters the tout again, after learning that he has been buncoed, he makes dire promises of revenge.

"Bullets" is not a tough, and a few days later when he receives a letter from his mother begging him to give up his evil life, he makes a solemn resolve to steer clear of the track, get employment and make a man of himself. Some few days later he wanders into a country store and startles the proprietor by asking for employment. The old man looks his applicant over and then nods his head. "Bullets" and he shake hands and the young fellow, anxious to be at work, pulls on a pair of overalls, picks up a broom and begins setting the place to rights.

He is busily engaged at this when the door opens and Agnes Dudley, his employer's daughter, enters and stares amazedly at the new clerk. "Bullets" is also confused, and the two young people pause hesitatingly until the storekeeper enters and introduces them.

It is not long before Agnes and "Bullets" are in love with each other. On a day a few weeks after the new clerk's arrival he endeavors to pop the question when the young fellow, whom we will recognize as the sport who had been buncoed by "Bullets" at the race track, enters unobserved by the two. "Bullets" finally stammers a proposal and takes the girl in his arms. Then the young man in the doorway turns on his heel and hurries angrily away.

Dick Gleason, who has also been a suitor for the

girl's hand, hurries off to find old Dudley, and when he communicates his story of the impudent clerk's love-making, Dudley is enraged and hurries back to the store, where he summarily discharges the unfortunate clerk. But Agnes begs him to wait and as he bids her goodby she slips a large gold coin into his hand and tells him to let it be the foundation of his fortune.

THE FILM SERVICE THAT SATISFIES

GET IT FROM

GEO. K. SPOOR CO., Inc., "RENTERS of LICENSED FILM"
435 N. Clark Street, Chicago, Ill.

A few weeks later finds "Bullets" still out of work, hungry and tired of life. It is then that the Tempter visits him when he picks up a telegram, dropped by a noted race track man, with the advice that Gadfly, a 500 to 1 shot, is booked to make a killing that day. Could any one resist so tremendous a hint?

That afternoon finds "Bullets" in the betting ring with a ticket showing that he has played Gadfly with $20 to win $10,000. These scenes are thrilling and tremendously strong. Gadfly gallops in a winner and "Bullets," loaded down with the coin of the realm, leaves the track, hardly able to realize his big rake-off.

The closing scenes show him back to the country store again, his proposal to the girl and his acceptance by the old storekeeper.

EDISON MFG. CO.

"AN UNSELFISH LOVE."—This picture, while telling a most interesting story, at the same time will give the spectator an idea of the marvelous possibilities in the western part of Canada for those who have brain and brawn.

Our hero having been refused because of his lack of wealth by the father of the girl whom he loves, determines that he will overcome that difficulty and sets out to make a fortune by farming in Western Canada. He leaves his home carrying the love of the daughter but no hope is held out to him by the father that he can ultimately succeed. We see him after his arrival at Strathmore, Alberta, where he takes up farming on the advanced scale with which it is carried out in this part of the country. Among his earliest acquaintances is a lady by no means unattractive but of the type and age which is popularly designated as an "old maid." She immediately takes a great fancy to John and on every occasion of their meeting presents him with a few flowers. At first his kindly nature feels only amusement but after a while her intentions become quite unwelcome, particularly as visit after visit to the village post office finds no letter waiting for him from his loved one at home. Shitting back to the town which he left we find that Mr Willmere, the father of the girl, Mabel, now has very ambitious plans for his daughter, because of the fact that a very wealthy suitor, Mr. Moore, has entered the field. The old man's determination goes so far that he actually prevents a letter which Mabel has written John, from being sent. We see John in the various stages of his successful farming continually being followed by the spinster lady, Miss Gray. It is evidently a bad case so far as she is concerned. Finally matters come to a climax. Mr. Willmere being determined that his daughter shall marry the man of wealth, causes to be inserted in the local newspaper an item to the effect that John Martin having succeeded in Strathmore, has become engaged to a Strathmore belle. The sight of this item temporarily at least turns Mabel's love to pique and the other suitor being coached to make advances at just this time is accepted by her. Soon afterwards John, on one of his frequent visits to the village post office, finds to his great delight a letter, but his joy is turned to the deepest grief when upon reaching the attractive home which he has made for Mabel and opening the envelope he finds it to be a wedding invitation announcing the forthcoming marriage between Miss Mabel Willmere and Mr. Henry B. Moore. In utter despair he sits down and starts a heartbroken letter to her but is interrupted in the middle of it by the approach of Miss Gray. Feeling that his nerves cannot stand the strain of meeting her just at this time, he hastily leaves the room leaving the half-written letter with the wedding invitation and Mabel's portrait on the table before him. Miss Gray entering with her customary floral offering and finding the room vacant, soon discovers the articles on the table. In a few moments the whole truth is revealed to her and here her noble heart, though beating under an old-fashioned exterior, becomes evident. It takes her but a few moments to decide that she will try to prevent two lives from being wrecked and she starts immediately east. Just before the wedding day she reaches Mabel's home, whom she is fortunate enough to find alone. The meeting is naturally an embarrassing one but even over this embarrassment her unselfishness and true nobility triumph and it is not long before she has acquainted Mabel with the fact that John in far-off Western Canada is pining for her. From this point Miss Gray urges upon Mabel the necessity of prompt action and after argument, prevails upon her to immediately start for John's farm. In order to escape observation Mabel leaves surreptitiously by means of a ladder placed against her window. Going back to Western Canada we find John at the close of the day's work heartbroken, with a vision before him of Mabel being led to the altar by Mr. Moore. He goes to his lonely home and thinking what might have been, bows down in grief under his misfortune. At that moment Miss Gray enters. He greets her politely but coldly and not being able even yet to completely repress her fondness for him, she offers him a bunch of roses which she has brought. This is too much for his overwrought nerves. Brushing the flowers angrily away he intimates to her that he is in no condition to talk with her. Miss Gray, heartbroken herself but ever true to her purpose, goes to the door and beckons, at which Mabel enters and going to John lays her hand gently on his shoulder. Thinking that it is Miss Gray he angrily brushes the hand aside but upon turning discovers the one person whom perhaps he never expected to see again. Thus the two lovers are made happy and while we can rejoice in their happiness and their acknowledgement of it to the "old maid," our joy is almost overpowered by the sympathy which we feel for her as she fervently wipes her eye and turns away. However we may take consolation in the fact that, though she has lost what she most coveted, she has at least two friends who will be true to her through life.

The story is an unusual one played largely by our stock company and each part being rendered most effectively. As an interesting story in itself it should prove a deserved success but coupled as it is with the scenes of the great farming development of Western Canada it is bound to be considered an extraordinary film.

"ALMOST A HERO."—Here is an Edison short comedy which almost carries us behind the scenes in the moving picture business and shows us what accidents may happen in the making of a film. But it is not an industrial picture, but a real comedy with a real hero or one who is nearly a real hero.

It begins with Percy behind a ribbon counter and shows his longing to be a man of deeds and of valor. Of course his reason for this is his desire to be admired by the pretty girls who come to the counter to buy ribbons and laces from him. We see how the desire works out as he goes into training with all of the physical culture apparatus known and with prize fighters and base ball players as models to work to. He even learns marksmanship with the revolver to be sure of playing his part well when the occasion for very valorous deeds arises. And it does arise for soon we see him on the street, the accidental observer of a pickpocket plying his nefarious trade and a pretty girl the victim. Percy dashes to the rescue and seizes the scoundrel by the collar, but instead of acting as any well regulated pickpocket should do and making a desperate effort to retreat, this pickpocket stands up to Percy and abuses him roundly. He is soon joined by two other vociferous gentlemen who hurl anathemas upon Percy's unprotected head until he feels that the pickpocket is a more popular character than the honest man. Finally it is forced upon his consciousness that he has walked into the taking of a scene in a motion picture, interrupted the camera's work and is thereby making himself decidedly unpopular. He is too disgusted to apologize but swallows his chagrin over this first attempt at heroism and beats a retreat. Another opportunity soon appears, for walking in the park, he sees a young woman heavily veiled attacked by two desperados who struggle with her on a flight of stone steps apparently with the intention of abducting her. He draws his trusty revolvers and calls upon them to throw up their hands. They do throw them up, but in his direction, taking his revolvers away from him and again pointing in the distance, where he sees another motion picture camera and where he recognizes the same friends upon whose operations he had intruded only a short time before. He resolves to be more careful next time, and the next time it not long in coming. A young woman in a lonely place in the park goes to the edge of the water, stands waving her arms distractedly and then plunges into the dark depths of the river. Percy, throwing off his hat, dives in after her and, although he cannot swim, tries to drag her to shore. For the third time the motion picture people appear upon the scene, and for the third time Percy finds himself a victim of misplaced confidence. He can't swim and he is obliged to accept the help of the lady to escape from the waters, after which a friendly policeman takes him gently by the collar and leads him away, to the evident satisfaction of the motion picture people. The last scene shows a lonely country road, a young girl appears, and from the bushes a tramp steals forth. He sees a jewel upon her neck and decides that it would be well for him to possess it. He speaks to her with assumed politeness and she tries to get past him, but he stops her and invites her to present him with the jewel. She turns looking for help in all directions and then Percy appears upon the scene at the back. She calls wildly to him, he dashes down to her rescue, then suddenly the memory of past scenes dawns upon him and he stops and smilingly signs to her that he is too wise to again get into a motion picture. At this instant a burly young football player dashes upon the scene, seizes the tramp and throws him to the ground. The girl promptly embraces her preserver. Percy applauding, comes down, congratulates them upon their realistic acting and then learns to his unending sorrow that he has missed the one real opportunity of his life, that the tramp was a real one, the girl was a real one and the hero was a real one, while he was only a might-have-been.

The incidents and atmosphere of the comedy are out of the usual run and provide an endless succession of laughs leading up to the principal comic climax of the story. It's jolly good fun and is admirably played by the Edison Company, while the scenic environments are among the prettiest that the summer time and outdoors can provide. It ought to be one of the most popular short comedies of the month.

"A JAR OF CRANBERRY SAUCE."—This is the history of a blood-curdling crime showing all the harrowing details and how it was discovered by a more than brave young man who had been reading more blood and thunder novels than were good for him. The story starts with the departure for the metropolis of Silas, a farmer but nobody's fool. His wife out of the goodness of her heart insists on putting up a lunch for him in spite of his protest that he is going to stop at a first-class hotel and buy the things to eat. She wins him over to her way of thinking by putting in a jar of his favorite cranberry sauce and he takes his departure with it and a cheerful countenance in consequence thereof. Arriving in town, he is assigned to a room which has two doors. One into the hall and one to the next room. He goes down to the cafe but finds that the prices quoted opposite the things he would like to eat have taken away his appetite. He hies him back to his room and to Mandy's lunch which looks very good to him now. Meanwhile in the room next door a young man is reading his fourth penny dreadful and becoming very much excited over the story of the "Crime in Room Thirteen." He grows so nervous as he follows its progress that he gets a revolver out of his suitcase and puts it down beside himself, more to feel secure than with any idea of using it. Silas munching his sandwiches comes down to the stage where cranberry sauce is in order and starts to open the jar, but the jar refuses to do its part and a struggle ensues. In the next room the young man, deep in his reading, hears strange and unearthly sounds through the door, groans and grunts and heavy feet moving about the carpet. He becomes nervous, goes to the door to listen and then hears muttered curses low and deep. Silas is having the time of his life with the jar.

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Finally with a desperate wrench the cover comes off but the jar itself flies against the door to the next room and the contents are spilled upon the door and sill and carpet. On the other side of the door the trembling young man is listening to the apparent struggle of a strong man with his helpless victim and trying to decide whether to shout for police and thereby put his own life in danger or to stand by and allow the crime to be perpetrated without taking a hand. And then from underneath the door sill, after he has heard the victim fall upon the floor, there creeps a red pool which adds to his certainty that he is the unwilling witness to a terrible tragedy. At this he incontinently flies and runs to the office of the hotel, reporting the case and calling the police. In Silas's room his curses are not without reason for he has hurt his finger, lost all of his cranberry sauce and is in a thundering bad temper in consequence. He decides that there is nothing else to do but go to bed and has just pulled off one of his boots when there is a peremptory knock at the door and a voice bids him open in the name of the law. Taking the boot for self-defense, he opens the door and stands confronted by two officers, the clerk of the hotel, the bellboy and the brave young man from next door. They force him back, charge him with a crime, seek for his victim and then when he demands an explanation point to the blood upon the floor. At the word blood, it dawns upon Silas that the drinks are on somebody else. Dipping his hands into the gore, he applies his fingers to the young man's mouth, much to our hero's disgust. But the evidence is irrefutable and the picture closes with his precipitate retreat before the officers and the other members of the searching party can take their vengeance upon him.

This is an ideal comedy subject for the silent drama and one that is sure to provoke mirth of anything but the silent kind from the spectators. It is good for not one laugh, but one for every second and ought to prove one of the big winners among the little comedies of the season.

G. MELIES.

"THE SALT ON THE BIRD'S TAIL."—The saying, "If you want to catch a bird put salt on its tail," is a pleasantry of such long standing it is familiar to every man, woman and child in existence. It furnishes a theme for this well drawn and lively drama of home life, a tramp's gratitude and the cordiality of the little child who loses through an accident the canary bird which was given her by her father.

A tramp calls at the child's home for a "hand-out." The mother gives him something to eat, the child provides him with a loaf of bread and sends him on his way rejoicing.

Shortly after the tramp has taken his departure the little girl tries to hang the cage with the bird in it on a nail on the porch. The cage falls to the ground and the bird escapes. Her mother is provoked and reprimands her for her carelessness.

The child, sobbing on the steps of the porch, happens to think of putting salt on the bird's tail and immediately sets out with a box of salt and the bird cage in pursuit of her lost pet. Across fields, through woods we follow the child, through flower-decked pastures and stretches of new mown hay and gorgeous "snaps" of byways and highways, that make the picture a thing of beauty and the story a panorama of interest.

The mother misses the child and goes in search of her. The girl grown tired and footsore lies down at the foot of a tree and falls asleep. The tramp is making his way leisurely through the brush and sees the escaped canary bird in the grass, cautiously approaches it and captures it with his cap, then resumes his stroll petting the bird as he goes along. He comes to where the little girl is sleeping, guesses the meaning of the salt box and the cage, decides to repay her for her kindness to him when he needed food, places the bird in the cage and hides behind a neighboring tree to watch the denouement. He doesn't have long to wait. The distracted mother

coming along espies the child sleeping with her bird returned to its cage; she is astonished. The child awakens and can scarcely believe her senses. The lost are found and the smiling face of the grateful tramp adds to the happy ending of a very happy and especially good story and picture.

PATHE FRERES.

"THE FALSE FRIEND."—John Haven and Will Harver are working on the same job. The former is married and has a little boy, Jack by name. The latter, however, has no family ties, and is in reality in love with his comrade's wife. Working upon a roof one day, Will loses his balance and falls to the

ground. He is fatally injured, and amongst his papers John discovers a portrait of his wife, which reveals the truth to him in a flash. He returns home, and after a painful scene with his wife, separates from her, taking little Jack with him. A year passes, and the husband and wife have never met again. The woman works hard for her living and sees little Jack in secret as he goes and comes from school. Jack loves his mother and father dearly, and says nothing of his meetings with the former to the latter. But one day the inevitable happens, and they both meet at the school door. Anger shows itself plainly in the face of the man, but the little lad, slipping between his parents, stands like a connecting link between the two, and for his sake John stops to listen to his wife's pleadings, and consents to forget and forgive.

"AN ARIZONA ROMANCE."—Nell's father is giving her a fancy dress ball at his Fifth avenue mansion, and Jack and Nell, who are sweethearts, are making love in the conservatory. He has just received from her a locket containing her photograph, which he swears to wear next to his heart, when a servant enters and

calls Nell out. Walter and Grace then come into the conservatory, the former being dressed like Jack—as a Romeo. Jack leaves and Nell returns in time to see Grace accepting Walter and kissing him. She only sees his back, and his dress being similar, mistakes Walter for Jack. She goes out on the balcony heartbroken and on Jack's return gives him back

his engagement ring and sends him away, refusing to give any explanation. Jack returns to his bachelor apartment and there finds a letter from his old chum, Bob Ewing urging him to come and spend some time at his ranch in Canyon City, Arizona. He decides to go at once, and, after giving instructions for the closing of his apartment, starts out for the West. Meantime Nell has met Grace and Walter, who an-

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nounce their engagament to her. She notices the similarity of costume and realizes how unjust she has been to Jack. After a few days' consideration she decides to write him and candidly confess her mistake, but the letter is returned to her "Gone; No Address." Meantime Jack has arrived at Canyon City and the change of scene and western life are brightening him up. One day in the local saloon Jack protects an Indian girl, Little Fawn, from the enforced attentions of a Mexican Greaser, and in the affray that ensues Jack is badly shot. Little Fawn nurses Jack through his serious illness, and while he is delirious sees Nell's photo in the locket he wears round his neck. Three months elapse, and Jack, who is canvalescent, is sitting outside the saloon with Little Fawn, when an automobile comes along with Nell and her father, who are taking an auto trip through the West for the benefit of the former's health. The auto stops for repairs and Little Fawn recognizes Nell. Suddenly the machine starts, and is about to run over Nell. The Indian girl runs forward and saves her just in time, but is herself knocked over. She is badly injured and Jack lifts her

to a bench and supports her head. Nell is also there, but they have not noticed each other yet. Little Fawn tells Jack to look at Nell. They both look up and recognize each other.

Little Fawn places their hands together, sighs and dies while Jack takes Nell in his arms, who explains to him her unfortunate error.

"TRIP TO THE ISLE OF JERSEY."—Disembarking at St. Helier, we proceed down King street and Queen street, watch the garrison marching out, and then take our seats in a char-a-banc. On the road we pass some charming bungalows and also obtain a good view of a field of the famous Jersey cabbages, which are specially cultivated for the manufacture of walking sticks. Plemont, one of the most beautiful points on the island, is next seen. High cliffs and curious caves, into which the sea rushes at high tide with the noise of thunder, are duly visited before we pass on to the Chateau of Montorgueil, situated on a rocky promontory. Here the fascinating pastime of gazing upon the wave-washed rocks is indulged in for some minutes, and then we continue on our way to Lecq, where a final scramble over the rocks and a glimpse from afar of the Corbiere Lighthouse ends a very pleasant trip.

"MAX IN A DILEMMA."—Max is in love with Kitty, who is willing, but whose father regards a substantial bank balance as of more importance than a loving heart. Max, rejected, returns to his chambers, and would like to die, but his courage fails him at the critical moment. He is interrupted in his reflections by a burglar. At the sight of Sykes, Max becomes inspired and offers him the sum of $500 to kill him before midnight. The thief agrees and departs. A new arrival now appears, who turns out to be a lawyer, who has called to inform Max that a large fortune has been left him by his uncle. Transported with joy, Max hastens to inform Kitty's father, and is, of course, immediately accepted, and invited to dinner. During dinner a servant announces that a visitor wishes to speak with Max. He goes to meet the newcomer, and is horrified to recognize Sykes, whose existence he had temporarily forgotten. With a cry

he dashes out into the street, runs for dear life, is overtaken, and tremblingly awaits his death blow. Judge of his happiness and surprise when Sykes coolly hands him back his $500, saying at the same time that he is not going to risk his precious neck simply to do Max a favor.

"THE MEXICAN TUMBLERS."—This troupe, consisting of eight members, known as the Ramon Garcia Troupe, has executed some remarkable feats for the benefit of motion picture audiences. The picture ex-

emplifies the agility and sprightliness of the jumpers with astonishing effect and should prove a hit.

'A SIMPLE MISTAKE."—Mr. Hallate is leaving for a trip and his loving wife is helping him to get his belongings out with him. At last everything is ready and she goes on the stoop and watches hm get into the rig. Augustus Slip, who happens to pass at this moment, sees her and, like other men of small stature, becomes deeply enamoured with the ponderous Mrs. Hallate. He goes and purchases a bouquet and, returning to the house, walks into the parlor and forces his attentions on Mrs. Hallate. She, however, will have none of him, and as he refuses to leave, flies for refuge to the maid in the kitchen. The maid happens to be entertaining her friend, Officer O'Brien, and Mrs. Hallate is indeed glad to see a limb of the law, and requests him to eject the eloquent Augustus. Meantime, Mr. Hallate has missed his train, and accordingly returns to his home. Augustus hearing him enter, hides behind a curtain, and when the officer enters Hallate is the only man in sight. Believing him to be the intruder, and refusing to listen to his explanations, he forcibly ejects him on to the sidewalk. Hallate, determined not to be ousted from his own home, even by one clothed with the majesty of the law, re-enters, and this time is thrown by the officer out of the second

floor window. The express wagon arriving at this time with his trunk, Hallate, with the connivance of the express driver, empties its contents on the pavement and locks himself in the trunk and is carried up in it. Meantime Augustus had had to take refuge under the sofa. What the final denouement is when Hallate comes out of the trunk, and Augustus from the

sofa, you will have to see the picture to find out. How Officer O'Brien felt when he ascertained who it was he had so misused is also not going to be divulged here.

SELIG POLYSCOPE CO.

"BERTIE'S ELOPEMENT."—"Love laughs at locksmiths" to say nothing about irate papas. Bertie the cherished son of indulgent parents finds obstacles in the path, when he seeks the hand of fair Gladys and is graciously ruffled, when his fiancee's father is so rude as to send him a note with the assurance that his request for his daughter's hand is declined with scorn—a hurried marshalling of Bertie's diplomatic forces to declare a line of action—in order that they may execute a flank movement on the stern old parent of the demure Gladys.

An exchange of notes between the lovers—a new use found for old shoes—and Bertie leads the invading forces, ably supported by one ladder and a bundle of nerve—the fair queen of his dreams is rescued from her castle. The eloping twain outdistances the pursuing father and his arrival at the parson's house is just too late to be on time. He had been outgeneraled at all strategic points—and the day was won—and two was one.

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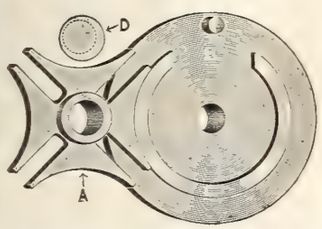

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"BIG MEDICINE."—A hurry-up remedy of the minute type destined to show to what extent one's imagination can control their destinies.

"THE SERGEANT."—A story laid in the Great Yosemite Valley during the eighties. Col. Westley has an only daughter who is the one softening influence in his rugged nature. She is fond of taking morning rides over the trails, and is usually accompanied by Robt. Adams, a sergeant at the post, and who is detailed by the father to look after her safety.

The companionship of these young people soon ripens into love, and despite the disparity of the rank of Adams and his sweetheart's father, they plight their troth. At the opening of the story we see them riding away from the post. Upon arriving at Nevada Falls, a favorite spot, they leave their horses and proceed on foot in order that they may ascend to a more advantageous height from which to view the gorgeous scenery that surrounds the grand historical Yosemite Valley.

While engaged in this pastime, an Indian renegade steals their horses, leaving them afoot many miles from the post. The evening is stealing upon them then they discover their loss and in their effort to follow the foot prints of their horses they lose their way and are compelled to spend the night in the wilderness.

The Colonel becoming alarmed, sends out a searching party that finally succeeds in finding the missing couple. Upon returning to the post the sergeant is placed under arrest despite the pleading of his unhappy sweetheart.

Now a lapse of a month occurs and we see a thrilling battle with the Indians, in which the Colonel accompanied by his daughter is cut off from the men and about to be taken by the redskins. It is at this time that Adams, only a private, shows his heroism by making a desperate dash through the lines of the enemy, rescuing the Colonel and his daughter from the murderous savages, though wounded almost to death. His recovery and promotion to 1st Lieutenant soon follow, and with the consent of the Colonel to his marriage with the lady of his choice, ends a pretty story of love, heroism and devotion to duty.

No picture ever made abounds in such a gorgeous array of scenic backgrounds. It was made in the great Yosemite Valley. What more could one ask?

BIOGRAPH CO.

"A SUMMER TRAGEDY."—Nerve is the most valuable asset of the human animal, for without it little may be accomplished in this age. Nerve is the woof from which is woven "bluff" and bluff is raiment covering odious reality. In short, the man pulling a bluff resembles plated wear, all right for a time but the plate inevitably rubs off. Clarence Topfloor is given his week's vacation with pay, and makes great preparations for his stay at the seashore. In pressing his trousers, he badly scorches them, but thanks to a long coat he is able to hide the damage, so off he starts to give the seaside belles a treat—Adonis II. While Clarence is making these preparations, Mabel is starting off on her vacation. They are, of course, unknown to each other. Mabel vows that she will return from her sojourn with an engagement ring. So you see here are two romantic souls starting out choke-full of determination. Fate is going to be busy, Mabel arriving first. She is in her room when Clarence arrives. He conceives the rest assured. Fortuitously, Wave-crest-by-the-Sea Hotel is the destination of both, idea of playing the part of a millionaire for the week just to see what happens, hence he registers as Reginald Vandergould, Fifth Avenue, New York. Well, maybe he don't stir things. Everybody in the hotel is attention. Here the "pipe-dream" begins, Mabel and Clarence meet, and, as she is also fostering an iridescent bluff, that of being an heiress, each thinks the other the real article. Down at the shore he points to a steam yacht at anchor as his, but as things aboard are in such confusion, owing to the crew being at work overhauling the "log-book," he is forced to deny her the pleasure of a visit thereon. He doesn't get it on her for an instant, for pointing to a mansion that graces the distant shore as her summer home, she gives as a reason for stopping at the hotel, the servants being house-cleaning she so disliked the taste of dust. Well, as they look good to each other, he proposes and she accepts. At this point in the romance two things happen. Clarence's time limit is up and his finances are down, so he must tear himself away, but parting is such sweet sorrow, and they leave, each other vowing eternal constancy. Once outside the land of Utopia, they awaken. Mabel visits the city drug store to quaff a refreshing flagon of cream soda, when—"discovered!" Who should dole it out but Reginald Vandergould, Fifth Avenue, alias Clarence Topfloor. Another case of Cupid working overtime. At lunch Clarence hies himself to a neighboring "Ham-and" emporium to have the festive coffee and sinkers served by the fair hands of Mabel—discovery No. 2. Their bluffs punctured, they both make the best of the worst of it—shake and become friends at least.

"THE OATH AND THE MAN."—God's justice is inevitable and unerring and it behooves the short-sighted mortal to wait and reason before he gives rein to intemperate desires for vengeance, no matter how great the grievance. The vengeance meted by the Great Master of all is more terrible in the end, and yet more ethical, for vengeance perpetrated by us, in a measure, reverts. No more powerful lesson in this has been shown than the one comprising this Biograph story. Before the revolution in France the nobility exercised a most despotic rule over the peasants, subjecting them to abject slavery. Not only did they suffer pecuniary oppression, but their humble households were invaded and defiled by the noble profligates. Henri Prevost, a perfumer, receives a call from his landlord in quest of some perfume. During his visit this nobleman is attracted by Henri's pretty young wife. Her beauty so enthralls him that he, during her husband's absence, exercises his presumed rights, and invites, or rather commands her to attend his house fete. Here he dresses her in finery and promises to make a great lady of her, so that when her husband, who finding whither she had gone, bursts into the palace, she denies him. The heartbroken perfumer at first would return to the palace and in vengeance murder both his wife and the nobleman, but the old priest stays him, by showing him the crucifix, the emblem of Christian charity and making him swear he would never kill them, indicating that vengeance belonged to God. Henri takes this oath and lives up to it. Some time later the peasants chafing under aristocratic tyranny revolt, with the perfumer a leader. The revolutionists invade the home of the nobleman, the occupants of which flee in panic. The nobleman himself, with the perfumer's wife, who is still with him, make their way to her former home, which she imagines is deserted. The perfumer enters, and upon meeting the guilty pair, sees his chance to wreak vengeance. He is about to run them through when the old priest again appears and shows him the crucifix, reminding him of his oath. He then waves back the mob, who haven't

EDISON FILMS

Released September 27

OVER MOUNTAIN PASSES

A most interesting scenic and educational picture showing the curious ways in which copper ore is carried over the mountains in a section of Peru. The beasts of burden are llamas and they are undoubtedly the most curious animals on the globe. Their actions alone are sufficient to make an interesting picture.

The Footlights or the Farm

A quiet story showing a young country girl's ambition to go on the stage and how the attempt met with failure, making her only too glad to go back to the farm and her old sweetheart. A view of dramatic life is shown which is new to most of us and decidedly interesting.

On one reel. Approximate Length, 1000 feet

Released September 30

Ononko's Vow

A story of the famous Indian massacres at Deerfield, Mass., in 1675 and 1704. All exterior scenes were taken at Deerfield and show the beauties of that part of the country in both Summer and Winter. The picture throughout is handled on a most elaborate scale and makes altogether a big feature subject.

Approximate Length, 1000 feet

Don't fail to book the second of the Canadian series, "MORE THAN HIS DUTY"

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seen the nobleman, with the exclamation "This is my wife." The mob dismissed, he takes the couple to an inner room where they exchange their finery for peasant's attire. Thus they leave to take their chances of evading intemperate revolutionists who are parading outside, devastating everything and destroying everybody aristocratic. What a bitter lesson she has been taught. Her covetousness has brought her only shame, terror, poverty and isolation.

VITAGRAPH CO.

"JEAN, THE MATCHMAKER."—Bent on having a summer vacation, two working girls hire a tent and pitch their camp on the shore of a beautiful lake amid rural and quiet surroundings. As fate would have it, two farmer lads, living with their widowed mother not far distant from the camp, are making their way

through brush and lanes until they unexpectedly come onto the bivouac of the girls; mutual embarrassments are shown, and the boys, who are bashful swains, stand not on the manner of their going, making a hasty and awkward retreat.

The boys tell their mother about the two "peachy" girls, and she decides to send them some freshly cooked doughnuts, and employs the faithful dog, Jean, as a messenger, and the dog at once carries them to the girls, much to their surprise. The boys make another venture to the camp, but meet with little encouragement; they are not assertive, and their natural timidity and boorishness amuse the girls exceedingly.

The young fellows are not discouraged in their advancements, and find Jean a ready emissary in their embarrassment. She makes many visits to the camp with tokens of their respect and love. The girls are puzzled by the frequent visits from the dog and decide to discover the source of her supplies and the place from whence she comes. They sally forth, and in going encounter a cow, which stands in their way. They become frightened; their shouts for help bring the two boys and their dog Jean to the rescue. The boys now summon up courage and, when the girls tell them about the dog and their wish to learn where she came from, the boys offer them their escort and invite them to their home. The girls accept; the boys introduce them to their mother; they are invited to take dinner, and things progress very satisfactorily and happily to all concerned.

The young people go out for a stroll, leaving the mother and Jean alone. The mother begins to think that her boys are hopelessly smitten with the girls and gives way to a gloomy foreboding of a double marriage, the innocent and good old dog trying to prove herself her comforter and that she did not know she was being used as a matchmaker.

"A MODERN KNIGHT ERRANT."—Cyril, a young college student, starts out to find employment during the summer vacation to enable him to more comfortably pursue his studies during the fall and winter.

He secures work with a farmer and turns in with the rest of the hands. Living in the neighborhood is a sweet young girl named Mary, whose mother, a widow, and a lame brother make up the household. She becomes acquainted with Cyril and soon they are the best of friends, which arouses the jealousy of Tom, a big bully of a fellow, who prides himself on his ability to rub it into everybody else, and does not fail to do so whenever he gets a chance, not even sparing Mary's poor crippled brother, upon whom he wreaks the wrath of his pent-up jealousy.

He tries to bully Mary into cutting off her friendship for Cyril and accepting his attentions. Cyril sees Tom grasp Mary's arm and threaten her, learns the reason and challenges the bully to fight him. Cyril asks Mary to retire, and the two men have a fist fight, which is very exciting and strenuous, in which Cyril proves himself the master completely to the overthrow of Tom, who sullenly slinks away with the jeers and ridicule of all the boys in town.

Mary is nervously waiting to hear the issue of the battle and hoping anxiously for Cyril to win. Her brother comes, tells her Tom is completely vanquished. Mary runs to Cyril, who is nursing a sprained wrist. He is trying to bind his handkerchief around it. She offers to do it for him, and just as their hands touch their hearts respond. She throws her arms around his neck, while he enfolds her in his arms; then she breaks away and runs for the

house, frightened at her impulsiveness. Cyril—well, he just looks as if he were the luckiest and happiest man in all Christendom.

"RENUNCIATION."—Love with a romance is by far more interesting than the ordinary article. While the romantic part of it is not always intentional, it is undoubtedly desirable, so, when the hero, Jack, son of a wealthy and eminently aristocratic father, finds himself in love with the heroine, a chorus girl, we find ourselves interested in the story.

The young girl is of irreproachable character, poor but ambitious to make her way in life and succeed in her chosen profession. She applies to a prominent manager for a chance to show her ability to act, and she impresses him very favorably, but he cannot give her the desired opportunity. She leaves her name and address with him for future reference.

The manager is a personal friend of Jack's father, and while visiting him Jack comes in and the conversation turns to the stage. Jack mentions his acquaintance with the young chorus girl; the manager takes her card from his pocket, saying she had applied to him for a position and he had found her a very capable and charming young lady. Jack declares his love for her and his "dad" proclaims his objec-

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tions to actresses in general and chorus girls in particular.

The father goes to see the girl and induces her to give up his son, and he suggests that she can cure the boy of his love for her by assuming drunkenness when he and the son call on her by the father suggesting to the son that he would like to meet the young lady and see for himself the sort of a person she is. She reluctantly gives her word that she will do it, hoping her loss will be Jack's gain.

The son joyfully and readily consents to his father's going to visit his sweetheart, feeling assured he will be won by her personality. At the father's request his friend the manager is invited to accompany them. Word is sent to the girl that they will call to see her. She receives the note.

With breaking heart she summons all her fortitude to her aid to give up the man she dearily loves and prepares to make herself objectionable to him. Her visitors arrive; the son is shocked and disgusted when

he sees the girl apparently in a beastly state of intoxication. He silently leaves the rooms with his father. The manager lingers long enough to tell her she is a great actress and offers her a position in one of his companies.

The father cannot help but admire the character of the young woman and how honorably she fulfilled her promise to him. His managerial friend speaks enthusiastically of her superb acting, and there and then the manager makes out a contract engaging her at a good salary for the season. The father will supplement it with a present of money. Jack overhears their conversation, discovers the deception which has been played upon him, and determines to have the girl in opposition to everything and everybody.

The father and the manager go at once to see the girl; she spurns their offers of money and contract. She has lost more than fame and fortune in the loss of Jack and his love. At this moment Jack enters, tells her he knows all, and asks her to be his wife. She replies, "Not until your father gives his consent." The old gentleman is only too willing that his son should marry a woman who had acted not only well but nobly, and readily places her hand in the hand of his son, adding his blessing to his consent.

GAUMONT.
(George Kleine.)

"TACTICS OF CUPID."—A finely colored film, showing the methods employed by Cupid whilst pursuing his employment. He causes two young people to fall violently in love with each other. The consent of the maiden's father has to be gained, and the young fellow puts the question to him, only to be shown the door. But Cupid is at hand with help, and by his magic he conjures up before the father a recollection of his courting days. The old man's heart is softened, and running after the unhappy lover, he brings him back and joins the hands of the two young people. Amid great rejoicing the wedding takes place, and the couple drive off to enjoy a brief but quiet honeymoon. Cupid is beautifully played by a child of very small proportions, in fact, so well that one almost fancies it is the real thing.

"SUNSET."—In this film some beautiful sunsets have been secured. The tinting throughout is in perfect harmony, and one can almost imagine that the real scenes are being shown, and the only fault to find with the film is its shortness. Similar in finish and artistic value to "Poetry of the Waters."

"THE RESERVED SHOT."—In the year 1815, at the camp of Grenoble, the old soldiers of Napoleon and the young officers of the king are banqueting.

A sensational telegram brings joy among the one and consternation among the other.

Napoleon has landed at the Gulf Juan. There the soldiers sent to stop him have refused to fight and have followed him towards the north.

An old soldier quarrels with a king's officer, blows are exchanged, and a duel arranged. Each duellist is to have one shot.

On the next day, the duel takes place, the king's officer shoots and misses. The older soldier, instead of firing, says he will use his chance at a later day.

Ten years have passed. The king reigns again in France. The royal officer has forgotten his duel. It is his birthday and his wife and children are giving to him their best wishes, when a man comes with a card. It is a card from his almost forgotten opponent demanding him to continue the duel begun ten years earlier.

The officer kisses his wife and children and leaves them in tears.

At the meeting place the Napoleonite is ready to shoot when the royal officer's little boy arrives, and beseeches the soldier to do no harm to his father. The boy's plea is successful.

"THE TIMES ARE OUT OF JOINT."—A wonderful film in which the people work and move so quickly that it makes the heart sick to think that one day we might have to do the same. A clock, in a certain family, gets out of order, and the hands develop a frightful tendency to move round at an abnormal pace. This effects the household, causing them to do likewise. The clock is taken to be repaired, and the complaint attacks the clockmaker so vitally that the repairs are done in no time. The clock, however, has not lost its power, and as the owner speeds back with it, the effect on everyone who gets near it is fearful. This film is absolutely filled with laughter-producing situations.

URBAN-ECLIPSE.
(George Kleine.)

"A CORSICAN VENDETTA."—A mother lies ill, and would see her son before she dies. The young man is a member of a conscript band, but in response to the urgent message conveyed to him through a shepherd boy, braves the danger of capture and flies to his mother's side. News that the bandit has left the hills reaches the authorities, and the young man hides. The soldiers are about to take summary measures and shoot the father, Matteo, when the young man gives himself up. The father is filled with thoughts of vengeance, and goes to the home of the commander of the soldiers, armed with a knife. An opportunity occurs, he alters his plans, and kidnaps the officer's little son. Matteo becomes the leader of the bandits, and the boy is brought up in their haunts. Years pass, the bandits' ravages move the government to action, and once more the officer is sent in pursuit. The bandits escape by a rope down the face of the precipice, and the soldiers, following, are trapped. The boy recognizes his father, and pleads with the bandit chief that his life may be spared. The sight of the father's joy at having

KALEM FILMS

THE HEART OF EDNA LESLIE

A Dramatic Production Extraordinary

Issued Wednesday, Sept. 28th. Length, 965 feet

In this powerful and pretty romantic drama the Kalem players again demonstrate their intelligent interpretation of the various parts assigned them and vie with each other in presenting a dramatic classic that will be appreciated by all exhibitors who desire to see a continuous advance in the character of picture plays.

Beautiful Scenery Perfect Photography

SPOTTED SNAKE'S SCHOOLING

An Indian Story of the Present

Issued Friday, Sept. 30th. Length, 885 feet

The subject of Indian education has been discussed by societies and various learned individuals from time immemorial. Our story shows the usual results that follow the attempt to educate and civilize the former denizen of the wild forest and prairie.

Kalem Indian productions have become standard the world over and both exchanges and exhibitors have found them money getters.

Remember, Every Friday An Indian, A Western or a War Story

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

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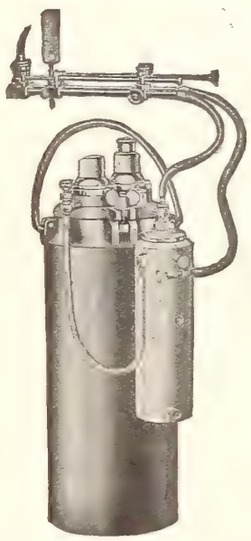

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YALE FILM EXCHANGE CO., 622 Main Street, Kansas City, Mo.
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found his son softens the old man's heart, and he relents.

"SCENES IN THE CELESTIAL EMPIRE."—We have pleasure in announcing the publication of a unique series of film subjects which graphically and vividly illustrate not only the life and customs, the processions, festivals, pastime and industry of a country strange to western eyes, but also the varied scenery of one leading city of the empire.

A vivid picture of life in Shanghai, giving representative glimpses of both the native and European elements, which, apparently, do not intermingle freely, In the native quarter everything is typically Eastern; in the European the atmosphere is as typically Western. There is even a smart volunteer—or territorial—regiment.

LUBIN MFG. CO.

"ZEB, ZEKE AND THE WIDOW."—Zeb keeps the general store in a little country town and he and Zeke have been lifelong friends. They are a couple of cantankerous oldsters, but there's a flash of youthful fire in their veins and this is fanned to white heat by the appearance of Mrs. Marion Clayton, a fascinating widow, whose physician has prescribed an entire rest from all social duties and retirement to a country town. Mrs. Clayton finds the awkward flirtations of Zeb and Zeke a relief from the monotony of novel reading and accepts Zeke's invitation to go buggy riding. This is a blow to Zeb, who hustles

to the city and buys a second hand automobile. That wipes Zeke's eye, but the stubborn wreck of what was once an auto balks. Zeb climbs under the machine in the most approved motor fashion and Zeke sits beside the widow and tinkers with the steering gear. He starts the auto and there commences a wild ride, with Zeb pursuing in Zeke's buggy. Zeke wrecks the auto and then drives the widow home in the buggy, winning there and back. Zeb threatens to sue Zeke for the price of the wrecked machine and his damaged feelings, and the old friendship bids fair to be broken up when the widow gets word that her fiance is about to arrive from abroad and her physician will permit her return to the city. It's a stunning blow to Zeb and Zeke, but Zeb tears up the bill for the auto and over a couple of cigars—"five centers, the best in the case"—they talk over their love dream. Anyhow the widow was a corker and it was worth while.

"LOVE'S OLD, SWEET SONG."—Jack Bryant is one of a party of campers who are roughing it. Each man takes his turn at being cook, and when Jack is told off as chef his first duty is to go for eggs. There is a farmhouse nearby where he obtains a supply and the farmer's daughter is an attractive girl, so attractive indeed that Jack deliberately

Jack start for the city after a rustic wedding. The marriage is a shock to aristocratic Mrs. Bryant, and her son's wife is not made welcome, the more especially as it seems impossible to train her to city ways. But the mother and daughter-in-law are drawn breaks the eggs that he may have an excuse for returning for more. A third time he makes application and there is but one left. Cherrie is loath to let that go, but Jack coaxes it from her for a keepsake. The incident has served to start a friendship that terminates in marriage, and Cherrie and

ESSANAY FILMS

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Release of Saturday, Sept. 24

"THE TOUT'S REMEMBRANCE"

Length, approx. 1000 ft.

This picture is a decided feature in our list of Western releases. It is a story of the racetrack with lively action, deep heart interest and touches of sparkling comedy. The racing scenes are actual and were obtained expressly for this picture at Juarez, Mexico. The photography is fine and the cast, including **Miss Ethel Clayton,** is excellent.

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closer together as time passes, and Jack devotes his time to dissipation. The two women share the nightly vigil for the errant one, and the mother comes to realize the sterling qualities that underlie the girl's rough exterior. One night Jack comes home considerably the worse for liquor and his mother's reproaches stir his latent manhood to maudlin self sympathy. He is about to destroy himself when he is saved by the singing of love's old, sweet song.

KALEM CO.

"THE JAPANESE SPY."—In "The Japanese Spy" the Kalem players offer a character study which is one of the most original and expressive yet produced and the strength of the play is greatly augmented by the fact that the scenes which are supposed to be located in Japan are enacted by genuine Japanese. The purpose of the story is to show the extreme nationalism of the Japanese and to portray the willingness of every subject of the Mikado to die for his country if necessary, his death being a great honor rather than a calamity to his family.

The story opens in the office of the Japanese War Department. It is desired to secure secret information concerning the latest maneuvers of the United States Army and a volunteer is called for to go to America as a secret service agent. Baron Arai volunteers. A glance at his home life, his parting with his wife and children is given; then we find him in America in the great camp at Pine Plains disguised as a peddler. Here too the realism is carried to the limit, for the military scenes were all taken in the great instruction camp of last August, at which over thirty thousand of the leading troops of the country were each week engaged in the study of the latest war problems.

The Baron Arai secures his information, but comes under the suspicion of the United States Secret Service Department, and agents are detailed to apprehend him. He is captured just as he is about to step foot on shipboard, but when confronted with the plain evidence of his guilt he dies like a Samurai, committing hari-kari in the presence of his captors. The final scene of the production is just as unique as the others, for we are taken back to the home of Baron Arai in Japan, where we see a solemn delegation from the War Office conveying to the widow the posthumous honors bestowed by the Government to the memory of her late husband.

Like "An English Home," this picture play is bound to be of considerable discussion, for it points out a situation that has been discussed by every well

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informed officer of the United States Army and Navy and one recognized not only as possible, but common.

"CONSPIRACY OF PONTIAC."—Pursuing their popular policy of presenting historical Indian themes with the utmost care and attention to details, the Kalem Co. offers the "Conspiracy of Pontiac."

The story, which is well known to every school child, is taken from Parkman's History, and is presented without alteration or embellishment, and in the number of people employed and in the character of the scenic mountings is by long odds the greatest Indian production yet offered under the Kalem trade mark. It will be remembered that Major Gladwynn, Commandant of Fort Detroit in 1765, has declared his love for a young Indian girl, and she had become much attached to him. At this period Pontiac was at the height of his power, and had sent emissaries about the villages of the Ottawas inciting war against the whites. The final plan involved the entry to the fort of a number of picked chieftains, each carrying a shortened gun beneath his blanket. The mission was ostensibly to be one of peace, but at a signal from Pontiac the chieftains were to drop their blankets and to massacre the whites. However, Major Gladwynn was informed of the plot by the Indian girl and when Pontiac presented himself with his delegation on his treacherous mission, Major Gladwynn was well prepared and the fort was saved.

Throughout the story is woven a love romance involving an Indian girl and Lady Jane Amherst, a young English girl visiting the fort at the time. The "Conspiracy of Pontiac" is so accurately and beautifully done that it will stand for a long time as an Indian classic and will unqestionably appeal very strongly to the school authorities as an educational subject worthy of close study.

CONCERNING BRASS EASELS AND FRAMES FOR LOBBY DISPLAY.

The Newman brass easel, a device for the artistic advertising of a picture theatre's program, is reproduced in the advertising columns of this issue of the Film Index. On it rests the brass poster frame for displaying posters. Posters should be attractvely and promimently displayed in the lobby, and this device, perhaps better than any other, will show them off to advantage. The poster frame may be hung on the side walls as well as set upon the brass easel.

The easels and frames, made in various sizes, are sold by the Newman Mfg. Co., of Cincinnati, Ohio.

WHAT THEY SAY ABOUT LEVI'S "CURRENT EVENTS."

Levi Company's "Current Event" releases are being well received by the trade, judging from some of the letters that company are in receipt of. S. A. Tischer, of the Star Amusement Co., Denver, Colo., writes: "The Dr. Crippen slides arrived O. K., also the extra J. J. slides. I thank you for your promptness. Your slides are good. The Dr. Crippen slides create more interest than the fight slides, I think. I run a great many fight films and a fight slide in my house is a surprise. Please keep me posted on anything special, as I am in the market for anything in line of novelty that will draw the 'Nicks.'"

O. V. Traggardh, of Seattle, Wash., writes: "I have received the two sets of Crippen and Gaynor slides. Think they are O. K. If you intend to release sets of this nature from time to time, kindly enter a standing order for me for one set of each."

The "Current Event" releases are an idea of the Levi Company. By special arrangement with the American Press Association the company reproduces on slides pictures taken by the association of any big event of the day—headliners in the newspapers.

VITAGRAPH NOTES.

The fall campaign at the Vitagraph studios has begun and there are some remarkable pictures already cast for immediate production. In addition to the familiar faces which have become so popular in the "Life Portrayals," several new actors and actresses will be seen. The whole staff are busy in preparation for the big work before them. Part of the stock company who were making seashore pictures have returned to the studio to take their places with the rest of the "stock" members.

Mr. J. Stuart Blackton, who has been combining business with pleasure on his yacht, has returned to the studio brown as a berry, with some excellent outdoor and seashore films of rare and brilliant photography.

During an exhibition at Spencer, Ind., last week, a gentleman from Kentucky who was present while the Vitagraph "Life Portrayal," "By Faith of a Child," was being shown, said to the manager as he was leaving the building: "By God (excuse the language), that's the first crying I've done for thirty years," and he wasn't ashamed of it, either. Such involuntary expressions of appreciation are better criticisms than any other, and the kind that are most valued, because they are sincere.

For ingenuity and artistic originality the Vitagraph film titles and sub-titles are most appropriate and tasteful in design. In some cases they are ornamented with natural flowers and plants, and so well arranged they look as though nature had entwined itself in the completeness and harmony of the work. Dissolving, moving and unfolding effects are employed as seen in "The Love of Chrysanthemum," all of which add very largely to the interest of, without interfering with the picture.

"Jean, First Aid to the Bashful," Tuesday, Sept. 20, is an encouragement to all bashful swains when they see how a collie dog brought about a double engagement. This picture is a grouch cure and an exterminator of the "blues." "A Modern Knight Errant" goes forth on Friday, Sept. 23, full of spur and spirit that will put life and vigor into the deadest audience. It shows how a fellow with two willing hands and a stout heart can make his way and win a charming girl. "Renunciation," on Saturday, Sept. 24, shows what a girl will do for the man she loves. In self sacrifice she beats her prospective father-in-law at his own game, wins his respect, love and the love of his son, whom he did not wish her to marry.

HALLBERG EQUIPS CASINO THEATRE, HARRISBURG, PA.

S. L. Levy has taken a lease on the Casino Theatre, Harrisburg, Pa., which he opened Monday, Sept. 11, with a first-class vaudeville and motion picture exhibition. J. H. Hallberg, 36 E. 23d St., New York City, has installed an electrical and machine equipment, which includes a Hallberg Economizer, with Powers Moving Picture Machine, two 4,000 candlepower flaming arc lamps, and one Hallberg Spot Light with color wheel.

LIVE OAK, FLA., HAS A PICTURE THEATRE.

The new motion picture theatre, Live Oak, Fla., which was opened a few weeks ago by J. M. Sauer, of Sanford, is proving a big success. The house is the first to come to Live Oak—a new and thriving Florida town—and is much appreciated by the inhabitants.

Mr. Sauer is giving his patrons three reels of the best licensed films, besides the latest songs.

CHICAGO LETTER

(Continued from page 7.)

visitor at the General Film Company, 77 S. Clark street, last Monday, and incidentally thanked Manager Van Ronkel for the excellent service furnished. He stated that business is improving and that the fall prospects look big.

S. A. Oakley, of the Alhambra Amusement Co., was in the city last Monday and arranged with Manager Van Ronkel, of the General Film Company, 77 S. Clark street, for a higher class service. Pictures are run exclusively at Mr. Oakley's theatre, the Columbia, in opposition to several vaudeville houses, with the result that the pictures are holding their own in successful fashion. The Columbia charges 5 cents admission, whereas the vaudeville houses charge 10 cents. The Columbia is a new house and was opened three weeks ago, the returns already being away beyond expectation. This satisfactory result can be attributed to clever management and a high class picture service.

The Princess theatre, of Dubuque, Ia., a costly and beautiful house, built by D. R. Bradley, a prominent capitalist of that city, has been turned into a moving picture house. The Princess was originally built as a vaudeville house, but Mr. Bradley decided that it would make a better paying investment by using moving pictures exclusively. H. W. Fulton is the manager. A high class service is furnished by the Standard Film Exchange of this city.

Manager Van Ronkel, of the General Film Co., 77 S. Clark street, informs me that for the week beginning Sept. 5, the books show a gain of 15 customers. Most of these show a desire for an improved service, and many of them have contracted accordingly. This is due to the extra number of prints purchased, and the better service offered by the General Film Co.

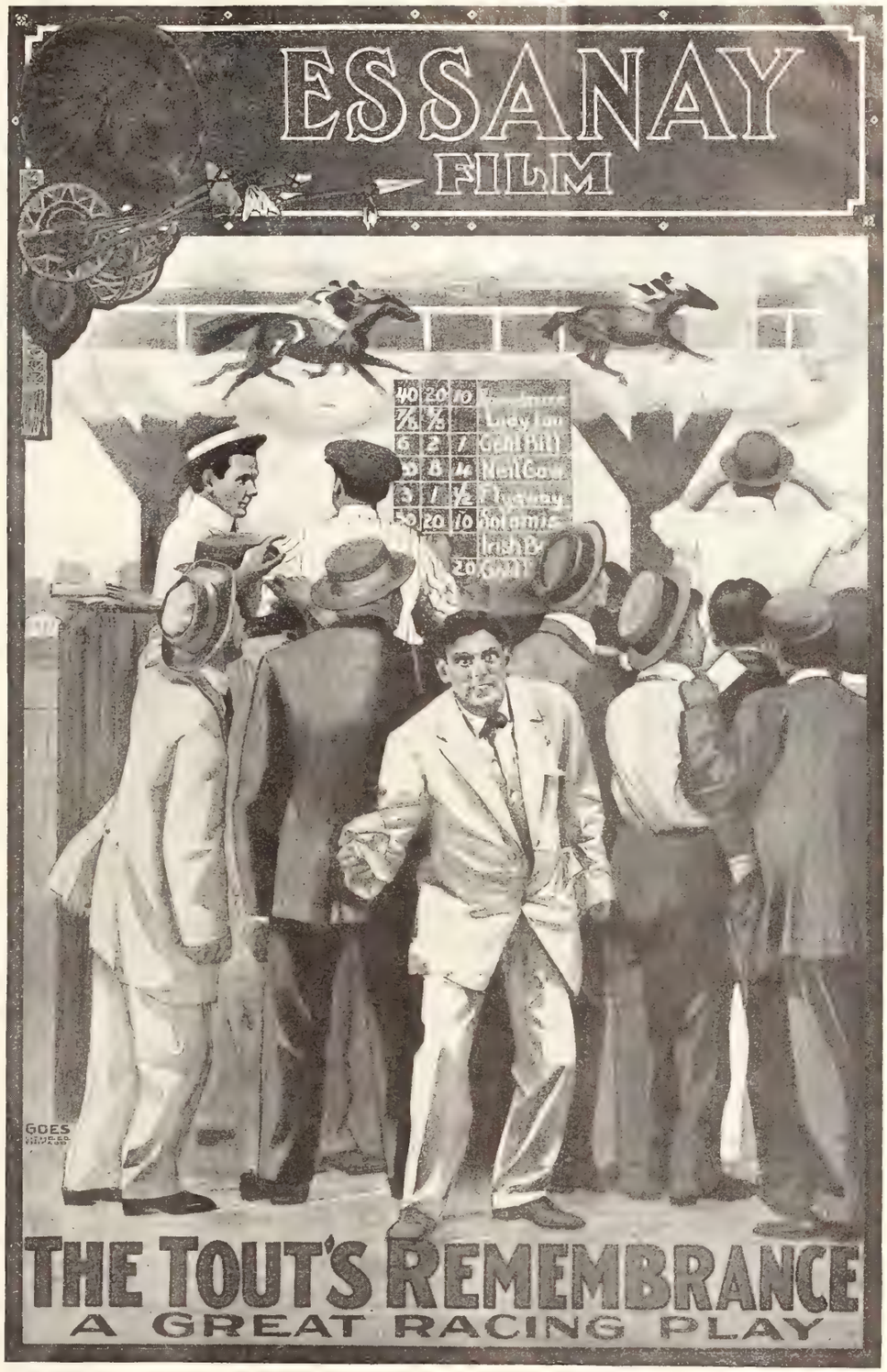
Manager V. W. Young, of the Orpheum, a new house now being built at Gary, Ind., visited Manager Van Ronkel last Tuesday and contracted for a superior service. Mr. Young also purchased a Edengraph moving picture machine, after thoroughly examining and testing the various makes. The Orpheum will be opened Sept. 22.

E. W. Lavezzi, who is making quite a stir with his improved star, cam and sprocket, states that his latest improved combination consists of an improved star wheel, an imported sprocket assembled on an intermittent shaft, and an improved hardened cam, which supports and preserves the star.

J. W. PERSONS BUYS THE ELITE THEATRE.

Sheriff Moon, of Opelika, Ala., sold the Elite motion picture theatre under attachment and execution against Doc Baker, alias H. Lequesne, on Aug. 29. J. W. Persons, one of the creditors bought the property at a nominal bid of $50.

A. E. Barr, the popular entertainer who has been in charge since the proceedings against Baker began, will continue to operate the Elite and if Opelikians will extend sufficient patronage to make the Elite pay the city will be assured of a permanent place in which to spend a few hours pleasantly at little cost for the entertainment given.



A STRONG ESSANAY POSTER

The above is a facsimile of the highly artistic Essanay poster and pictures a scene from the Essanay Company's big Western dramatic release of this week, namely, "The Tout's Remembrance."

The poster is made in four colors and many tints, one sheet size. In the upper left hand corner is shown the Indian Head, the Essanay Company's trade mark, and other symbols, suggestive of Indian life.

The scene shown above pictures one of the most exciting moments in the film when the hero, "Bullets," a race track tout, has played his last cent, a twenty-dollar gold piece given him as a remembrance by his sweetheart, and which he hopes to win back with big odds.

"The Tout's Remembrance" is a feature film, and especial pains have been taken to give the exhibitors an attractive poster.

The Essanay posters are made for the Essanay Company exclusively, and are for sale by all the licensed exchanges.

The Essanay Company's Indian Head poster placard is selling like hot cakes. Many have already been distributed and orders for more are received every day.

The Indian Head poster is a new idea in advertising. It is meant to be used in the lobby when an Essanay film is on the program. The poster is exceptionally beautiful, and will prove not only a good advertising boost, but will lend added charm to any theatre lobby.

The price of the poster is 25 cents, express collect.

Address Poster Dept. B, Essanay Film Mfg. Co., 435 N. Clark Street, Chicago, Ill.

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RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

SCOTT & VAN ALTENA.

"BRIGHT LIGHTS GAY AS THE NEW MOWN HAY."—Words by Andrew B. Sterling; music by Harry Von Tilzer; published by Harry Von Tilzer Publishing Co., New York. The song tells of a girl who is leading the city life and whom her friends try to persuade back home. The slides are an excellent example of Scott & Van Altena's novelty work. In thoroughly novel ways the slides reveal interesting phases of both city and country life—from Coney Island to the farm.

"WHEN FRIENDSHIP TURNS TO LOVE."—Usually in the Spring when all nature blooms into beauty. These beauties are pictured well in the illustrations for this song, which combine scenes at the seashore, country and mountains and also many interesting poses by a young couple—the victims of Spring. The words of this new march are by Edgar T. Farran; music by Justin Ring; published by Seminary Music Co., New York.

"WILL YOU FORGIVE IF I FORGET."—Words by Kurt Hirsekorn; music by G. Selig; published by Will Rossiter, Chicago. A song of the extremely sentimental order, with a very pleasing melody. The slides tell the story of the young man begging his intended to forgive a rather inconstant past. There are many in the same boat whom these illustrations will please as well as the larger majority of the audiences.

"GRIZZLY BEAR."—Words by Irving Berlin; music by George Botsford; published by Ted Snyder Co., New York. Little need be said about the popularity of this latest hit of Irving Berlin's. It is heard wherever one goes, which fact is pretty conclusive evidence that it is a success. The slides for this set are on the novelty order, just as the song itself. They tell by pictures just how they do that grizzly bear dance out West—that hugging, squeezing dance, The cowboy is there, of course, with his girl, and together they go through many antics that amuse the watcher. A sure 'nough bear figures in this set.

"NIGHT BRINGS THE STARS AND YOU."—Lyric by Arthur J. Lamb; music by S. R. Henry; published by Jos. W. Stern & Co., New York. A baritone or alto solo of exceptional merit, for which Scott & Van Altena have produced a set of slides that are remarkable for their beautiful scenery and many novelties. The posing, clever in itself, is enhanced by the beautiful surroundings that are made so wonderful by this firm's expert colorists. The novelties are the own ideas of the heads of the concern, and exhibitors may be assured that they will get their money's worth in this set, so full of these novelties.

"STOP YOUR BLUSHING, ROSIE."—Written and composed by Lewis and Bennett, co-authors of "Daddy Was a Grand Old Man," "Take Your Hands Away," "Under the Blushing Moon," etc., and Monroe H. Rosenfeld, author of "Take Back Your Gold," "With All Her Faults I Love Her Still," and many famous successes. Published by M. H. Rosenfeld, New York. The song, which deals with Cupid and a pair of youthful lovers, is exceptionally well illustrated with a variety of beautiful pictures, artistically posed and wonderfully colored. The set contains some very new and novel slides which are always to be found in Scott & Van Altena's sets.

"I WANT TO BUY A LITTLE BIT OF LOVE."—By Chas. K. Harris. This is the pathetic story of a little girl who was under the care of a stepmother. She went one day with a few pennies to a candy store to ask if she could not buy a little bit of love. The stepmother happened in the store, heard the call of the child's soul and straightway opened her heart to her, becoming thereafter almost a real mother. The slides tell the story in a very interesting manner, for the child is so cute that one could not help but bestow upon it the deepest affection.

"TAKE ME WITH YOU, CUTY, AND FORGET TO BRING ME BACK."—That listens well. Surely with such lyrics, catchy music, and illustrations posed for by such charming models, this song cannot help but become at once popular at picture theatres. It has a light, breezy air that cheers, dispelling all gloom and displeasure. Published by Leo Feist.

DE WITT C. WHEELER.

"BELOVED."—Ballad by Robert M. Stults; published by F. B. Haviland Pub. Co. A fine ballad by this popular writer, which will add to his assured reputation, as well as to that of the publisher. De Witt C. Wheeler needs no better reputation for excellent work, but if he did, this set alone would make him famous. The posing is dignified and of the highly artistic order. The scenery is select, and altogether the set is of the higher class upon which this firm endeavors to place the slide business in general.

"THERE'S A GIRL UP IN THE MOON."—By Jerome & Schwartz; published by J. H. Remick & Co. The cleverest idea in any moon song yet published, as the lyrics tell you that there is a girl in the moon or the man in the mon would not stay there. A predestined hit both in lyrics and melody. The set is a feature set, having many novelties in moon effects that have never before been attempted, but executed with the well known Wheeler skill in this particular line. Is it pretty, graceful models you like? Glance at these illustrations.

"HE GOT RIGHT UP ON THE WAGON."—Words by Harry Williams; music by Egbert Van Alstyne; published by Jerome H. Remick. A comic song by these two popular young authors, which bids fair to make a big hit. The slides are it, both in quality and humor. They depict in Wheeler's well known comic way the young man who climbed upon the water wagon because of a promise, and who while sitting there became so dizzy that he fell off with a terrible bump. A fine set.

"ON MOBILE BAY."—Words by Earle C. Jones, music by Chas. N. Daniels; published by Jerome H. Remick, New York. A high class Southern love ballad, with illustrations that are "peachy." They are those good old Southern scenes among the darkies and the cotton, etc. Also many beautiful water scenes with models that are A1 on looks and fascinating of manner.

"FIFTY YEARS AGO."—(Dear Old Chums). Words by Earle C. Jones; music by L'Albert; published by Jerome H. Remick, New York. The lyrics portray the love of an old couple, which has spanned a period of 50 years. The melody is by the composer of "Hiawatha," who sometimes uses the nom-de-plume of L'Albert. The slides tell the story only too well of this loving old couple so rich in steadfastness. We see them in their old age and we see them as they were in youth, 50 years ago, dressed in the picturesque garb of that period. We see also many very beautiful rural scenes that are assuredly of home interest. Beautifully posed and colored in Wheeler's excellent style.

"LOVE ME AGAIN."—Words and music by Robert A. Stults; published by F. B. Haviland, New York. A love ballad of the higher order, written in masterly style, and fully up to the standard of quality set by the house of Haviland. Illustrations of excellent photographic quality and clever posing, rich in nature study and human interest, are produced by Wheeler.

"BY THE MOSS COVERED WELL, DEAR ESTELLE."—Words by Earle C. Jones; music by L. Albert; published by J. H. Remick & Co. One of the timely love ballads, written in a reminiscent theme. Both lyrics and melody do full justice to the writers. The slides are of the truly Wheeler type that we like to see. They are of the dainty order, which appeal to the sense of beauty; posed in country style near a quaint old well, and are beautifully colored with the tone of nature.

"SUGAR MOON."—Published by J. H. Remick & Co. It is seldom in late years that a coon song becomes popular, but this one is certainly it, and looks like a hit. It is also seldom that we view a set of "darky" slides, so that when the opportunity is presented to do so, as in this set of Mr. Wheeler's, it is a novelty. The illustrations are full of characteristic southern poses of the black race. They are cleverly and amusingly carried out so as to make this set a very interesting one.

ALFRED L. SIMPSON.

"PUDDIN' FACE."—Words by Edgar Selden; music by Melville J. Gideon; published by Shapiro, New York City. A great boy song with a fine set of pictures illustrated with Simpson's usual good taste and conception of subject. Slides are extremely interesting and should make a hit with all audiences.

"LET THE ROSES TELL MY STORY."—Words by Clarice Manning; music by Olive Chapman and A. L. Stevenson; published by Shapiro, New York City. A very excellent love ballad. The slides produced by Simpson are of the usual high order, posed in beautiful surroundings and by good models. The artistic posing and coloring of these slides make them a very attractive set, pleasing to both young and old.

"MOONLIGHT MAKES ME LONESOME (FOR A GIRL LIKE YOU)."—Lyric by Jack Yellen; music by Geo. L. Cobb, composer of "A Happy Group;" published by Chas. I. Davis, Cleveland, Ohio. A beautiful ballad of the higher class. Simpson has produced a most pleasing set of illustrations with plenty of variety and novel effects.

"YOU AIN'T GOT THE GIRL TILL THE RING IS ON HER FINGER, AND EVEN THEN YOU NEVER CAN TELL."—By Al Bryan and Kendis and Paley. These clever artists are known the world over for the number of sensational hits they have produced. Simpson has illustrated the bashful youth and the worldly-wise father in bright snappy situations that are bound to create a laugh whenever shown; they are funny without being vulgar and yet artistic, as are all of Simpson's slides, and illustrate the words of the story so well that the eye follows the action of the story without trouble, and even a poor singer could not help but make good with these pictures. This catchy little number is published by Shapiro.

"UNDERNEATH THE MONKEY MOON."—Words by Jack Drislane; music by Geo. W. Meyer. This number is a typical jungle composition such as the house of Haviland knows so well how to make popular. Simpson has cleverly depicted the joys and sorrows of the dwellers in the jungle, as he did in the well remembered set of "Down in Jungletown," to which these slides are worthy successors.

"YOU ARE THE IDEAL OF MY DREAMS."—By Herbert H. Ingraham, author of "All That I Ask of You is Love," "Roses Bring Dreams of You," "Hoo. Hoo, Ain't You Coming Out To-night." Published by Shapiro. This is one of the ballad hits of the year. After all, heart interest is the thing, and no one can escape the touch of sentiment conveyed by this delightful song as sung by Frank Morrell at Hammerstein's Theatre. The slides Simpson has sent out for this song are beautiful. His models are well chosen and extremely good looking. The photography is excellent and the coloring beyond criticism.

"IF I MUST SAY FAREWELL, KATE, LET ME KISS YOUR LIPS GOOD-BYE."—Words by Robert F. Roden; music by J. Fred Helf; published by Helf Publishing Co. A very fine ballad in the best style of the above-named composers, who are so well known to the amusement public. The slides are very beautiful and are in the best style of Simpson.

LEVI COMPANY.

"WAY DOWN EAST."—Words by Cecil Mack, music by Joe Young and Harold Norman; published by the Gotham-Attucks Music Co. This is a story of the rural districts "Way Down East," with a wonderful melody. The slides depict in interesting fashion many Southern scenes and poses.

"BABY MINE."—Words and music by Clarice Manning; published by Shapiro. This is the song that is being featured in W. A. Brady's big Broadway production, "Baby Mine." It is a comic number with a catchy waltz melody. The slides are in Levi style, the novelties being exceptionally good. The two babies who assume the title role are little gems and should make this set of slides a very interesting one.

"WHEN THE GIRL WHO CAN'T FORGET YOU WANTS TO KNOW IF YOU'VE FORGOT."—Words by Robert F. Roden; music by Kerry Mills; published by F. A. Mills. This is one of the best songs of its kind that F. A. Mills has published in some time. The music is very pretty, as are all of the songs written by this famous composer. The models are exceptionally good looking, and the Levi Co. has turned out a good set of slides.

"SUPPOSE WE DO."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co. A great spooning song with good lyrics and a very catchy melody. It is easy to play and easy to sing, and one you will like better every time you hear it. The slides are good.

"WHEN THE BLOOM IS ON THE CLOVER, MOLLY DEAR."—Words by Roy E. Miller; music by Bert

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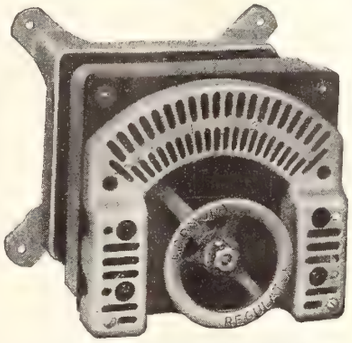

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"BEST ON EARTH"

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READ THE FILM INDEX

Sams; published by Roy E. Miller Music Co. A fine ballad with a good swing. The Levi Co. have done well with the slides, releasing in this number one of the best sets they have ever turned out. Scenes are very pretty and the coloring excellent.

"I'LL BUILD A FENCE AROUND YOU."—Words by Samuel M. Lewis; music by Kerry Mills; published by F. A. Mills. This is one of those simple little songs for which Mills is noted. A very catchy melody already being whistled about the city. The slides are exceptionally good and contain some great novelties. Both models are from "The Summer Widowers," now playing at the Broadway Theatre, and are exceedingly good looking, all of which go to make this the best set of slides the Levi Co. has ever turned out.

"SMILING EYES."—Words by J. Young; music by Minerva W. Fields; published by Church, Paxson Co. The title explains the story. Just a pair of smiling blue eyes. They are not the kind that hypnotize or mesmerize, but the kind that simply tantalize. Fine lyrics with a great melody. The slides are just as good and help to make this song a big winner.

"ROSY CHEEKS."—Words by Dave Oppeheim; music by Joe Cooper; published by Harry Cooper, of the Empire City Quartette. This is a real novelty song, one that will make any audience sit up and take notice. The Levi Co. have discovered a most beautiful girl, now playing in "Up and Down Broadway," who fits the title to perfection, and is sure to carry this song to a tremendous popularity.

COLISEUM BUILDING SOON TO BE READY.

During the last week, rapid strides haxe been made upon the new Coliseum building, at Joliet, Ill., and there is now every indication that it will be ready for the public by September 30, the time originally set by the contractors for the turning over of the completed building to the owners.

There were several changes in the plans of the building that caused some delay, but the work is now going on rapidly and the delay will not be as great as was first supposed.

The stage of the Coliseum will be too small for theatrical performances and it is thought that the owners will have to rent it for vaudeville and motion picture purposes.

DEMPSEY IN ST. PAUL.

Chas. P. Dempsey, who has been connected with Harry Davis and John P. Harris for the past four years, managing theatres for them in Pittsburg, Buffalo, Newcastle, Pa., and McKeesport, Pa., has severed his connection with that firm and gone to St. Paul, Minn., to direct the Princess theatre, one of the classiest vaudeville theatres in the middle west. Mr. Dempsey has just recovered from an operation for appendicitis and his reasons for making the change were chiefly for the benefit of his health.

450 opera chairs. Address Nathan Goldstein. Patchogue, Long Island, N. Y.

A BROTHER T. M. A. would like a position as assistant manager with some moving picture house or some show. Had 7 years' experience in the theatrical business. No tobacco or liquor of any kind. Address B. Wenberg, 16 Linden Place, Melrose, Mass.

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BIG OPENING FOR CHAMPAIGN'S NEW HOUSE.

Jackson & Mathews opened their new motion picture show on North Neil street, between Church and High streets, Champaign, Ill., September 1, and the opening night was far beyond their expectations of what it would be, there being such excellent patronage that it was necessary to give three shows that all the patrons might be accommodated.

The room was remodeled specially for this line of amusement and has been brought out in a most attractive manner. The little theatre is provided with regulation opera chairs, the floor is pitched that a perfect view of the screen is had from every part of the house. The machine which the firm has purchased is of the very latest pattern and it is the opinion of those who were patrons last night that the pictures are as good as were ever shown in Champaign. The managers have a determination to run a first-class place in every respect, and with this determination it should succeed in taking its place among the amusers of the Champaign public, which it no doubt will do.

WILL RUN ANOTHER PICTURE THEATRE.

Manager Pichier, of the Lyric Theatre, on South Main street, Gloversville, N. Y., has leased the Star Theatre, Northville, and is now making preparations to convert that well-known house into a first-class picture theatre. Besides the remodeling, there will be installed a fireproof picture booth and a new machine. Joseph Seidel has been engaged as manager, and owing to his long experience in the motion picture line, the house should prove a paying one. The program will consist of three reels of the latest films and the latest illustrated songs.

C. S. SULLIVAN BUYS BIJOU THEATRE.

C. S. Sullivan, manager of the Royal theatre, Calumet, Mich., has purchased the Bijou theater at Ishpeming and will transform it into one of the most beautifully and best equipped motion picture show houses in northern Michigan. The theatre will be opened by Mr. Sullivan very shortly.

What They Say About BIO Carbons

W. S. Milliken, President of the United Film Exchange, Troy, N. Y., says:

"I have been so convinced by our customers' reports that the BIO Carbon is far and away ahead of any other carbon, that we shall handle the BIO exclusively hereafter."

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Last 4 Weeks' Productions of Licensed Film Makers—Sept. 24

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 29	The Modern Prodigal	Drama	992
Sept. 1	The Affair of an Egg	Comedy	295
Sept. 1	Muggsy Becomes a Hero	Comedy	693
Sept. 5	A Summer Idyl	Drama	991
Sept. 8	Little Angels of Luck	Drama	998
Sept. 12	A Mohawk's Way	Indian Drama	991
Sept. 15	In Life's Cycle	Drama	997
Sept. 19	A Summer Tragedy	Drama	987
Sept. 22	The Oath and the Man	War Drama	997

EDISON CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 30	From Tyranny to Liberty	Drama	975
Sept. 2	The Man Who Learned	Industrial	1,000
Sept. 6	Alice's Adventures in Wonderland	Fairy Comedy	995
Sept. 9	The Big Scoop	Drama	1,000
Sept. 13	The Great Secret	Comedy	990
Sept. 16	From the Arctic to the Tropics	Comedy	
Sept. 16	Bumptious as a Fireman	Educational	995
Sept. 20	An Unselfish Love	Dramatic	1,000
Sept. 23	A Jar of Cranberry Sauce	Comedy	495
Sept. 23	Almost a Hero	Comedy	485

ESSANAY CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 31	You Stole My Purse	Comedy	475
Aug. 31	Who's Who	Comedy	525
Sept. 3	The Millionaire and the Ranch Girl	Western Drama	987
Sept. 7	A Dog on Business	Comedy	940
Sept. 10	An Indian Girl's Awakening	Indian Drama	854
Sept. 14	Whist	Comedy	545
Sept. 14	He Met the Champion	Comedy	455
Sept. 17	Hank and Lank	Comedy	233
Sept. 17	The Pony Express Rider	Western Drama	750
Sept. 21	A Close Shave	Comedy	553
Sept. 21	A Flirty Affliction	Comedy	416
Sept. 24	The Tout's Remembrance	Western Drama	1,000

GAUMONT

Date.	Subject.	Class.	Length, Feet.
Aug. 30	The Shepherd and the Maid	Pastoral Drama	706
Aug. 30	Ancient Castles of Austria	Travelogue	299
Sept. 3	Unrequited Love	Tragedy	584
Sept. 3	Calino Takes New Lodgings	Comedy	427
Sept. 6	The Way of the Transgressor Is Hard	Tragedy	952
Sept. 10	Robert the Devil	Mystery Play	998
Sept. 13	An Easy Winner	Farce Drama	463
Sept. 13	A Powerful Voice	Comedy	486
Sept. 17	A Dummy in Disguise	Comedy	581
Sept. 17	Poems in Pictures	An Allegorical Idyll	391
Sept. 20	Sunset	Scenic	102

Date.	Subject.	Class.	Length, Feet.
Sept. 20	Tactics of Cupid	Fairy Drama	896
Sept. 24	The Reserved Shot	Drama	741
Sept. 24	The Times Are Out of Joint	Comedy	252

KALEM CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 31	A Game With Fame	Drama	975
Sept. 2	White Man's Money, the Indian Curse.	Dramatic	980
Sept. 7	Mamma's Birthday Present	Comedy	935
Sept. 9	The Cowpuncher's Sweetheart	Drama	972
Sept. 14	A Little Mother	Drama	980
Sept. 16	A Leap for Life	Indian Drama	985
Sept. 21	The Japanese Spy	Drama	975
Sept. 23	The Conspiracy of Pontiac	Drama	975

LUBIN MFG. CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 29	The Stronger Sex	Drama	990
Sept. 1	The Man Who Died	Drama	990
Sept. 5	The Healing Faith	Drama	990
Sept. 8	Matilda's Winning Way	Comedy	990
Sept. 12	The Greenhorn and the Girl	Comedy	980
Sept. 15	Mrs. Rivington's Pride	Drama	500
Sept. 15	Resourceful Robert	Comedy Drama	450
Sept. 19	Zeb, Zeke and the Widow	Comedy	990
Sept. 22	Love's Old, Sweet Song	Comedy	990

MELIES.

Date.	Subject.	Class.	Length, Feet.
Aug. 11	The Return of Ta-Wa-Wa	Indian Drama	950
Aug. 18	Her Winning Way	Comedy	950
Aug. 25	The Romance of Circle Ranch	Western Drama	950
Sept. 1	Won in the Fifth	Drama	950
Sept. 8	Baseball, That's All	Comedy	950
Sept. 15	In the Mission Shadows	Drama	950
Sept. 22	The Salt on the Bird's Tail	Comedy Drama	940

PATHE FRERES.

Date.	Subject.	Class.	Length, Feet.
Aug. 29	Memento of the Past	Dramatic	636
Aug. 29	Kids Will Be Kids	Comedy	361
Aug. 31	Advertising for a Wife	Comedy	915
Sept. 2	Saved From Ruin	Drama	682
Sept. 2	Deer Hunting in Celebes Islands	Scenic	302
Sept. 3	Maggie Hoolihan Gets a Job	Comedy	930
Sept. 5	Who Is Boss	Comedy	216
Sept. 5	Zoological Gardens in Antwerp	Colored Scenic	741
Sept. 7	The Gambler's Wife	American Drama	975
Sept. 9	Lucy at Boarding School	Comedy	528
Sept. 9	The Belgian Army	Educational	472
Sept. 10	The Appeal of the Prairie	American Drama	990

Date.	Subject.	Class.	Length, Feet.
Sept. 12	A Good Glue	Comedy	449
Sept. 12	Hunting the Panther	Colored Scenic	459
Sept. 14	The Two Sisters	American Drama	975
Sept. 16	Unconscious Heroism	Film D'Art	951
Sept. 17	The Vagaries of Love	American Comedy	950
Sept. 19	The False Friend	Dramatic	558
Sept. 19	Trip to the Isle of Jersey	Colored Scenic	397
Sept. 21	An Arizona Romance	American Drama	990
Sept. 23	Max in a Dilemma	Comedy	446
Sept. 23	The Mexican Tumblers	Acrobatic	476
Sept. 24	A Simple Mistake	American Comedy	950

SELIG POLYSCOPE CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 29	The Emigrant	Comedy Drama	995
Sept. 1	The Road to Richmond	War Drama	1,000
Sept. 5	Led by Little Hands	Drama	910
Sept. 8	Jim the Ranchman	Drama	1,000
Sept. 12	Little Boy	Drama	1,000
Sept. 15	The School Master of Mariposa,	Comedy Drama	1,000
Sept. 19	Bertie's Elopement	Comedy	
Sept. 19	Big Medicine	Comedy	1,000
Sept. 22	The Sargeant	Drama	1,000

URBAN ECLIPSE.

Date.	Subject.	Class.	Length, Feet.
Sept. 7	Ingratitude	Military Drama	749
Sept. 7	Military Kite-Flying at Rheimes	Military Topical	256
Sept. 14	The Artisan	Drama	457
Sept. 14	The Tramps	Comedy	525
Sept. 21	A Corsican Vendetta	Drama	699
Sept. 21	Scenes in the Celestial Empire	Travelogue	269

VITAGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Aug. 30	Jean and the Calico Doll	Dramatic	970
Sept. 2	A Life for a Life	Dramatic	995
Sept. 3	The Wrong Box	Comedy	985
Sept. 6	Chew-Chew Land	Fairy Tale	600
Sept. 6	A Rough Weather Courtship	Comedy	400
Sept. 9	How She Won Him	Drama	980
Sept. 10	The Three of Them	Drama	985
Sept. 13	The Sepoy's Wife	Drama	990
Sept. 16	Two Waifs and Astray	Drama	985
Sept. 17	A Lunatic at Large	Comedy	997
Sept. 20	Jean, the Match Maker	Comedy	1,000
Sept. 23	A Modern Knight Errand	Drama	967
Sept. 24	Renunciation	Society Drama	990

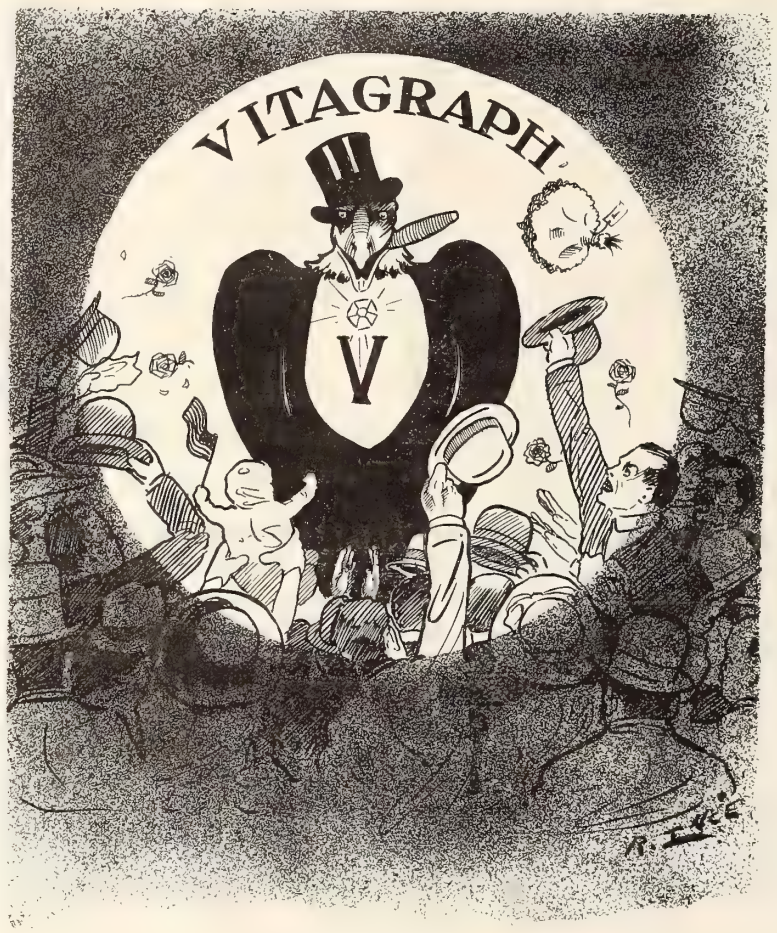
VITAGRAPH

"LIFE PORTRAYALS"

For Release Tues., Sept. 27

Her Adopted Parents

A Novel and Appealing Theme, teaching a wholesome and uplifting sentiment. The joy of doing good is illustrated with powerful effect. Approximate length, 988 feet.



THE POPULAR VOTE

For Release Fri., Sept. 30

A Home Melody

Deep in Heart Interest—A mother's reason restored when she hears the old melody that had once been her favorite. Superb acting. Approximate length, 907 feet.

For Release Saturday, October 1

THE BACHELOR AND THE BABY

A Society Drama of Great Power—Misleading appearances cause the breaking off of an engagement, but lead later to a happier marriage. Approximate length, 995 feet.

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H. F. HOFFMAN

The Film Index

A Biograph Historical Subject: "Rose O' Salem Town"

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OCTOBER 1, 1910.

CASUAL COMMENT

THE cause of lighted auditoriums for picture theatres has received a big boost by an article in the Pictorial Review for October, written by Anna Steese Richardson after a personal investigation of the conditions as they now exist. Miss Richardson has gathered together a number of incidents of crime committed under the cover of the dark theatre. While these incidents do not illustrate general conditions, yet they serve to show what has happened and may continue to happen in dark houses.

No respectable manager of a picture theatre wants it said that young girls have been misled and debauched in his house, but, every theatre manager who persists in keeping his auditorium dark is in daily danger of having just such crimes as those mentioned in the Pictorial Review charged up to his negligence. Are you one of the negligent managers?

WE make use of the term "negligent" with full knowledge of its meaning. Experiments with light have proved that it can be introduced in sufficient quantities to render every person in the audience easily discernable from any part of the house without interfering with the brilliancy of the pictures on the screen.

Further than that, it has been demonstrated that these conditions may be obtained at a cost so trifling that it is not to be considered as an objection to the light house. Consequently, the continuance of a dark auditorium in a picture theatre is to be accounted for only upon the ground that the proprietor is careless and negligent. Persons that are careless and negligent should not be permitted to continue as purveyors of public amusements.

SEVERE as is the arraignment of the picture theatre by the article in the Pictorial Review it is fully merited by a large number of managers in the larger cities. Ignorant and indifferent management has been responsible for much of the trouble that has been visited upon picture theatres. Men with no previous knowledge of the business of serving the public in the capacity of theatre managers have embarked in the exhibition business. The result is that the public has not been properly safeguarded from the numerous dangers that surround places of amusement where crowds congregate.

Restriction after restriction has been imposed upon the picture theatre by municipal authorities in the effort to compel managers to provide proper protection for their patrons. No one knows better than the theatre manager what are the dangers that exist, yet it seems that managers must be compelled by law to do what common sense and decency should tell them ought to be done of their initiative.

This matter of light auditoriums for picture theatres is bound to come. Whether the owners and managers of theatres will make the change of their own volition or be forced to do so by a policeman's club remains to be seen.

A CORRESPONDENT calls our attention to the fact that many theatres in Iowa are run with lights and that minors are not allowed to enter unattended. The Index believes that there is a larger percentage of "light houses" in the smaller cities than in the large cities in which Miss Richardson conducted her investigations. There is a better class of managers in the smaller cities than in New York, Philidelphia, Chicago, etc. The mistake the writer of the Pictorial Review article made was to assume that the business was conducted upon the same plane throughout the country as it is in the large cities she visited; nor do we believe that she gave proper recognition to the many city theatre managers that are conducting properly lighted houses. But when one is "muck-raking" one must rake in the muckiest places to get the right quality of muck. As "muck-raking" has served a good purpose in other fields it will probably have a good effect in that of motion pictures. We feel certain that any conscientious picture theatre manager who has failed to see the necessity of lighting his house, will, if he chances to read Anna Steese Richardson's story, take an entirely different view of his responsibilities.

In conclusion: it lies with the theatre managers whether the picture theatre is to be a menace.

"VARIETY" MISINFORMED

"Variety," the leading vaudeville weekly, published a wild yarn regarding the Essanay Film Manufacturing Company in a recent issue, in which the statement was made that Mr. Spoor and Mr. Anderson had parted company. It is suspected that the story was inspired by a discharged employee of the Essanay company, who has been in New York looking for another job. As announced in last week's issue of The Film Index, Mr. Anderson and the Essanay stock company were on their way west on a picture-taking expedition.

While "Variety" is a good vaudeville paper—the best ever—it has always managed to get the wrong dope on the picture business. We do not recall that it has ever printed the correct version of any story. Bad showing for a paper that is so good in other things.

CROWDED OUT

On account of an unexpected and late demand for advertising space in The Film Index this week, a number of interesting stories and reviews of pictures have been crowded out. Unfortunate, but unavoidable. The only remedy is a larger paper and that will be arranged for at an early date. In the meantime don't throw things.

An "Independent" Split Coming

Indications that All is not Harmony Among the Pirate Crew—Acme Exchange Withdraws from Sales Company—Kessel and Laemmle Working Things for Their Own Benefit

THERE are indications of a coming split in the ranks of the so-called "independent" picture makers and renters. When the "sales company" was organized Kessel and Laemmle had things framed up so that they would be able to control the "independent" output and levy a tribute upon all the other makers of pictures. Thanhauser refused to go into the plan on the original basis and compelled Laemmle and Kessel to modify their demands. When this was done all "independents" came in.

As Laemmle and Kessel managed to retain control of the sales company it was hinted at the time that they would eventually dictate the management and control the output of "independent" pictures to their own advantage. Indications now are that such a possibility is about to become a reality.

It is generally conceded that the actual necessities of the "independent" exhibitors of the country do not exceed twelve reels per week. According to the claims of the "sales company" there are 26 reels per week available. With this large excess over the demand, few of the "independent" manufacturers are making any money.

Having control of the "sales company," Laemmle and Kessel have about reached the conclusion that if any one loses money it shall not be the concerns in which they are interested. Already they supply eight of the actual number of reels needed—twelve. The division is as follows:

Bison (Kessel and Bauman), 2.
Itala and Ambrosio (Kessel and Bauman), 2.
Film d'Art (Bauman and Laemmle), 1.
Laemmle, 2.
Reliance (Kessel and Bauman), 1.
Total, 8.

To even matters up a bit it has been arranged that Laemmle shall shortly begin to release two more reels each week, which will give the combination 10 of the required 12.

Being in control of the machinery of the "sales company" it will be an easy matter for them to so manipulate shipments as to give their output preference over all others.

Some, who still believe all that Laemmle says about shedding his last drop of blood in behalf of the "independent" cause, will say that such manipulation is not possible and would not happen if it were possible.

Nevertheless, it is possible and has already happened, though in a slightly different way. This is what has actually happened:

Out in 'Frisco there were two exchanges buying from the "sales company": Miles Brothers and the Acme. Only recently shipments were made to each exchange. The shipment made to Miles Brothers was billed at 10 cents per foot, but through a purely (?) clerical error, the shipment to the Acme was billed at 15 cents per foot.

For obvious reasons all shipments made to "independent" exchanges are "C. O. D." and the express company gets the money or the exchange does not get the film. Miles Brothers' bill was correct and the shipment was lifted promptly.

Clapham, manager of the Acme, refused to lift his shipment, but commenced a wire-burning controversy with the "sales company" in an

effort to correct the error. A whole week was consumed in the controversy, at the end of which Clapham got an apology.

By that time, however, Miles Brothers had gobbled up all his good customers and he was so mad that he withdrew from the "sales company" and came East, hotfoot, to start something.

Clapham figures out that no independent exchange has a ghost of a chance with the Laemmle-Kessel-Bauman combination, and that it is only a question of time when that pirate crew will make all the others—both manufacturers and exchanges—walk the plank.

OHIO EXHIBITORS WANT BETTER PICTURES.

The war on undesirable features of the motion picture show business, to put it on as high a plane as possible, to establish closer business relations between exhibitor, 60 motion picture show men organized the Exhibitors' League of Ohio, Sept. 13, at the Southern Hotel, Columbus. If 1300 exhibitors in Ohio can be organized the plan is to associate exhibitors of the country at large. The members say there is no thought of forming a trust.

"More and more the motion picture show is coming to be patronized by the best people of the country," said M. A. Neff of Cincinnati, newly-elected president. "The picture show business is yet in its infancy. Its possibilities in many lines of human endeavor are yet faintly realized. Proper pictures have a tremendous educational possibility."

Another meeting is to be held Oct. 3, probably in Columbus, to complete the organization. President M. A. Neff will issue the call. F. A. Busche of Steubenville was elected temporary secretary and W. O. Yard of Wellston, temporary treasurer. The following advisory board was elected: William Sutton of Xenia, E. W. Minck of Nelsonville, William Gillett of Portsmouth, W. A. Pittis of Conneaut, J. C. Kaster of Coshocton.

LONG BRANCH HOUSE NEARLY READY.

W. H. Parker, of Long Branch, N. J., is installing opera chairs of the latest pattern in his new building in Broadway. The main entrance to the large auditorium is being finished with a metal ceiling and sidewalls. The spacious stage is almost completed and ready for drop curtains. The motion picture house containing the apparatus and films is suspended overhead near the rear of the theatre. It is fireproof in every particular, and large enough to permit the operator to move about his machine without the least inconvenience.

NEW PICTURE HOUSE AT MILVILLE, N. J.

In order that Milville, N. J., may keep up the theatrical pace that her sister cities Bridgeton and Vineland are setting, there is soon to be erected a first-class theatre in that south Jersey town. While the house will be large enough to accommodate first-class attractions, it is the intention of running motion pictures and vaudeville at least three nights a week. There are several schools and colleges in the vicinity of Milville, and Mr. Somers and his sons, who have in the past provided the people of Milville with theatrical entertainment, are planning to have the new house completed by the beginning of next season. The property on which the theatre will be built is right in the heart of the city and within easy access.

FILMS REPLEVINED FROM STEINER

Independent Exchange Man Compelled to Give Up About 400 Reels of Licensed Pictures

PROCESS of law is tedious and discouraging at times, but eventually one gets what's coming to them. Bill Steiner probably is beginning to realize that fact and is not so happy as he was some time back when he escaped on a technicality from the bankruptcy proceedings instituted to compel him to pay his obligations to the film manufacturers to whom he owed, and still owes, considerable money.

Failing to compel Steiner to pay his debts, it was decided to make an attempt to recover the numerous reels of pictures he had leased from the licensed manufacturers. The process has been slow, but it finally produced results, when, on September 13, a matter of 400 reels of licensed film was replevined from Steiner.

The proceedings were in the hands of Attorney Leroy D. Ball, of the firm of Waldo & Ball, and the reels were seized from Steiner's stock at 110 Fourth Avenue, New York, and from the Georgia Film Exchange at Atlanta, Ga. Mr. Ball went to Atlanta and took charge of the proceedings in that city, recovering 200 reels from the stock being used by that exchange, which is under the management of George Wright, but is owned by Steiner. In New York something over 200 reels were recovered.

Whether this number covers all the licensed reels in Steiner's possession is not known yet, but it is believed that but few remain.

This action on the part of the Motion Picture Patents Company would indicate that it was the purpose of that company to recover all film from exchanges whose licenses have been cancelled. If this course is pursued, there are a number of "independent" exchanges that will not have as many good pictures to continue business with, as has been the case in the past.

If some means can be discovered that will compel "independent" exchanges, still owing the licensed manufacturers large sums of money for film, to pay their debts, it may make some difference in the number of independent exchanges now listed. The majority of those whose licenses were cancelled during the past year still owe large sums of money to the manufacturers. Most of them have been doing business on the money they owe.

SCENE FROM KALEM SUBJECT, "THE STRONGER TIE"

"The Stronger Tie" is an interesting tale of the lover who disappeared and the girl who married another in his absence. The old lover came back and almost persuaded the girl to leave her husband, when her child comes to the rescue and the woman realizes that there is a tie stronger than her love for the man.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 4—The battery is only suitable for small and intermittent work. Where large current supply is required it becomes necessary to make the electricity by a dynamo electric machine driven by an engine or similar power.

"ELECTRICAL TALK" No. 5

Three Wire System of Electrical Distribution for Direct Current.

Our last discussion closed with a description of the 2-wire direct current distributing system which is used, as a general rule, in small plants and in isolated plants where the distance from the electric generator to the point where the current is used is not very great. In a building, for instance, the distance would never be over a few hundred ft. and in a small town the distance from the power station to the furthest consumer might not be over one mile. In such places the 2-wire system may be installed and used, although the cost for copper wire is great as compared with the 3-wire system, which is generally used where large amount of power is required and where the distance may be several miles as is the case in the larger towns and cities.

The 2-wire system may be either 110 or 220 volts, but only one of these voltages can be obtained from any one system and it is a well known fact that for electric lighting, 110 volts is more suitable than 220 volts, but where there are a large number of motors and where the distance is great the 2-wire 220 volt system may have to be installed in order to cut down the expense of copper wire between the power house and the place where the current is used.

In order to make a more economical and flexible installation, the 3-wire system is installed, which enables the electric company to transmit the power for motors and lighting on the same wires at half the expense for copper, and at the same time, to give you 110 as well as 220 volt current.

The accompanying diagram figure (4) illustrates in simplified form, the 3-wire system. There are 2 dynamos or electric generators A and B, which are connected in series and both are driven from the same source of power and each one may be made to generate 110 volts.

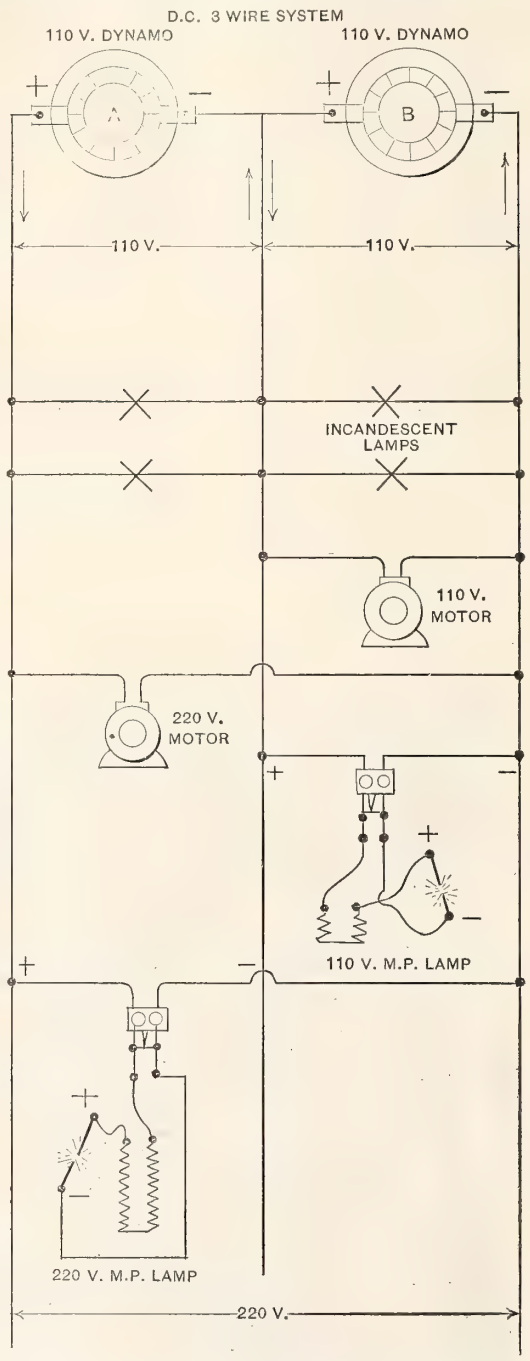
You will observe that there are 3 line wires with this system and that while each generator gives only 110 volts by being connected in series it is possible to also get 220 volts from the same system.

Considering generator A, you observe the current leaves the positive terminal indicated by (+) traveling on the left-hand outside wire to the lamp or motor through the same and back over the middle wire to the negative terminal of the generator, thus completing the circuit and lighting the lamp or operating the motor.

The same performance takes place on generator B, the current leaving the positive terminal, but in this case, going out over the middle wire through the lamp and returns over the outside right-hand wire to the negative terminal of the generator.

It is evident that if we want to maintain the load on each dynamo, the same, it becomes necessary to balance the load so that there will be just as many amperes taken off one side as the other on this 3-wire system.

In practice this is rather difficult to do in some instances, especially where large arc lamps or motors are used, unless said arc lamps and motors are made for 220 volts so as to operate on the 2 outside wires and it is the tendency of the electric lighting companies to make you connect all motors one horse-power and larger, and all arc lamps taking more than 10 amperes on the 2 outside or 220 volt wires of the 3-wire system, which would otherwise be unbalanced, which would throw more load on one



generator than on the other which should be obviated, because it inclines to lower the voltage on the side of the 3-wire system, which has to carry the greatest load. This drop in voltage on one side of the system is especially noticed with motion picture arc lamps, because these require from 25 to 30 amperes, and draw more than this amount of current from the wire at the instant the carbons are put together in order to strike the arc and you may have noticed that when the M. P. lamp is started there is a considerable drop in the candle-power of the incandescent lamps connected to the same side of the system, whereas the lamps on the other side will increase in candle-power due to the voltage going down on one side and up on the other.

This drop in voltage on one side of the unbalance 3-wire system is due to slipping of the belt on the generator, which supplies the loaded side and also due to the drop in voltage in the wires supplying that side of the system.

It is obvious that if the M. P. lamp or motor is connected to the outside or 220 volt wires there is no such disturbance or unbalancing of the 3-wire system and that is the main reason for the electric lighting company insisting upon having all motion picture arc lamps connected to the 220 volt wires as they may receive complaints from your neighbors who are fed from the same wires and whose lamps go up and down in candle-power every time the M. P. lamp is switched off or on.

You understand, of course, that if the load is very light, consisting of only a few incandescent lamps, fan motors or small 5-ampere enclosed arc lamps, this unbalancing does not make so much difference but with large motors and especially with M. P. arc lamps, the disturbance on a 3-wire system if operated on one side or on 110 volts is very great and undesirable. By observing the diagram, you will see by the arrows in which direction the current flows and it is evident that when there are exactly the same number of amperes used on either side of the 3-wire system the current goes entirely from the outside left to the outside right hand wire, there being no current flowing over the middle or as it is called "Neutral" wire.

If, however, there is required 10 amperes on one side and only 5 amperes on the other side of the 3-wire system, there will be 5 amperes flowing from outside to outside wire and 5 amperes more will flow on one outside and on the neutral wire.

The early electrical systems were all of the direct current type and so, many motors, arc lamps and machines are in service that the electric lighting companies have to continue supplying with direct current, especially in the manufacturing and business sections of the larger cities, where the distance is not great; but the tendency is to change, as far as possible, to the alternating current system of distribution, which is more economical where long distance is considered. Therefore, in the outskirts of the larger towns and cities, it is not unusual to find only alternating current, whereas in the center of the city the system is direct current.

The more modern plants are all of the alternating type even in the smallest town, but either system has advantages of its own.

The direct current system is, as a general rule, low voltage, both outside and inside of the building and is therefore practically harmless, and for certain classes of work such as small motors and arc lamps, the direct current has the advantage over the alternating in some respects.

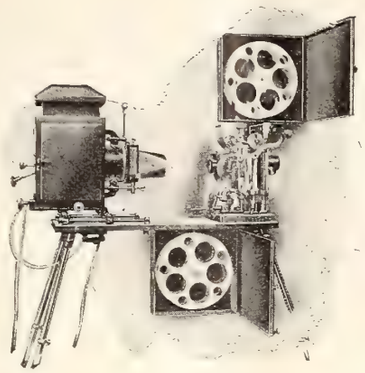
Summary.

The 3-wire direct current system is generally supplied by two separate generators connected in series.

The current is distributed over three wires, the middle one of which is called the "Neutral."

It is essential that on a 3-wire system, the load in amperes on either side be kept the same, or as nearly so as possible.

If a 3-wire system has to supply a greater number of amperes on one side than on the other, it is likely that the side with the greatest load will supply a lower voltage than the other side.



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for any picture, at any time

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give the ideal light

HUGO REISINGER (Sole Importer) **11 Broadway, New York City**

The main advantage of the direct current lies in the fact that it is generally of low voltage and is particularly suitable for arc lamps and small motors.

Correction in Electrical Talk No. 3.
Issue Sept. 17, 1910, page 11.

In paragraphs No. 6 and No. 7, it was stated that the ⅛ H. P. motor required 1,250 w. or 1¼ K. W. which at the 10c. rate would represent an expense for current of $1.25. This should have read 12½c. as should also be the case in connection with the other two references where $1.25 is stated, it should have been $.125 or 12½c.—J. H. H.

COLISEUM AT NEW CASTLE BEING REMODELED.

Messrs. Harmon & Argenbright, of Indianapolis, Ind., who recently leased the Coliseum on North Main street, New Castle, Ind., are giving the old land mark a thorough overhauling, and by the end of the month, they expect to have the house complete for use. The house has been leased for a term of five years.

It is the intention of the managers to run only the best of motion pictures and vaudeville, and there will be no city in the state that will have "anything" on the people of New Castle when it comes to the entertainment line.

Among the many improvements that are being made, will be new galleries, which will have the proper slant, so that every person can get a full view of the stage. An orchestra is also being constructed. The walls will be plastered and decorated and a new ceiling put in.

In making these repairs the managers are seeing that everything will be right up to the requirements of the state regulations. Every safeguard, against fire, will be installed. New fire escapes will be put up on all sides of the building. The resident manager will be W. W. McEwen of Cincinnati. The cost of improvements will be about $6,000.

MR. ZORN VISITS NEW YORK.

George Zorn, one of the managers of the Broadway Amusement Co., of Philadelphia, was a visitor to The Film Index last Monday. Mr. Zorn, after looking over several of New York's best picture theatres, tells us that they do not compare with those of the Quaker City. In all the houses he has visited in New York, he finds that many of the managers don't care as to how old the films are, neither do they pay as much attention to the ventilating system as they do in Philadelphia.

The Broadway Amusement Company's house is under the management of Messrs. George Spaulding and George Zorn. The house seats 400 persons and is equipped with one of the latest model of Powers machines.

Since vaudeville has been eliminated Mr. Zorn says that business has increased fifty per cent. and every night finds the house filled from pit to dome.

WILMINGTON, N. C., TO HAVE MORE PICTURES.

The MacRea building on Main street, Wilmington, N. C., which was recently purchased by J. M. Solky, will soon be remodeled into a modern office building. On the ground floor there will be a first class motion picture theatre, seating nearly 500 persons.

This theatre will be one of the modernly equipped houses of the south. It will have one of the latest picture machines and a modern ventilating plant; all the pictures will be from the latest films. The house will be ready by the first of the new year.

THEATRE WILL MOVE TO BETTER QUARTERS.

The proprietors of the Royal theatre in South Range, Houghton, Mich., are preparing to move their popular little playhouse into the Kaleva temple the early part of next week. Electricians have been engaged this week wiring the portion of the new building to be occupied by the theatre and they will probably get finished by the last of this week.

Two hundred new seats have been ordered and will be installed for the opening night. Besides this, a new machine is coming and an operator who has been working in one of the theatres in Chicago. In the new quarters a greater number of people may be accommodated and the pictures can be shown with far better results.

A WANT SATISFIED.

People as a rule are creatures of habit, and once they are accustomed to a certain thing, it is not easy to turn them even to a meritorious article of similar design. When, however, it is persistently brought to their attention that the innovation really is of greater merit than what they have sworn by, they are generally frank and willing to concede the point and to make practical use of the advantages offered. This is particularly true in the case of the Motiograph, for it has taken effort to show how much in advance of the times it really was and is.

Its three years of actual test, however, have brought such floods of written approval and appreciation as to leave no doubt of the fact that this machine is supplying a long felt need.

A JOLLY EDISON COMEDY

From Canada—Another Canadian Drama—Hawthorne in Pictures

AMONG the forthcoming Edison subjects is a comedy that will not fail to make a decided impression upon motion picture audiences. The title is "A Wedding Trip," being the experiences of a newly married couple on their wedding journey from Montreal to Vancouver over the Canadian Pacific Railroad, concluding with a view of the big trans-Pacific liner "Empress of China" leaving her dock for Hong Kong with the newlyweds on board.

The Edison players have injected all the comedy possible into this picture; from the very beginning it is a laugh, and the laugh rapidly develops into a scream. The chief characters are a decidedly English gentleman of the tourist type and his lovely bride. Hotel, railroad and steamship employes and other tourists constitute the supers. There is the regulation send-off with plenty of rice, and the bride and groom are fairly started on their way.

To add a bit of instruction to the comedy, views of the route are shown. For the benefit of the camera man a platform was built out from the side of the last car of the train and a rather unusual effect is obtained. The principal cities along the route are visited by the bride and groom, and from one point several splendid scenes amid the Canadian Rockies are shown.

At another point in the journey the groom gets out to take a picture of his bride as she sits on the observation car. While he is fussing with the camera the train pulls out and leaves him. After a frantic effort to overtake it he gives up and walks toward the next station. A section hand with a "speeder" helps him over the last stage of the journey and there is an affectionate meeting when he joins his bride again.

There is a scene in the interior of the dining car that is excruciatingly funny, in fact, more good comedy incidents have been crowded into this subject than usually gets into a picture.

A "Heart Interest" Drama.

Under the title, "The Song That Reached His Heart," the Edison players will shortly release a comedy drama that possesses that quality known as "heart interest" to a most satisfactory degree. It is another of the Canadian pictures and the story is of a young man from the east who drifts up to the lumber regions of the Northwest. Several excellent views of a lumber camp and the men at work felling trees and taking out the logs are shown.

After a long season in the woods the hero of the story comes to town to spend his money. The first thing that catches his fancy is a phonograph, which he buys and takes to his room, and there, with a number of his companions, the records are run through to their great delight. When the others have gone he runs another record which brings to him fond recollections of the time when he was a boy and heard the same song sung by his boyhood sweetheart. He digs up her picture from among his belongings and sticks it in the pocket of his shirt.

Now for the girl; she has grown to womanhood, and, by a singular coincident, comes to the same town and engages rooms at the same hotel at which the young lumberman is staying. Noticing that the young woman has money two crooks plan to rob her. There is a piano in her room and the girl plays the old song upon it. The sound of the familiar notes entices the young man away from a game of cards and up to the door of the girl's room. Approaching steps cause him to hide behind a convenient curtain and he sees the crooks and hears their plan to rob the girl. The crooks enter the girl's room by a window and the hero is right behind then. A fight ensues in which the hero is shot, but not seriously wounded. The girl insists upon nursing him and in the final scenes they discover each other's identity.

The plot is interesting throughout and is portrayed with intelligence and feeling.

The House of Seven Gables.

The title of Nathaniel Hawthorne's well-known story serves as the title of an early Edison release which depicts an incident of that story in excellent manner. We have not the space to devote to an extended description of the picture this week; that will appear later. The subject is of high class and is approached with dignity and due attention to details. The story deals with a period when religious passion ran strong and men and women were burned at the stake for witchcraft. It is believed that many were unjustly accused of this peculiar crime to satisfy personal grudges. The story is that old Colonel Pynchon used this means to get his neighbor Maule out of the way so that he might become possessed of the property Maule would not sell to him. Maule is burned at the stake, but utters a curse against Pynchon that follows the family until a descendant of Maule marries a maid of Pynchon.

The house of seven gables still stands in Salem Town, but the curse was long since removed and it is devoted to charitable purposes.

SCENE FROM EDISON SUBJECT "THE SONG THAT REACHED HIS HEART."

SCENE FROM EDISON SUBJECT "THE HOUSE OF SEVEN GABLES."

ANOTHER HOUSE FOR READING.

The Hertwig property, located at 819-21 Penn street, Reading, Pa., occupied until recently by the furniture firm of Henninger, Schick & Hertwig, and now owned by Harry Zable, is being turned into a motion picture theatre.

The building is being remodeled, an addition is well under way and an attractive amusement resort will shortly be opened by the Motion Library Amusement Company, of which Ben H. Zerr is president and general manager.

The appointments will be handsome and all the latest devices in the motion picture business will be provided. The theatre will have a seating capacity of about 700. Mr. Zerr is confident he will be ready to open about Oct. 15. High grade pictures will be featured. Mr. Zerr proposes to have the public name the new theatre and a prize of $25 in gold will be awarded for the most acceptable suggestion sent to him by mail at his home, 148 North Eleventh street, in sealed envelope, marked "Prize Contest," before Oct. 1. This will make Reading's seventh picture theatre.

NEW HOUSE FOR RIDGEWOOD.

A new vaudeville and motion picture house is to be erected immediately by the Ridgewood Realty and Amusement Company, Ridgewood, N. Y. The site selected is in Ridgewood Heights, on the northeast corner of Covert avenue and Madison street, and the size of the plot is 75x90. The building is to be thoroughly fireproof and up-to-date, and the construction will be of brick with a seating capacity to be 850 people.

OPERATORS' UNION MAKES AGREEMENTS.

Motion picture operators' union 182 of the Theatrical Stage Employes' International, of Boston, Mass., announced September 12th, that it had concluded union agreements with 45 licensed motion picture theatres and film exchanges. The union now numbers 135.

It was decided to have a business agent and James F. Burke was elected. Headquarters were established at 724 Washington street, where there will also be a day office.

The meetings will be held there on the first and third Sunday afternoons of each month, beginning Oct. 2. J. J. Barry was chosen president, Lawrence Tempst, financial secretary; Harry Danto, secretary-treasurer, and Cecil True, vice-president.

KALEM FILMS

THE ENGINEER'S SWEETHEART

A Thrilling Railroad Story

Issued Wednesday, Oct. 5th. **Length, 1000 feet.**

With the genuine atmosphere of the railroad and a company of capable players, Kalem presents a production considerably out of the ordinary.

A band of desperate men attempt to wreck the fast train but through the efforts of the engineer's sweetheart, their their criminal career is brought to a very sudden end.

Tense Action **Perfect Photography**

BIG ELK'S TURN-DOWN

A Powerful Indian Drama

Issued Friday, Oct. 7th. **Length, 930 feet.**

A true insight into the Indian character is always assured in all Kelem productions of this class of subject.

Our silent drama in this instance shows the American savage attempting to win the love of a pale face maiden with generous gifts as he would woo one of his own race. The rebuff and the results that follow are eloquently portrayed in this exciting portrayal.

ONE OF KALEM'S BEST

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

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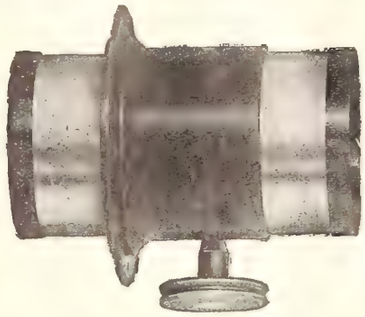

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¶ The novice may pass this by lightly, but "an old hand at the business" will tell you frankly that if you want results which will bring the crowd back you must buy a

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Promptest attention given to orders for Supplies and Sundries
Write us for latest film list and catalog

CHICAGO LETTER

By James S. McQuade

JUST as the finishing touches are being given to the new addition to the Selig plant, I learn that ground was broken for the erection of a new engine and boiler room and heating plant that will cost $50,000, the ground surface being about 7,200 square feet. The latest and most improved heating system will be installed, and it will include every building and department throughout the extensive grounds.

The new addition now nearing completion has a floor space of over 33,000 feet, the original estimated cost being $75,000. Owing to alterations in the plant this sum has been swelled to $100,000. Later on a full description of the new buildings will be given in these columns.

It is only natural to infer from such extensive improvements and consequent heavy expenditures that there is back of it all several surprises for the film world, which in due time will be revealed as the Selig policy is unfolded. Although not as yet permitted to have more than a peep behind the scenes, I can say that elaborate plans have been made to produce, in the near future, a list of Selig subjects, of regular reel length, that will show a marked departure from the beaten tracks followed by licensed manufacturers up to the present time. The novelty and attractiveness of these films will serve to stamp still more distinctly the type and quality of the Selig output and will make still more widely known the potency of the "diamond S."

Preparations have already been completed for the production of the first of the new subjects, but several weeks will elapse before detailed information will be announced. I can state that the first subject will involve a large expenditure and I know that a handsome outlay has already been made on it.

Finely Projected Pictures Necessary.

J. E. Pearce, manager of the Imported Film & Supply Co., of New Orleans, accompanied by Mrs. Pearce, visited friends in this city from Friday, Sept. 16, until the following Sunday evening. Mr. and Mrs. Pearce are on their customary Summer trip, having left the home city the latter part of August, and being due to return in the closing days of September. Thus far they have visited Norfolk, Va., Washington and Chicago. From this point they departed for Colorado Springs and Denver, where they will remain about four days, thence to Kansas City and St. Louis on the homeward journey.

Mr. Pearce stated that his new theatre, the Bijou Dream, in New Orleans, is doing exceptionally good business and that it is a standing advertisement of the wisdom of making heavy investments in the exhibiting business. If a house is not attractive and comfortable, it fails to draw its full complement of patrons, even if the program be worthy, Mr. Pearce has experienced. The Bijou Dream opened up a new section of the city for licensed pictures and its regular patronage is already large.

Mr. Pearce, in talking about his exchange, said that the Imported Film & Supply Co. had really no opposition in that territory. He attributed the present fine business to the excellent quality of the licensed product and to the cordial good feeling and hearty co-operation existing among the licensed exchanges in New Orleans, Birmingham and Dallas.

The "independent" exhibitors in New Orleans are doing a slim business, Mr. Pearce says, as they depend on cheap vaudeville to make up for the inferiority of the film. Picture houses that use straight pictures are making the most money and, whenever he sees the opportunity, Mr. Pearce advises his patrons to cut out cheap vaudeville.

"Finely projected pictures are a feature of the licensed picture theatres of New Orleans and adjacent territory," said Mr. Pearce emphatically. "The operators are very careful and each takes a pride in showing the very best pictures possible. I believe if greater attention were paid to fine projection that pictures would be much more popular than they are now.

"Down our way quite a number of the exhibitors have two machines and extra mechanism, and, where only one machine can be maintained, an extra mechanism is always on hand. I would advise every exhibitor who takes a delight in showing the best projected pictures to buy two machines and extra mechanisms. The added patronage, which finely projected pictures brings to a house, will soon pay for the additional machine."

A Word From Toronto.

Harry J. Cohen, manager of the Kleine Optical Co., in Toronto, spent three days in the city last week, returning Wednesday, Sept. 21. Mr. Cohen stated that all the theatres using licensed film are making money. Very little of the "independent" product is used, as, against 101 reels of licensed films per week, only 12 reels of the "independent" are put in.

Four new picture houses are under construction at present in Toronto, with seating capacities varying from 300 to 500 people and costing from $5,000 to $15,000.

Mr. Cohen is well satisfied with the volume of business done by the K. O. Co. in his vicinity, as it shows an encouraging increase and a healthy upward movement.

The Jeffries-Johnson Pictures.

Since last writing, the township board of Cicero passed an ordinance prohibiting the display of moving pictures portraying prize fights or other alleged immoral or indecent views, thus blocking the exhibition of the Jeffries-Johnson pictures in Buckley's Hall in that township.

Thousands of people who missed the opportunity to view the pictures at Forest Park are now waiting for the opportunity to see them without police interference or insensate opposition. As time passes it is growing still more apparent that the discrimination made against these pictures is unjust and hypocritical.

Even an order of the Superior Court in Indiana has been violated by the local police in Anderson, Ind., recently. The following dispatch from that city bearing date of Sept. 15, will show the high-handed proceedings of the so-called officers of the law:

"To prevent the police from interfering with the Jeffries-Johnson fight pictures Manager Pennings, of the Grand Opera House, got a restraining order from Judge Austin in the Superior Court tonight, but the court order was not served on three policemen, who rushed into the exhibition and seized the film. They undertook to arrest the operator and Pennings, but the court order interfered. By taking the films the police broke up the show. Tomorrow the operators will sue the police to recover the films, and Pennings will try to show Judge Austin that the police violated his order."

A Trip Through Canada.

Douglas H. Bergh, who has been making a tour of the principal cities of Canada, including Montreal, Quebec, Ottawa and Toronto, returned to the city Sept. 18, having been gone about five weeks. Mr. Bergh made the Canadian trip in the interest of George Kleine, of the Kleine Optical Co., to study the Canadian film condition and to act in the capacity of auditor for the K. O. Co.

Mr. Bergh is a capitalist and a business man of keen instinct and ability and, while not connected with the picture industry, is quite familiar with the rise and progress of the licensed product. Most of his time was spent in the K. O. Co.'s offices in Montreal and Toronto, where his expert ability as an accountant and auditor was brought into service, and revealed a very satisfactory condition of that company's affairs.

The K. O. Co.'s office in Montreal supplies exhibitors throughout the Province of Quebec, while the Toronto office attends to the wants of the trade in Ontario.

Mr. Bergh reports that the K. O. Co.'s business in Canada is excellent. In the Province of Quebec over 80 per cent. of the population is of French extraction, most of them speaking the English language; and, as the French Canadian is an ardent picture lover, with decided preferences for typical subjects, it follows that picture theatres have sprung up wherever there is a community easily accessible by rail. Moreover, Mr. Bergh found that the licensed product handled by the K. O. Co. is in great demand, the Western subjects of the Selig Co. and the Essanay Co. being prime favorites there.

Quebec Visited.

Mr. Bergh, during his two days' stay in Quebec, was struck by the fine average type of the picture theatre there, the leading houses being roomy and substantially built and possessing attractive fronts and pleasing interiors. He makes special mention of the Palais Royale, a handsome theatre which seats 700 people and which can boast of a fine orchestra and a first class film service. The finely decorated interior is lighted by the theatre's own electrical plant in the basement, the current also being used to furnish light for the picture machine.

J. E. Paradis, the owner of the Palais Royale, is a capitalist who has become deeply interested in the development of moving picture entertainment, and he informed Mr. Bergh that new theatres will be built and operated by him in Quebec and in other cities in the Province, whenever a desirable location offers. Mr. Bergh was impressed by the uniformly large audiences present when he visited the Quebec theatres, and by the high average social standing of the

(Continued on page 27.)

What Did the Machine Cost ?

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1911 Model

"The Edengraph"

will put you on the right road to profitable projector purchasing. It is profitable because

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THE LATEST IN SKIRTS

The Lubin Company Invents the Successor to the Famous Hobble

PHILADELPHIA and not Paris is responsible for the latest monstrosity in feminine attire and the "Hobble hoopskirt" is the product of the Lubin Manufacturing Company's costume department aided by the directors.

One of the stories that met with approval called for some distinctive style of dressing and the directors called the head of the costume department into consultation. The hobble skirt would not do since the hobble is a more or less general fashion and finally the hobble hoop skirt was evolved. The old fashioned crinoline started at the waist line but the new skirt is along the lines of the hobble until below the knees when a frame work flares the bottom of the skirt into a circle five feet in diameter.

It is no easy matter to walk in the "creation" for the dress must move forward without swinging, the effect suggesting that the wearer is mounted upon a platform concealed by the folds of the skirt, and the actress who played the part spent the greater portion of two days getting on familiar terms with the dress. The difficulty had been foreseen and the script developed so that she might double the parts of the two wearers of the dress.

The story is a rollicking little tale of a society star who wanted a dress that would attract attention. She gets advice from Paris that a dress is being sent and presently there arrives a huge box with the Paris label on. It takes several men to get it into the room and they are not fairly out in the hall when the box is open and Miss Millions starts to get into the dress.

After the attentive maid has hooked the last hook and has given the final pats of adjustment a start for the street is made when it is discovered that the dress is too wide to pass through the doorway. It is tilted through and the exit is made.

In the street the dress proves to be a sensation and with an unconscious air the proud wearer glides along but there is sometimes too much of a good thing and by the time home is reached again there are half a dozen men trying to attract her attention with a persistence that is not to be denied. With tears of mortification she hurries into the house and a little later the hated garment is hurled through the window where it is discovered by a happy person of color who hurries off to the home of his inamorata.

Mandy is delighted with the dress and presently we see her starting out with a veil added to the costume. Some of the men see her passing and fall in behind while others are added to her train including a lame man who limps from his wheeled chair when it is deserted by the attendant.

Mandy's stroll ends beside the river where she has planned a surprise for her ardent swains. They are all gathered on the string piece of the pier when she raises her veil. One look at the grinning face of ebony is enough and there are a dozen splashes as a dozen swains strike the water.

The story is titled Woman's Vanity and is a half reel subject to be released October 6th, with The Golf Fiend, another fast moving comedy in which an inveterate player hits more than golf balls.

SCENE FROM LUBIN COMEDY "WOMAN'S VANITY."

SCENE FROM LUBIN COMEDY "WOMAN'S VANITY."

CRYSTAL THEATRE, NASHVILLE, RE-OPENED.

By rushing the contractors and having them work every night until 11 for the last two or three days, the management of the Crystal, Nashville, Tenn, was able to open its remodeled theatre Sept. 10, with a brand new house inside and out. The exterior has been entirely remodeled and when unveiled will be one of the finest pieces of decorative art of its kind in the city. A new machine of the latest type has been purchased which will insure perfectly clear and flickerless pictures. The seats will be new, and, in fact, everything will be in first-class shape to accommodate the many patrons who have been waiting for the theatre to reopen.

"MOLIERE RESURRECTED"

In a Noble Gaumont Film. By James S. McQuade.

MOLIERE—whose name is the greatest in the literature of France and who, in the literature of the modern drama, is the greatest after Shakespeare—has been brought to life again. The great actor-playwright who excelled in comedy and who was far ahead of his time in tragic declamation; the genius who was decried and vilified by competitors whose eyes were blinded by jealousy to his real great-

MOLIERE AT DINNER WITH LOUIS XIV. OF FRANCE.

ness; the husband who suffered tortures in his domestic life, through the unfaithfulness of the wife whom he loved to distraction; the one-time strolling player who put rural France into spasms of laughter, and the polished comedian who contributed still greater distinction to the splendors of the most illustrious court that the world has ever known:—Moliere has been resurrected from his unknown grave and forced to play again his part on life's stage, before our very eyes, by the mystic power of the moving picture.

The Gaumont people, in this instance, have produced a picture that is certain to become historic in moving picture annals, and I am sorry that, in the film to be released by George Kleine, they saw fit to eliminate the scene between Moliere and the Italian comedian, Scaramouche, at the tavern of the Pearl. The film as it now stands is about 965 feet; and, although the tavern scene might extend the length considerably beyond the regulation limit, it appears to me that Commercialism might well have been sacrificed to Art in this case. This criticism, however, is not intended to detract from the value and interest of the film, as it at present stands—for it will hold the minds of the intelligent in delightful thrall—but the inclusion of the tavern incident would have thrown a happy side-light on the early life of the great comedian and dramatist.

In a pictured historical biography like this, it is absolutely essential that the spectator should have some familiarity with the written life of the man and of his times. Unfortunately, picture theatre goers have not yet been fully impressed with the comprehensiveness of the mission of the moving picture. The large majority attend picture exhibitions to be amused. The minority seek amusement and instruction as well. The future of the moving picture, it is already clear, will be highly educational, as well as highly entertaining, and, to the thinking man or woman, and boy or girl, of the present day, a picture such as Gaumont's "Life of Moliere" will beget a desire for a knowledge of the great French dramatist's career.

Moliere was the stage name of the dramatist, his real name being Jean Baptiste Poquelin. He was born in Paris in 1622 and died in 1673. His father, Jean Poquelin, was an upholsterer and he held the title of "valet tapissier" to Louis XIV., his duties being to attend to the furniture in the King's chamber.

In his youth, Moliere was forced for a time to learn his father's trade, but it was soon discovered that his mind was set on books and on the writing of plays. He received a liberal education and, among other intellectual pursuits, studied law. When about 21 years old, he joined a troupe of amateur comedians, among whom was Armande Bejard, whom he married later. He secured a tennis court and fitted it up as a stage for dramatic performances, naming it the Theatre Illustre.

The little company met with little success, and at one time Moliere was arrested for nonpayment of the candles used for lighting the house. After three years of uphill work, Moliere, with his company, left Paris to play the country towns, and there the adventures of the strolling players were still more trying. Horses and mules, attached to heavy, lumbering carts, transported the wardrobe and properties from point to point and, at each place visited, a tennis court was turned into a theatre.

Let us take a look at these tennis court theatres. Tapestries were hung around the stage, and entrances and exits were made by the actors forcing their way through them. This often led to ludicrous situations and sights, as the comedian, sometimes, had his hat knocked off, or the warrior or some god had his helmet turned in risible fashion. Candles stuck in tin sconces, at the sides and back of the court, furnished the light, while a flute and a small flat drum, or, sometimes, two fiddles, supplied

MOLIERE'S LAST THEATRICAL APPEARANCE.

the music. The pit, or ground floor, had no seats and one paid about 5 cents for standing room. What we now call box seats were sold for about 10 cents. The doors opened at 1 o'clock p. m. and the curtain rose at 2 o'clock.

This country experience, during which light farces were presented, gave Moliere quite a reputation as a comedian, and at the age of 36, we find him and his company back in Paris, where, through the influence of the brother of the King, he was introduced to Louis XIV. His first appearance before the latter was saved only by the introduction of one of his farces, a big country success, and he was commanded to establish his company in Paris. All the other playwrights in the city, and the two leading theatres, were bitterly jealous, and Moliere was continually maligned and rancorously opposed by them. They even tried to get the members of his company away from him, but the actors protested that they loved Moliere so much for his extraordinary genius,

MEMORIAL SPECTACLE AT THE BUST OF MOLIERE.

honorable character and charming manner, that nothing could tempt them to leave him.

Moliere married Armande Bejard in 1662, when he was 40 years old, but her unfaithfulness came near wrecking his life and mind.

Moliere and his company were always a feature of the great festival of the king, held at Versailles. Here he first produced his masterpiece, "Le Misanthrope," his other famous comedies being "Tartuffe" and "Malade Imaginaire." It was while making his first appearance as Malade, in the latter, that he was seized with a coughing fit which caused the bursting of a blood vessel in his chest. He was at once conveyed to his home nearby and died almost immediately afterwards.

Here is a short description of Moliere, as given by a contemporary: "Neither too stout nor too thin, tall rather than short; he had a noble carriage, a good leg, walked slowly, and had a very serious expression. His nose was thick, his complexion brown, his eyebrows black and strongly marked, and it was his way of moving these that gave him his comic expression on the stage."

Moliere was a great actor-manager, as well as a great dramatist, and for these reasons his plays will always hold the stage. They act better than they read, notwithstanding their charm in the latter sense, which is always the significant mark of a great, or successful, play.

In viewing the scenes in this "Life of Moliere," one cannot fail to be impressed by the cameo clearness of the photography. And the artistic sense is always at fever point as the magnificently splendid scenes of court pageantry are lived over again.

We first see Moliere at work in his father's shop, when a boy. All the employes are busy at their appointed tasks, except the youthful playwright, who snatches time to re-read one of his earliest efforts. The door opens and the Italian comedian, Scaramouche, enters in quest of a particular style of chair. Moliere tenders his play for perusal; but, just as Scaramouche begins to be interested, Poquelin, the father of Moliere, comes in unexpectedly and the play is hastily thrown out of sight. Again the boy poet places it in the comedian's hand, and some clever comedy work is done by Scaramouche, as he tries to read the manuscript without being detected by the stern upholsterer.

The next scene shows Moliere at the Louvre palace, where he meets Louis XIV. for the first time. Here we see the scorn of the courtiers for the actor-dramatist and the consideration shown for him by the King. This scene will be remembered for the delicate beauty of the interiors shown.

Next we view the stately splendor of the festival at Versailles, where hundreds of courtiers, ladies in waiting and great nobles attend on Louis XIV. The beauty of the court costumes, which set the fashion for all the royal houses in Europe at that time, and the courtly air and demeanor of every individual in the royal pageant, have been faithfully reproduced. One cannot but marvel at the excellence of the training of this vast throng, every one of whom acts his or her part as if manor-born. We must take off our hats to this Gaumont producer.

As Moliere comes into the scene, the acting of the King, the courtiers and of the great actor himself, is faultless. When the King places his arm around Moliere's shoulders and walks off with him, it is a delight to watch the faces of the surprised and jealous train followers. And when next we see Louis seated at table with Moliere, serving him with his own hands, the cup of the courtiers is full.

The scene showing the distraction of Moliere over the desertion of his wife, is a pathetic picture, and displays talented emotional acting. Then when she appears, before finally leaving him, and we watch the play of coquetry on her witching face and note her charm of manner and grace of deportment, we do not wonder at poor Moliere's abandonment to despair. The attempt of the faithful maid servant to arouse Moliere from his apathy and melancholia, is a brilliant specimen of silent acting in both roles.

The last appearance of Moliere, and his first in the role of Malade, is a fine depiction of the stage of the tennis court theatre and of the French manner of acting a part in the 17th century. Then follow his sudden illness and death.

The closing scene of the "Life of Moliere" shows a statue of the dramatist at Versailles, in bust form. By means of a dissolving scene, the bust is surrounded by a throng of notables, assembled at its dedication to the poet's memory. A beautiful girl approaches the statue and places a laurel wreath on the chiseled brow; then, as if by magic, a similar wreath is seen in the uplifted right hand of everyone present—an imposing and fitting apotheosis of the greatest literary genius of France.

TORONTO PICTURE MEN ORGANIZE

Claim They Are Unjustly Fined—Want to Know What the Law Is

The motion picture men of Toronto are organizing an association. The first regular meeting was called Monday morning, Sept. 12, in the Cosmopolitan theatre in Yonge street.

A preliminary meeting was held Sept. 11, and temporary officers nominated.

One of these is M. Spiegel of the Cosmopolitan, who was speaking to The Star recently, said:

"It is just an organization of theatre owners, to look after their own interests, and especially to try to get the law made more definite in regard to moving pictures.

"In the first place, we want to know what the law really is. Mr. Burke, of West Toronto, was fined $50 last week for exhibiting a picture which had been shown in several other theatres in the city, and had gone unchallenged.

"Quite frequently one inspector will refuse a picture which another has sanctioned. We want more consistency.

"All pictures should be censored by the morality and police departments, who should take full responsibility. In that case we could put on a picture without the fear of being fined, for we would know that it was all right."

"Are you going to take up the question of children playing in your theatres?" asked The Star.

"That matter has not been discussed at all. One principal object is to know the law thoroughly, and to have it understood plainly in order that we may comply with it."

Otisco Amusement Co., New York City, to purchase and lease theartres, moving picture shows, roof gardens, amusement parks and deal in plays and amusement devices. Capital, $5,000. Directors: Chas. L. Thatcher, Jr., 114 West 90th Street, New York City; Joseph E. Alexander, 72 Adelphi Street; Anna Nodelman, 224 High Street, Brooklyn.

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MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, SEPT. 26, 1910—4 REELS

BIOGRAPH—Rose O' Salem Town, drama, 998.

LUBIN—The Sheriff's Capture, comedy-drama, 990.

PATHE—Max is Absent Minded, comedy, 551.
Colombo and Its Environs, colored scenic, 426.

SELIG—The Old Swimming Hole, drama, 1000.

TUESDAY, SEPT. 27, 1910—3 REELS

EDISON—The Footlights or the Farm, drama, 275.
Over Mountain Passes, educational, 725.

GAUMONT (Kleine)—The Sunken Submarine, dramatic, 546.
Too Much Water, comedy, 351.

VITAGRAPH—Her Adopted Parents, 998.

WEDNESDAY, SEPT. 28, 1910—4 REELS

ESSANAY—Hank & Lank, comedy, 307.
Curing a Masher, comedy, 660.

KALEM—The Heart of Edna Leslie, drama, 965.

PATHE—The Hoodoo, American comedy, 920.

URBAN (Kleine)—The Quarrel, drama, 607.
Reedham's Orphanage Festival, topical, 394.

THURSDAY, SEPT. 29, 1910—4 REELS

BIOGRAPH—Examination Day at School, drama, 991.

LUBIN—The Path of Duty, drama, 990.

MELIES—A Plucky American Girl, drama, 950.

SELIG—The Kentucky Pioneer, drama, 1000.

FRIDAY, SEPT. 30, 1910—4 REELS

EDISON—Onoko's Vow, Indian drama, 1000.

KALEM—Spotted Snake's Schooling, Indian drama, 885.

PATHE—The Hoodoo, American comedy, 920.

VITAGRAPH—A Home Melody, dramatic, 907.

SATURDAY, OCT. 1, 1910—4 REELS

ESSANAY—Patricia of the Plains, Western Drama, 1000.

GAUMONT (Kleine)—A High Speed Biker, comedy, 401.
The Diver's Honor, tragedy, 591.

PATHE—Who Owns the Rug, American comedy, 690.
Southern Tunis, educational, 302.

VITAGRAPH—The Bachelor and the Baby, society drama, 995.

GAUMONT.
(George Kleine.)

"A DIVER'S HONOR."—A diver and his son, also of the same profession, are reading a notice in a paper which asks for divers to apply at the Admirality in order to assist in the raising of a sunken submarine. The son applies and is engaged. In the vessel are certain plans of great value, and the young diver accepts a bribe to get these papers from the submarine and hand them over to the spy, but unfortunately while concocting the plot they are overheard by a man, who carries the tale to the father. The young diver is next seen being lowered into the sea, and he is shown disappearing into the sunken submarine. He has been under the water but a short time when the father rushes up to the quay, rows out to the boat and tells to the officials the tale of his son's treachery. The old diver is lowered down after his son, resolved upon a desperate thing. He finds the son, and

after a short but fierce struggle cuts the tube which supplies air to the young diver. The film is acted with great vigor and impressiveness.

"A HIGH-SPEED BIKER."—A grocer is seen having a few words with his assistant, preparatory to the latter starting off on his morning rounds. The little homily so annoys the assistant that he departs from the service of the grocer, without even giving him a minute's notice. Finding himself in this quandary, the grocer casts his eyes around for a way out, and these fall on a fellow lounging at the street corner;

he is immediately engaged to go round with the grocer's bicycle-carrier to get the orders. Off he starts, immediately coming to earth again, but not a bit dismayed, he again mounts, and, after three efforts, he dashes off on what proves to be an adventurous journey. His escapades are thrilling in the extreme, and must be seen to be appreciated. The film is one laugh from beginning to end.

"THE SUNKEN SUBMARINE OR A PROVIDENTIAL ESCAPE."—A good dramatic story and very plainly told. A young sailor writes home to his grandmother, informing her that he has been appointed quartermaster of the Pluviose. Great rejoicing takes place at his promotion, but it is silenced a day after by the news that the Pluviose has been sunk and all lives lost. The family are mourning their sad loss, when a telegram is brought in saying that the grandson was at the last moment transferred to another ship.

"TOO MUCH WATER OR HOW HE MADE READY FOR THE FLOOD."—A certain gentleman wakes up one morning and makes the horrible discovery that the town is being flooded. After surveying the damage done, he hurriedly makes preparations in case his residence becomes in danger, and to do this he fits up a boat, provisions it and places it in readiness to be launched from the window. Night arrives, he prepares for rest, and washing prepartory to going to bed, he omits to turn off the tap. In his sleep he has a most horrible nightmare in which he is drowning, and in his fright he leaps out of bed only to find his room flooded. He retains his self-possession, however, and boarding the boat, gracefully launches it through the window, the only mishap being that it capsizes when reaching the water. This is a film

full of humor and is weak in no part. The out-of-door scenes were made during the great Paris flood.

URBAN-ECLIPSE.
(George Kleine.)

"THE QUARREL, OR A KIND-HEARTED NEIGHBOR."—A woman is deserted by her wealthy husband. She finds an unpretentious lodging and works with her sewing machine to keep herself and the babe. She suffers many privations in the endeavor to make both

ends meet, and one day when she gives away to her grief, her sobs are overheard by a pleasant-looking old workman who lodges on the same floor. He comes to offer her sympathy, notices the evidences of poverty, and, with true tact, leaves some money in the baby's hand. In the course of his employment he does some work at a large house. A portrait there seems familiar—he has seen a copy at the house of the woman he has befriended. He finds it is her faithless husband, and deliberately breaks open the rich man's desk and takes sufficient money to supply the wife's needs. He places the notes in her drawer in an envelope bearing the husband's monogram. The police and the husband soon come to the workman's room; he calmly leads them to the next apartment. The husband, full of remorse, on seeing his wife there, dismisses the police and pleads for the forgiveness of the woman he has wronged.

"REEDHAM'S ORPHANAGE FESTIVAL 1910."—The smart orphanage children drill wonderfully well, forming up into intricate designs which make a very effective spectacle. Amongst the devices represented are: The Maltese Cross, star in circle, concentric circles, etc. A variant of the ordinary program which is sure to please.

The fancy evolutions of the boys are not only performed with a skill and finish rarely witnessed even in military circles, but they produce artistic evolutions which will arouse every audience to enthusiasm.

Formation of companies and marching to position.

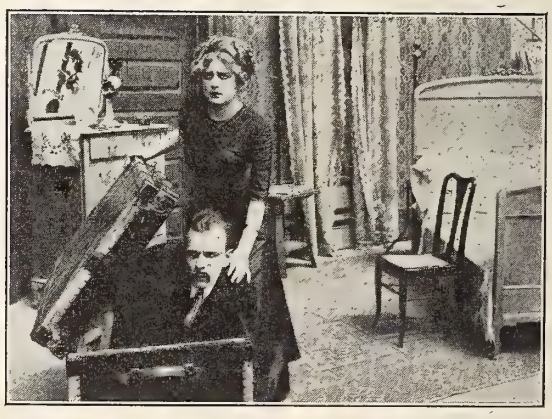
Artistic evolutions: Formation of companies in a square with open corners, enclosing one company.

Released Thursday, September 29th. Length about 990 feet

THE PATH OF DUTY

A splendid scenic picture of the rock bound coast and a gripping heart interest story of a young revenue officer who follows the path of duty, even when he is called upon to arrest the father of the girl he loves for smuggling. The girl untangles the snarl and arrests the real smuggler, turning him over to the officers. Perhaps you will remember some coast pictures we released last fall. If you do you will want this subject.

Released Monday, October 3d. Length about 990 feet



THE BAGGAGE SMASHER

The bogus nobleman decamps with some valuable diamonds and when the police come in search of him, he would have made a clean getaway, had it not been for the baggage smasher. The baggage man drops the trunk and the lock bursts open, disclosing the crook inside. It is a spirited comedy drama with a farcical finish that is as funny as it is unexpected.

See Description Inside

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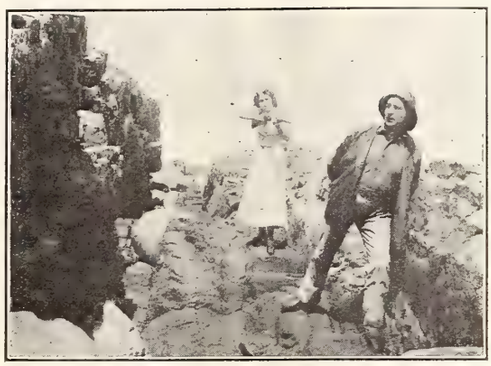
inner circles rising to centre, with apex formed of three boys, gracefully arranged.
Girls advance and take open order.
Drill, graceful and charming.
Reform for drill, in double lines.
Drill in double lines, close order, great freedom of action.
Drill in two ranks, alternate girls kneeling, beautiful motion.
Changing rank. Marching.
Drill in open order, with dumbbells and wands.

LUBIN MFG. CO.

"THE SHERIFF'S CAPTURE."—Nell does not like sheriffs. The dislike is general and not confined to any particular official, and she is rather pleased with Dick Land when he rides into the yard and asks for a drink of water until she spies his star and learns that he is looking for a couple of outlaws. The outlaws are in hiding in the house, but Nell assures the sheriff that she is all alone and he rides on in search of the fugitives. The men come from the house and one fires after the departing official, who is badly wounded in the shoulder. Nell does not like sheriffs because she has been brought to believe that they shoot men in the back instead of facing fire, and now her sympathies are all with the man who lies senseless and bleeding. The outlaws make their escape and she manages to get the sheriff into the house,

improvising an ambulance from a door, the sheriff's lariat and his horse. Then she rides for a physician to dress the wound, and her indignation against the desperadoes who fight behind men's backs leads her to give information to the deputies as to their probable whereabouts. The deputies ride after the two men and the doctor and Nell return to the ranch, where the sheriff is soon made comfortable. The deputies make their capture and are highly elated, but the sheriff makes a far more important capture and Nell prepares to serve a pleasant life sentence as his wife, for it was love at sight on both sides.

"THE PATH OF DUTY."—Philip Trask is a member of the revenue service and his duties have brought him frequently to the little home of the Masons. The father is a fisherman, one of those rugged, big-hearted followers of the sea, and he is proud when Phil asks Maude's hand in marriage. He likes the alert young officer, whose energies promise early promotion, and the course of true love flows smoothly. But the sun does not always shine, and one day Mason finds a boat overturned by the waves in the storm of the night before, and beside the boat lies the senseless form of its occupant. Mason takes him home and his simple ministrations soon bring the man to consciousness. He takes his departure after warmly thanking his rescuer, but he leaves behind a note dropped from his pocket in his eagerness to assure himself that his papers have not been disturbed. The note is found by Phil, who has been warned to be on the lookout for a band of smugglers. The note is ambiguous, but it seems to leave no question as to Mason's complicity in the crime. It is a terrible situation for the young lover, but his star reminds him of his sworn



duty and he makes the arrest despite Maude's tearful appeal. Mason is taken to the customs station, but meantime the smuggler returns and asks for his letter. Maude's quick wit grasps the situation and the man is confronted with a gun and forced to follow Mason's footsteps. He quickly clears Mason of all blame and in the end the old fisherman decides that, after all, a man who follows the path of duty will make a good son-in-law.

G. MELIES.

"A PLUCKY AMERICAN GIRL."—Just plain Mary Ann, that's all, but there is something about this little country girl which stamps her as the right sort, with grit, grip and gumption to distinguish her among the famous men and women of the twentieth century, or any other century for that matter.
Her father is a faithful old servant in the employ of the D. & C. R. R. as a signal man in a tower on the lonely stretch of the track at a very important junction. After his day's work Mary Ann, who has studied

telegraphy and likes to practice, comes to the tower to go home with her father, after the night signal man comes to relieve him. The night man is somewhat delayed and her father leaves Mary Ann at the signal station while he goes home to get his supper and rest. He starts down the track and discovers that part of the rails have been torn up by a party of desperadoes, who design to wreck and rob the special limited. The old employee turns back on his way to the tower to report the danger and warn the trainmen. As he does so he is shot and wounded by the villains. He manages, however, to get back to the tower, where he finds the night agent on duty and Mary Ann gone home. While he is telling the night man about the torn track the outlaws burst into the room, shoot the night man and knock the old man senseless.
Mary Ann, sleepy and tired, impatiently waiting for her father's return, looks out the window for him and notices there is something wrong with the switch and signal tower; looks at the clock and realizes that the "limited" is soon due. She hurries from the house, sees the signals are not set for the "express" and quickly makes up her mind to get to the next station to notify the oncoming train. She sees a hand car standing on a siding, jumps aboard and plies the handles. Soon she is at the station, breaks the window, jumps in and sends a message along the line, reaching a station where the message is received and in which the sheriff of the county happens to be. The station agent tells him, he forms a posse at once, and they start out, signal the train, avert the wreck and arrest the outlaws, and all through the nerve and pluck of Mary Ann.

(Continued on page 18.)

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VITAGRAPH

"LIFE PORTRAYALS"

A HOME MELODY

Friday, September 30th

A Drama in Which the Music of a Home Melody Restores a Mother's Reason Dethroned by Shock.

It is not unusual in the home where the taste for music prevails we will find strong evidences of love and culture.

Seated at the harp, Mrs. Leslie is playing that instrument. Mr. Leslie at the piano and their little girl sings, producing a beautiful home melody which is greatly appreciated and enjoyed by their friend and visitor, Mr. Blank.

On the edge of a placid river Stella, the little daughter, is seen making her way to a canoe which is partly drawn up on the shore. She gets in it just as her mother follows and lifts her from the boat, and they wander through the fields to a shady tree, where Mrs. Leslie seats herself with her arms lovingly about Stella's shoulders and gradually falls asleep.

While the mother is sleeping the child goes back to the river and the canoe. Her father comes along, and the child, leaving her Teddy-bear in the boat and dropping her hat, runs to him. He carries her across fields, where they find the mother sleeping and go on in their romp and fun.

The mother awakes, misses her child, rushes to the river, discovers the canoe, which has been upturned, then she sees the child's hat and Teddy-bear. Her mind is deranged by the shock; she tries to throw herself into the stream and is prevented doing so by two men who hear her screams of anguish and come to learn the cause. She wanders along the river bank and disappears.

The husband learns of her derangement and immediately notifies the police, who institute a search, but finds it fruitless. The poor woman goes aimlessly about until she is found by the friend (whom we saw in the first scene) playing the harp of a street musician, instinctively feeling for the melody of home.

The friend takes her to her family. She does not recognize them until she comes in contact with her harp, upon which she begins to play the home melody; the friend has the husband play the piano and the child sing. Gradually reason is brought back on the tender strains of the home melody and with it happiness and unity.

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VITAGRAPH

"LIFE PORTRAYALS"

HER ADOPTED PARENTS

Tuesday, September 27th.

A Story of the Cherished Love and Memory of a Daughter for Her Parents Which Led Her to Adopt an Old Couple and Make Their Lives and Her Own Happy and Blessed.

Her grief is intense, accountable perhaps by the years of companionship with her parents, whom she mourns, and probably by the fact that she has remained a spinster to prevent possible separation from those she loved. Regularly at each meal served in her home the woman has two seats for the loved ones as if they were in the same places they occupied at the table when living. This she seems to do religiously as a sort of memorial.

The depression of loneliness becomes so great she buys a small house in the country where she can spend her summers. The house is occupied by an old couple who are so reduced in circumstances they are dispossessed and obliged to go to the poor house. The maiden lady, who has now moved into the place, learns about the old couple from a neighbor. She goes to the poor house to see them. She is deeply and favorably impressed with the old people, and in memory to her parents and a desire for companionship she asks the couple to become her adopted parents and make their home with her. The old gentleman is willing that his wife should go with her, but with becoming independence prefers to stay at the public institution.

The old lady goes home with her foster daughter, but cannot bear to be separated from her husband. She sneaks out of the house at night and returns to the poor house and her life partner. She left a note telling her good friend that she has gone to join her husband.

The good woman discovers the absence of her adopted parent, finds the note, upbraids herself for separating the old folks, and immediately goes to them and tells them she wants them both to live with her. She persuades them to accept her as their daughter, and they are all back in the old couples' home of many happy years to remain in still greater happiness for daughter whose love and respect for her own parents made her love and respect others.

HER ADOPTED PARENTS

the balance of their lives under the adoption and care of a

THE BACHELOR and THE BABY

Saturday, October 1st

A Society Drama Full of Complications of a Very Natural but Very Strange Character, in Which a Baby Left in a Bachelor's Apartment Leads to a Separation from His Sweetheart and a Marriage Years Afterward to the Baby's Mother.

THE BACHELOR AND THE BABY

Secretly married, Letty Holcomb is now the mother of a sweet little baby boy—she is impatient that Hugh Channing, her husband, announce their marriage and give the child its legal name. Hugh, who is presumably a bachelor among his friends, refuses to publish their wedding, and while he is living in swell apartments Letty is living in a couple of poorly furnished rooms trying to protect herself and baby from calumny and shame. Her husband not only refuses to make their wedding public, but he entirely denies it, sending her a statement that it was a mock ceremony.

Crushed and stunned, she feels helpless. Recovering from the blow, she decides to strike back, goes to the apartment house where her husband lives, she locates his rooms, which are next to a suite occupied by a young bachelor named Benson, who is engaged to be married to a very pretentious young lady of aristocratic importance.

The young wife returns to her home, takes her baby and carries it to Hugh's apartments with a note telling him she is going away and leaves his child for him to support and care for.

In her excitement and anxiety she mistakes young Benson's apartment for her husband's, and leaves the baby on the bachelor's bed and makes her escape from the building without being observed.

The young and aristocratic finance of young Benson sends him word that she is coming with her mother to visit his rooms and learn some of the mysteries of a bachelor's life. They arrive and are charmed with his home, but are very much startled and shocked when they discover the baby in his rooms. Benson is as much mystified as they are, and, rushing into his bedroom, they find Letty's baby and the note. The mystery deepens; the ladies are horrified and the engagement of Benson and the young lady is discontinued and she refuses to have anything more to do with him.

Disappointed and lonely, Benson sympathizes with the poor kid, and resolves to adopt it as his own and forever remain a bachelor. Hugh Channing is taken fatally sick, sends for Benson, and before he dies gives him a confession that he had lied when he told Letty that her marriage to him was a sham and he had grievously wronged her.

The child grows to be a bright and handsome boy, and Benson finds him a very companionable chum, and they pass most of their spare time together. One summer at the seashore the boy tears his trousers. Benson takes him to a young seamstress, who lives there, to have her repair the boy's clothes. While she is measuring the boy's waist she sees a ring on his finger and recognizes it as the one she had tied around her baby's neck when she left it in Benson's room. She asks Benson about it—he tells the woman his knowledge of the child and she learns that the boy is her own child. Benson shows Letty her husband's confession, and while she is happy at finding her child he hates to be separated from him, but the situation is easily relieved when they find that they are both in love with each other in their mutual love for the boy, and decide they can better care for him by becoming husband and wife.

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Manufacturers' Bulletins

(Continued from page 15.)

PATHE FRERES.

"MAX IS ABSENT-MINDED."—This represents Max as a charming fellow, with an unfortunate habit of becoming absorbed in a single train of thought which leads him to commit such hopeless blunders as pouring coffee into his hat, deserting fair companions in the street for the sake of a match and borrowing "lights" without returning the cigarettes to their rightful owners. He is negotiating with a horse dealer for the purchase of a mare. He finds the animal unsuitable, and writes a short note to the dealer to the effect that he is not inclined to buy. He has barely signed the letter when he receives another from his future father-in-law, with an invitation to dine and to

fix the date of the wedding with his daughter that evening. Max replies, but in his usual distraught way he slips his notes into the wrong envelopes, so that the old gentleman receives the following: "It is useless your reckoning upon me. I do not want her for several reasons; first, because she is too old; second, she is knock-kneed, and lastly, she bites. * * *" It is not to be surprised that the engagement is cancelled.

"COLOMBO AND ITS ENVIRONS."—A highly colored scenic picture showing the most interesting views of the famous capital of Ceylon.

"WHO OWNS THE RUG?"—Who owns the rug? It is indeed a conundrum; for the more often you see this picture, the more uncertain you will be as to who is really the rightful owner. Firstly you will probably favor Mrs. Smith, who first purchased it from Ikestein and laid it on her doorstep as a mat. But what is Mrs. Jones' position when tricky Ikestein furtively picked up the rug and took it next door and sold it to her. Did not she, as an innocent purchaser, have a right to believe that the rug was hers? It was hers, too, for a few minutes, for she, also thinking it would make a good doormat, spread it on the top of her stoop. Unfortunately for her, Ikestein was awaiting his opportunity, and as soon as she had disappeared indoors, he rolled it up and went next door and sold it to Mrs. Robinson, who likewise used it as a doormat. Mrs. Robinson purchased the rug, not knowing that Mrs. Smith and Mrs, Jones had already purchased the same rug. Is she to be blamed and lose out, or, as the final possessor, is she to be considered the rightful owner? But, if Mrs. Robinson was the last purchaser of it, how can she be considered to have a better right to its ownership than Mrs. Smith, who was the first purchaser, and where does Mrs. Jones come in? We leave it to you to see on the screen the comic situations that arise when Mesdames Smith, Jones and Robinson each in turn miss the rug and find it on their neighbor's stoop. Lucky it was that Messrs. Smith, Jones and Robinson returned from work in time to help settle the dispute, but if it had not been for the trolley car it is doubtful whether the ownership would yet have been settled. No prize is offered for guessing how the trolley car settled the matter. You must see the film; and if you do not hurt your sides with laughter await the finish.

"SOUTHERN TUNIS."—Tall date trees against the background of the silent desert forming a beautiful oasis is the first of the many things of Southern Tunis revealed in this film. Under the protecting shade of these giant trees grows a verdant mass of clinging vine and smaller fruit trees. Then comes a picture of a dangerous inhabitant of the country, a cobra, which rears its hooded head menacingly. But paramount in interest are the pictures of the clouds of locusts settling upon the land and ravaging its crops, a blight which human ingenuity is yet powerless to combat. Bringing hunger, as they do in their train, it is strange that the locusts should sometimes serve as food when other nourishment is not obtainable, but this is so, and a boy picking off and eating the locusts settling on his coat illustrates this truth. Market scenes at Nabeul, a picture of a noria—a rude contrivance sometimes used in Spain and Eastern countries for raising water—and views of flocks pasturing amongst the olive trees under the sheltering care of a Tunisian shepherd, are also included in the film.

"THE SICK BABY."—The wife of a drunkard, whose child is lying sick, is receiving the visit of the doctor whilst her husband is drinking away what little money is left him. The doctor shakes his head ominously as he looks at the child and leaves behind him the prescription for an expensive medicine. The mother, whose pockets are empty, stares at it blankly after he has left, and then, with a sudden movement of fury, snatches up her shawl and runs out to find her husband, after bidding a neighbor watch by the child. In the saloon a painful scene takes place between husband and wife, but at last the latter induces the man, who is at that point where he is stupidly jovial, to accompany her home. Here she endeavors to make him realize that the child is dying for want of care, but it is a hopeless task, and, after giving vent first to a display of maudlin affection and then to a fit of ungovernable fury, the semi-brute of a drunkard falls into a heavy sleep on the floor. Impelled by some unknown force, the woman then goes out again into the street. It is snowing hard, and, overcome by fatigue and cold, she sinks down on a

bench. A tipsy night reveller rouses her from her lethargy with an incoherent invitation to be up and be jolly. He follows up his invitation by brandishing a pocketbook stuffed with notes before her eyes, but she moves off, and the fellow, sinking down on the bench, lets fall the pocketbook. The woman sees it and is tempted to abstract one of the notes before taking it to the station house. Here she finds innumerable formalities have to be gone through before she can be allowed to depart, and whilst she is recounting her story the reveller appears to declare his loss. The pocketbook is opened, the notes counted, and the missing one is found in her possession. She tells her story and the reveller, a little touched, refuses to prosecute. But the end of the story is not yet, for some thirty minutes after the woman returns home, a knock is heard at the door. it is the toper, who, with his arms full of provisions and medicine, is rather a curious object. He hands his burdens to the overjoyed woman, gives the baby the first spoonful of the restorative medicine, and, with unconscious humor, winds up with a little homily to the now sobered husband on the evils of drinking.

"THE HOODOO."—Augustus Slip is one of the beneficiaries under his uncle's will and he is summoned to attend at the office of the attorney for the estate

to receive his legacy. Amidst great grief he receives from the attorney a package which, on opening it up, turns out to be an ancient statue of a little Indian god. Real grief now shows itself, for Augustus had expected larger and better things. However, he determines to keep it, for his uncle was a good fellow and he puts it in his pocket, and meeting some friends, shows it to them. One of them, who apparently knows, tells him that it is a hoodoo. Augustus does not believe in such things and decides to still keep it. When, however, a waiter in a restaurant upsets a tray full of orders over him and he is knocked down by an automobile, and on his return home finds a letter from his fiancee putting an end to their engagement, he comes to the conclusion that his friends were right and decides to give the little idol away. He first tries his butler, but he soon discovers that it is a hoodoo and returns it to him. Next a faking blind man who opens his eye and seeing what it is, returns it to him. Then he places it in a small grip and leaves it in a quarry where a blast is just going to take place, and runs away, but the blast explodes and the bag and its contents are hurled so as to fall at his feet. Finally it seems to him a good plan to leave it on the sidewalk while he jumps on a car, but a thief sees it and runs away with it. A cop, however, notices the thief take it and gets back the bag and rushes off after the car with it. Almost exhausted, he gets up just as Augustus steps off. Disconcerted, Augustus runs away, but the cop and several hundred school children just coming out from school are after him and he is soon caught and the bag handed back to Augustus. He decides to go and see his late fiancee and explain matters to her. At first she will not speak to him, but after an explanation she fetches a hammer and tells him he had better smash this unlucky idol. He does so, but what is their surprise to find in it the plan of a secret diamond mine and a goodly lot of large samples from the mine. Needless to say that the hoodoo is now at an end and Augustus and his girl make it up and determine to share these riches together.

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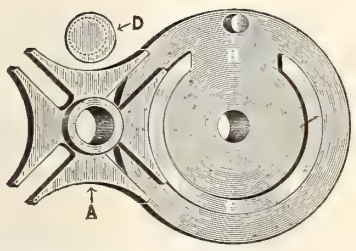

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BIOGRAPH CO.

"ROSE O' SALEM-TOWN."—Reliable authority states that nine million human lives were sacrificed through the zeal of fanatical reformers during the Christian epoch. Religious fanaticism was in most cases the cause, still there were many victimized to satisfy a personal grudge, and this Biograph subject shows how easily such a crime can be perpetrated. Play upon the minds of a superstitious people and you may lead them blindly to any end. In 1692 the agitation was so great in Salem, Mass., that many people lost their self-possession, some even believing themselves to be witches. On the other hand, a number of the inhabitants moved away for fear of being accused of being witches. There are many relics of those days still in existence at Salem, and while conditions are such as to prevent our using the actual spots, yet many of the scenes of the picture are closely contiguous to them, our company of players making the trip there for the purpose. The story tells of the old mother and her child living on the sea coast, care free. The mother ekes a living telling fortunes and nursing the sick among the village folk. The girl we might term a child of the sea, as she spends most of her time among the wave-lashed rocks of the coast, scampering from jut to jut more resembling a sprite than a human. Off in the hills we find a trapper at the camp of Mohawk Indians, on his way to the sea, of which he had heard but never seen. A Mohawk brave volunteers to guide him to the great waters of the Atlantic, leaving him there overwhelmed by awe at the grandeur of the spectacle. Here he meets the pretty maiden and an attachment develops which later ripens into love, a betrothal resulting. As the girl reaches her home she is accosted by a hypocritical Puritan deacon, whose insulting advances she indignantly repulses. He in revenge goes to the other churchmen and accuses the girl and her mother of being witches. Proof sufficient to convince these narrow-minded fanatics is easy to obtain, for the fact of the old lady's care and curing the sick is known to all, hence they purposely construe her kindness to be witchcraft. The poor souls are seized and thrown into prison, and later condemned by a prejudiced jury to be burned at the stake. As they are carried to the jail they are met by the trapper sweetheart, who, learning of her pending danger, rushes off to enlist the aid of his Mohawk friends to rescue her from this awful fate. The mother is first to be made a victim, and while she is suffering the injustice inflicted upon her the deacon visits the girl's cell and shows her from the window her mother's fate, with the hope of weakening her determination. She still repulses him, and so is lead forth to be victimized as was her mother. Meanwhile, her sweetheart has gotten his Mohawk friends and is rushing to the rescue, arriving just as the torch is put to the brushwood piled up around the girl. With a mad dash the Indians rush upon the scene, knocking down and scattering the fanatics and carrying the girl off before the Puritans realize what has taken place. In fact, it was done so quickly that some of the more superstitious thought she went up in smoke.

"EXAMINATION DAY AT SCHOOL."—You can catch more flies with honey than with gall, and you rule easier by kindness than by tyranny. This fact is shown in this Biograph pastoral, which indeed might prove a lesson to educators. The teacher to thoroughly impart knowledge must win first the love of his pupil, otherwise his efforts are in vain. The old village schoolmaster is a lovable soul, and you can see the love his scholars bear him written on their smiling countenances as they scamper on to school. He in turn comes trudging along, his face lit up in the pleasant anticipation of soon being in the midst of his loved ones. All hail him joyously at his entrance, and there are the little remembrances—an apple from one, a pear from another, a bouquet from another, etc. The opening exercises begin and the odious announcement that the county examiner will be there is received with frowns and pouts. The examiner arrives outside and the old teacher goes to meet and escort him into the classroom. While he is absent Jimmy, the village "cutup," draws a caricature of the examiner on the blackboard. This so incenses this irascible personage that he immediately dismisses the class for the morning, and when they have gone discharges the poor old schoolmaster. What a blow. He goes home almost heartbroken at the thought of losing the association of his dear little flock. Jimmy later becomes truly contrite for what he did, and with the scholars at his heels runs off to the teacher's home to beg his pardon. Here they learn what woe their lark has caused—their dear old teacher discharged. In the meantime, the examiner has gone to the commissioners' office and engages a new teacher, whom he enjoins to lambaste these youngsters into submission. With what success we shall see. The scholars unanimously plan a revolt and no sooner has the new instructor turned his back than he receives a fusilade of fruit and vegetables. Well, they soon whip him and he rushes off to the commissioners' to tender his resignation. The children follow and insist upon the reinstatement of their old teacher. Their plea is granted, so they hurry off to the teacher's home and fairly carry him back to the schoolhouse. The class again in session, the old teacher gives thanks, writing on the blackboard, "Praise God fro mwhom all blessings flow," the children singing as he writes.

SELIG POLYSCOPE CO.

"THE OLE SWIMMIN' HOLE."—"How dear to our hearts are the scenes of our childhood."

The busy cobbler drops his tools to make happy the childish heart of little Nellie Leach, who was reading a paper to the old workman, that turns out in reality to be a letter from his old friend and comrade informing him of his good fortune, saying his back pension had been granted to the extent of $1,500, and could be had by calling at the writer's office at any time. The old soldier's heart was lightened, but a sad misgiving look falls from the veteran's eyes that bespoke foreboding of evil.

Receiving the money and kind expressions from his old companions, he goes to his little shop, that seems to hold more happiness for him than all the money in the world. The light that little Nellie had put into his life in her childish patter was vigor to him—she was to be his beneficiary. The treasure is placed under the cot that has served as the only bed the old soldier has enjoyed for almost a score of years.

"Windows have eyes and walls have ears" and evil lurks in every dark corner.

Pero's eyes had caught a glimpse of the treasure through the little window and he vowed to gain it. Securing same, he buries it near the creek, but not unnoticed by the boys of the "ole swimmin' hole." When the loss is discovered and weighs heavily upon the old soldier, his greatest comforter is little Nellie, whose tenderness shed rays of sunshine to lighten life's burden for him. Finally when the box is found his happines knows no bounds. Retribution and all ends in peace and contentment.

EDISON FILMS

Released October 4th

More Than His Duty

A Story of the Royal Northwest Mounted Police of Canada

A gripping story, taken at the posts of the Royal Mounted, scenically beautiful and dealing with the finest and best disciplined body of men in the world.

The hero of the picture, one of the Royal Mounted, shows a higher and nobler heroism than the mere physical heroism expected and exacted from all members of the force.

Approximate Length, 1000 feet

Released October 7th

Bumptious Plays Baseball

Derided and scorned at the beginning, our hero finally gets a chance to get square with his critics and perhaps this time he would really make good did not his ever present hoodoo catch his eye at the critical moment. The varied personalities of the players and those on the grand stand are most amusing.

The Farmer's Daughter

This is a real comedy gem. The pretty daughter—and she is really so pretty that no man could see her and keep his heart—has several suitors. One thinks up a plan by which he will get rid of the others and have her all to himself. The plan works admirably, but alas! he falls a victim to it himself t the end.

On one reel. Approximate Length, 995 feet

Don't Fail to Book the Third of the Canadian Series—**"THE SONG THAT REACHED HIS HEART," Released Oct. 11**

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EDISON MANUFACTURING CO.

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"A KENTUCKY PIONEER."—John Winslow, an early pioneer of the grand old state of Kentucky, had labored hard and long to prepare a home on the shaded hillsides near the Ohio. Martha Saunders, the girl whom he had hoped would become mistress of the cabin, was watching the daily arrival of the stage coach in the little village of Greentown, Ohio, for some word from John. Weeks and months passed by and letters and encouragement passed between them. Finally when all was in readiness Winslow writes the widow and sends a guide, saying her arrival would hasten the time when her daughter would become his wife. In a few weeks Mrs. Saunders, her daughter and the guide arrived in the old fashioned pioneer wagon and were welcomed by the Kentuckian and his neighbors in a manner befitting his future bride. Martha was the admiration of the settlement. Black Hawk, an Indian near the Winslow farm, was profuse in his entreaties for the friendship of Martha—tokens of love were offered and his squaw grew jealous, and more so when Black Hawk saved Martha's life when she was in danger of an approaching bear. This only served his purpose of carrying her off. Winslow, hardened to his country surroundings, knew no fear, and sought the Indian camp. The squaw and Martha make good their escape—the camp on discovering their absence was thrown into a furious rage and vowed vengeance.

The pitched battle between the pioneers and the raging Indians is fought with all the stubborn bravery that characterized the early settlers and the complete rout of the Indians and the recapture of Martha in the shade of spreading elms, completes a beautiful story of pioneer days.

ESSANAY CO.

"HANK AND LANK, OR THEY DUDE UP SOME."—Hank and Lank have experienced a little rough weather since we last saw them and the fact that they are disreputably clothed has not been overlooked by them. They need something new. But how? After some thought Hank's cheerful countenance lightens. He goes on to explain his little scheme in detail. Supposing they find an uncovered coal hole in a sidewalk and accidentally fall into it. Isn't there some law against coal holes left uncovered? Lank believes there is, but where will they find an uncovered coal hole Hank tells him to leave the matter to his own little process of deduction or invention and advises the tall fellow to just watch him.

Hank pauses in front of a swell apartment building. looks about to see that no one is in sight, then deftly lifts the lid of the coal hole at their feet and lets himself drop down into the uncertain darkness within. A moment later there is heard a howling and wailing and Lank hurries up to the janitor of the building and tells him that some one has fallen into the coal hole. The janitor is easy prey to the scheme, and hurrying down into the basement sym-

pathetitcally administers to the injured man's ailments. Hank is a sight! During the interim of lonely confinement in the coal hole he has managed to smear coal dust and dirt on his clothes and face and otherwise disfigure his appearance. The janitor is frightened and asks Hank not to take the matter to law, offering a neat roll as apacifier. Hank is satisfied and pockets the money, much to the relief of the janitor.

Some time later, after Hank is diked out in his new clothes, Lank concludes that it is his turn. The same performance works successfully to a certain point, but when Lank drops down into his manhole a grimy coal heaver grabs him by the seat of his trousers, carries him out of the house and kicks him on his way. The fellow had heard the conversation, had seen the coal hole removed, and had waited for his victim.

"CURING A MASHER."—Mr. Pest is a certain type of nuisance with whom you are all more or less familiar. A silly egotist with an exaggerated notion of his own importance, he believes that every woman he meets will fall an easy victim to his charms. As our story opens Mr. Pest is seen parading a fashionable drive watching his chance to make a mash with some fair damsel.

An opportunity comes at last, but the young lady is far from won by his smirking smile and walks away with a defiant toss of her head. Mr. Pest makes another attempt but is soundly slapped for his troubles. Not daunted by this the masher approaches a third young woman and makes his annoying advances despite her threats to summon a policeman.

Finally, however, the young lady's eyes suddenly light and she turns to the masher with a smile that means acquiescence. Certainly, she will be pleased to have Mr. Pest's company. Then she goes on to explain that she has some shopping to do and would Mr. Pest be so kind as to help her home with her things.

Little knowing what this means, Mr. Pest nods his head, and with an elegant bow takes her arm. The young woman pauses in front of a hardware store and first of all purchases a dozen flat-irons and a heavy pail to carry them in. When she goes into her purse, however, the masher waves her aside and pays the littel bill himself, not suspecting she may make other more expensive purchases. They visit store after store and Mr. Pest, having spent all his money, is loaded down to the gunwales with all sorts of heavy and cumbersome merchandise. Besides the flat-irons and pail he is now carrying a watermelon, lawnmower, a garden hose, foot-tub, a large hat box, etc.

The scenes which follow are ridiculously funny. The young lady prefers to walk and her escort is a sorry sight when he finishes the two-mile hike. Up

four flights of stairs to the young lady's apartments is the climax of a horrible journey—for Mr. Pest. And when they get inside a strapping big chap in a sweater and boxing gloves is waiting for them. The young and pretty Mrs. Smart introduces her husband.

TRADE MARK

AMERICAN PRODUCTIONS

Release of September 28

THE HOODOO

How would you like to be unable to get rid of one? This picture will show you how. A screaming comedy.

Release of October 1

Who Owns the Rug?

A puzzle comedy. See the picture and decide for yourself. A film full of comedy and merriment.

Release of Saturday, October 8

AN INDIAN'S GRATITUDE

One of those Indian pictures that the Pathe American Co. alone knows how to produce. A tale of two prospectors in California in the early fifties. See the sensational fall of the medicine man over the cliff.

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George Kleine

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Mr. Pest does not faint, but he makes haste to remove his cumbersome parcels and to "beat it" out of the house, tripping down the stairs in the tangles of the hose.

And later when he meets a young woman who invites him to flirt with her he shooes her on her way and lifts up his hands solemnly in an attitude which says quite plainly, "Never again!"

"PATRICIA OF THE PLAINS."—Patricia Watkins and her father the proprietors of the Lariat Saloon and dance hall, but because of his small size and his tendency to keep in a state of perpetual drunkenness the old man has little to do with the business. Patricia as a bar maid meets all the riff raff of human-

ity drifting across the plains to the West, and the Lariat Saloon is noted far and wide, not so much for the quality of its poisons as for the pretty maid who always offers a smile with the drink.

On the evening our story opens Patricia receives from the up-stage driver a box of bullion, with instructions to guard it carefully until the next day, when it will be picked up by the mountain stage. As the coach hauls up at the front of the saloon a man on horseback watches from behind a boulder, and satisfied the box is left in care of the Watkins', wheels around and rides down the trail. Next we see him join a confederate and after a short consultation both ride to the Lariat and enter. It is perfectly evident that the second man, apparently the master of the two, is greatly impressed by the girl's beauty, and after a few drinks he strikes up an acquaintance with the girl. Sheriff Dixon, who is also in love with Patricia, enters, looks the stranger over, but refuses to shake hands with him when Patricia offers to introduce her new friend. Later, when the girl leaves the saloon for the cabin, she turns Dixon down cold, and to further arouse his jealousy accepts the stranger's invitation to accompany her home.

An hour later Sheriff Dixon receives a note in which it is stated that Dick Martin, a highwayman, is in his vicinity and a description of Martin corresponds with that of Patricia Watkins' new friend. The sheriff loses no time in his effort to capture his rival. Riding first to the Lariat he learns that Martin is still at the Watkins cabin, but arrives there too late, as Patricia has hidden the bad man and informs the sheriff and his posse that he left an hour before. The sheriff shows Patricia a photograph of Martin and tells her that he is wanted and will swing if he is caught. However, the girl does not give him up, but when the sheriff leaves she sends Martin away, refusing to shake hands with him in parting.

Not long after Martin, who has tried to make his escape, is shot and wounded by the sheriff, but succeeds in eluding him while he makes his way on foot to Patricia's cabin. After hearing his story the girl takes pity on him and hides him in a loft just as the sheriff enters. Dixon makes love to Patricia and endeavors to take her in his arms. A drop of blood from the wounded man above splatters on the sheriff's hand, and in a rage he pulls down the ladder and orders Martin to come down.

The following scenes are intensely dramatic. Patricia suggests a game of cards in which the winner will receive, to have and to hold, Martin, the bad man. The girl wins in cheating the sheriff, and after the latter leaves the two go to each other's arms.

EDISON MFG. CO.

"ONONKO'S VOW."—In comparing America or rather the United States and our American civilization with European civilization, the remark is often made that "America has no ruins." While this is largely true, we have however, many spots in our land which are of absorbing interest. Deerfield, Massachusetts, is such a one. Here we have reminders of the old Colonial days and of the struggles of the Puritans on the then Western frontier against the Indians under Philip and against the French and Indians during the Queen Anne war. In the old memorial hall at Deerfield will be found many momentoes of those days. Lining the main street of Deerfield on either side still stand buildings which partly withstood the raid on Deerfield by the Indians and French in 1704. Historic spots are marked with slabs of granite with appropriate inscriptions thereon. At South Deerfield a monument stands sacred to the memory of Captain Lothrop and his men, who, under orders were escorting a train of ox-carts loaded with grain which was being taken from Deerfield to the military headquarters at Hadley in September, 1675. Lothrop's command is described by the historian and also the poet as containing "Young men who were of the very flower of the County of Essex

and not one of whom was afraid to meet the enemy in the gate." In a moment of fancied security the men broke ranks and feasted themselves upon the grapes which lined the banks of a small brook then unnamed but now and ever since known as Bloody Brook, because of the fate which so quickly came upon them. Seven hundred Indians lay in ambush on either side of the stream and fell upon them giving no quarter. As one stands in the peaceful little New England town, it seems hard to realize that this

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED SEPT. 26th, 1910

ROSE O' SALEM TOWN

A STORY OF PURITAN WITCHCRAFT

ROSE O' SALEM TOWN

Reliable authority states that nine million human lives were sacrificed through the zeal of fanatical reformers during the Christian epoch. Religious fanaticism was in most cases the cause, still there were many victimized to satisfy a personal grudge, and this Biograph subject shows how easily such a crime can be perpetrated. Play upon the minds of a superstitious people and you may lead them blindly to any end. A hypocritical Puritan is repulsed by a pretty little maiden of the sea coast, and to be revenged he has both she and her widowed mother accused of witchcraft. The poor mother is victimized, but the girl is saved through the intervention of her sweetheart, aided by the Indians. The scenic beauty of the subject is a feature.

Approximate length, 998 feet.

REALEASED SEPT. 29th. 1910

Examination Day at School

AN OBJECT LESSON TO EDUCATORS

EXAMINATION DAY AT SCHOOL

You can catch more flies with honey than with gall; and you can rule easier by kindness than by tyranny. This fact is shown in this Biograph pastoral, which, indeed, might prove a lesson to educators. The teacher to thoroughly impart knowledge must win first the love of his pupil, otherwise his efforts are in vain. The old village schoolmaster is beloved by his scholars, and through an innocent lark of one of the boys he is dismissed by an irate member of the school board, and another put in his place. The children rebel, and to re-establish peace the old man is reinstated. The subject is a most entertaining one, being a combination of comedy and pathos, with beautiful rustic setting. Approximate length, 991 feet.

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awful massacre took place on that very spot a little over two centuries ago. The Colonists and soldiers under Lothrop had little chance to defend themselves in the Bloody Brook massacre but in the raid on Deerfield in 1704 remarkable instances are on record of the defense made by the hardy Puritans and Colonists against the Indians and French. The entire village within the stockade was destroyed with the exception of what is now known as the Frary House, which stood at the time and a large portion of which escaped the fire which the Indians set to the village. While the Indians and French were besieging the house of John Williams and the old Indian house in which many of the inhabitants had taken refuge, a wonderful fight against long odds was put up by Benoni Stebbins and the men and women of his household and their immediate neighbors against a large force of French and Indians who were held at bay by the intrepid Colonists and their devoted mothers, sisters, wives and sweethearts. Some of the survivors of this awful raid rebuilt their homes in Deerfield and to-day there are many residents of that town who are proud of being their descendants. Among these is the venerable historian of Deerfield. Mr. George Sheldon, a man of wonderful intellect now in his ninety-second year.

It has been the good fortune of the Edison Company to secure a picture of Mr. Sheldon in our film. The story which is unfolded is begun by introducing Mr. Sheldon to the observer, in talking to some visitors to Deerfield. He assumes the position of the narrator of a story and the view dissolves into what he told. The story of Ononko's Vow is a pretty love tale through which is intertwined the story of an Indian's fidelity to his promise. The prologue takes place during the days of the Bloody Brook Massacre, when an Indian chief, one of the rescuing party, saves a young Puritan, Jonathan Smith, from the tomahawk of a hostile Indian. Ungagook is the name of this chief and he is accompanied by his little ten-year-old son, Ononko. Ungagook, unknown to Smith, receives his death wound in rescuing the latter. Together the chief and his son come to the house of Smith and as they see him safely to his door the Colonist's young wife expresses her thanks to Ungagook. The chief makes a gesture which is intended to convey the idea that he thinks lightly of what he has done and suddenly shows that he is mortally hurt. He expires in the home of Smith but before doing so has his little son, Ononko, promise fidelity to the family in whose house his spirit goes to the great Manitou.

Twenty-eight years later we see how Ononko, now a vigorous young brave, keeps the pledge which he made his father in the years gone by. Deerfield has been sacked. Jonathan Smith and his daughter Ruth, who has just been affianced to Ebenezer Dow, are driven before the tomahawks and flint-locks of the Indians. Dow has gone for assistance, managing to evade the raiders, and the rescuing party comes from the settlement below. Jonathan Smith is saved by a trapper but his daughter Ruth is among the Colonists who are being taken on across the meadow toward Pine Hill and thence to Canada. Ononko has seen the light in the sky from the village below and has hastened with the relieving party of Colonists and Narragansett Indians to the scene. He enters the room where the Colonists had stoutly defended themselves but where most of them were massacred. Failing to find his friend he seeks him without and meets him as he is leaving the awful scene of carnage. Learning from the father that his daughter is among the retreating Indians, Ononko promises to seek for her and bring her back to the grieving old man. The story ends in his successfully carrying out his promise. After the rescue, which is accomplished in a most thrilling manner, we see the young Colonist and his bride-to-be approaching the edge of the settlement under the guidance of the tall young chief of the Narragansetts. Behind them walks their friend the trapper. Ononko stands at the edge of the forest and points toward the settlement below. The three others pass him and turn to bid him goodbye, first asking him to proceed with them into the village. Ononko refuses. Why? Perhaps, because in the breast of the handsome savage some gentle thought of the girl he has saved has entered, but his nobility of character does not permit him to entertain the thought but for a fleeting moment. When Ruth was in captivity she was protected from the snow only by the woolen dress she wore. On the homeward march Ononko had given her his blanket to keep her warm. As he bids Ebenezer and his pretty fiance farewell, Ruth offers Ononko his blanket which she is wearing. The young chief prettily presents it to Ebenezer and places it across the shoulders of the girl. After accepting the gift the young people go to their home, their trapper friend accompanying them. Long Ononko stands contemplating the settlement below him. What his thoughts may be the observer is left to imagine. At the finish of the film we again see Mr. Sheldon bidding goodbye to the two young people who have been visiting his town.

This is but a brief outline of a story which is full of the vigor of the early days of the New England settlement and which breathes the atmosphere of reality as far as the Indians and the historical matter shown are concerned. The scenes at the time of the massacre at Bloody Brook were laid in the late summer and the leaves and foliage show in all their beauty whereas the scenes at the sack of Deerfield are laid in the winter and the ground is covered with deep snow. It is safe to say that no more realistic picture has ever been presented than this one. It is not a case of the Indian of the western prairie, who is engaged in cattle "rustling" or similar occupations, but we have here the representation of the early red man, showing his hatred of the white race and in this instance, particularly of the English, his willingness to ally himself with their enemies, his craftiness and subtlety as well as the noble and heroic elements of his nature. In "ONONKO'S VOW" we even have a suggestion of the poetic vein which made the Indians of Fenimore Cooper so lovable. In fact we may well imagine that the Ononko of our story is one of the descendants of the great Uncas. These remarks as to Indians must not be considered misleading for the story does not deal altogether with Indians. In fact the love story of Ebenezer is a very pretty one and the adventures which are portrayed show vividly the heroism not only of the men of the colonies but of the noble women who stood by their sides through all the trials and tribulations of those days.

The story of this film is vivid, patriotic, wholesome and soul-stirring and the pleasant introduction of so distinguished a man as Mr. Sheldon is most acceptable. Altogether a remarkable film.

"THE FOOTLIGHTS OR THE FARM."—Margaret is the pretty daughter of a farmer. She becomes stage-struck and decides to go to New York to begin a career. Her young sweetheart is informed of her intention and is heartbroken at the intelligence. Margaret reaches the great city and has the usual experiences of a great many young girls who start to climb the ladder of fame in the great metropolis. It is some time before anyone is attracted to her but finally she is engaged by a manager to play a leading part. It is necessary for her to spend nearly all of her savings for wardrobe but Margaret is not daunted by this as visions of stage triumphs flit before her eyes. The great day of the first rehearsal arrives about a month or so after her engagement by the management. Margaret reports for rehearsal. On the stage are gathered a number of persons; actors and stage attaches and at his table near the footlights sits the stage director accompanied by the stage manager. Margaret stands waiting for her part to be given out but is surprised and dumbfounded when no part is passed to her and her name is not

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called. She finally musters courage and steps up to the stage director, only to learn that he has never heard of her and that another young woman, an actress of experience, is about to rehearse the part. While the stage director is very sorry, he can do nothing in the matter. Margaret leaves the stage with saddened heart. Her great ambition has received a damper. She no sooner passes out through the stage door than she almost runs into her country sweetheart, John, to whom she unfolds the story of her wrong. John is immediately inclined to go in and punch the stage director's head but Margaret persuades him that this would accomplish nothing.

Finally he pleads with her to give up her stage ideas and come back to the farm. Margaret looks long into his eyes as if deciding between two careers. Finally John wins.

A very pretty conclusion to the picture is a scene in which we are shown the young people on either side of a weanling calf which is held by John and being fed out of a pail by Margaret.

A very entertaining story filled with pathos, comedy and a strong moral lesson strictly in line with the wholesome subjects being presented by the Edison Company.

"OVER MOUNTAIN PASSES."—This film taken by our special operator in South America shows us scenes in the Andes of Peru and will introduce an animal to many a spectator which he has probably never before seen, namely the llama, a native of Peru. This animal is described as having a camel's head, a sheep's body and the feet and legs of a deer. This is curious enough but when we find further that the llama besides being an extremely docile animal is largely used as a beast of burden, our interest is still further increased. We see a drove of them loaded at the mine at the top of the mountain and we watch them come down the steep mountain side, crossing the high passes and beautiful torrents. On the way down this drove meets another going up in the opposite direction and it is curious to see how the animals "flock by themselves." No member of one drove mixes for the fraction of a moment with the other. Through scenes of exceeding beauty they finally reach their destination and we see the copper ore unloaded for shipment at the mine warehouse of the railway station.

The film is one of great scenic beauty and decided interest.

KALEM CO.

"THE HEART OF EDNA LESLIE."—The Kalem Stock Company has put its very best into "The Heart of Edna Leslie," a dramatic production announced for the last week in this month. It is a society drama of modern times. Edna Leslie has become betrothed to Baron Haynair, an attache of the Austrian embassy, more in response to the call of ambition than to any real emotion of the part. But she honestly intends to marry the Baron until at a house party she happens to meet Peyton Carter, a young Virginian. Here a real love affair starts almost at sight, and ripens so rapidly that Edna has no good opportunity to tell Carter of her betrothal to the Baron. The latter appears on the scene unexpectedly and, of course, there is a serious complication, both men believing that Edna has been playing fast and loose, and cast her off. Distracted by the unfortunate turn her love affairs have taken, Edna breaks down and is stricken with brain fever, and the ravages of the disease are such that she totally loses her memory and has no recollection of preceding events. At this stage Carter shows that his love is a true love after all, for he has in the meantime learned of the nature of Edna's betrothal to the Baron and his sympathy as well as his love goes out to the unfortunate girl. He starts to woo her the second time and naturally wins her just as he did originally. It is the betrothal which occurs the second time exactly as it did at first that restores her memory, but this time she finds that he believes in her, trusts her and that there is no danger this time of her being cast aside.

The production is put on amid beautiful surroundings and the life and personages portrayed are characteristic of the social life in America of to-day. Without a doubt this superb production will make the most favorable impression wherever it is shown.

"SPOTTED SNAKE'S SCHOOLING."—In "Spotted Snake's Schooling" the Kalem players offer another study of Indian temperment. In this story the leading character is a graduate of Carlisle, who returns to his tribe in obedience to the command of his father, an uncivilized chief, there to take up the primitive Indian life. He is subjected to a vigorous test given to each young Indian before he becomes an accepted brave, and fails miserably; though red in color, he is no longer an Indian at heart, and the old chief, chagrined at his son's transformation, casts him forth from the tribe. The young Indian then gets a job working at a ranch. Here the ranch owner's daughter, a pretty Western girl, looks upon him as an interesting protege, and in many ways does him little kindnesses. The Indian mistakes these kindnesses, however, and is emboldened to make love to the girl. Naturally the white girl promptly spurns him, and again he is an outcast, neither a red man nor a white.

The theme is exceptionally powerful and has been worked out most admirably by the Kalem players, now thoroughly versed through long experience in the portrayal of the various types of the story.

VITAGRAPH CO.

"A HOME MELODY."—It is not unusual in the home where the taste for music prevails we will find strong evidences of love and culture.

Seated at the harp, Mrs. Leslie is playing that instrument. Mr. Leslie at the piano and their little girl sings, producing a beautiful home melody which is greatly appreciated and enjoyed by their friend and visitor, Mr. Blank.

On the edge of a placid river Stella, the little daughter, is seen making her way to a canoe which is partly drawn up on the shore. She gets in it just as her mother follows and lifts her from the boat, and they wander through the fields to a shady tree, where Mrs. Leslie seats herself with her arms lovingly about Stella's shoulders and gradually falls asleep.

While the mother is sleeping the child goes back to the river and the canoe. Her father comes along, and the child, leaving her teddy bear in the boat and dropping her hat, runs to him. He carries her across fields, where they find the mother sleeping, and go on in their romp and fun.

The mother awakes, misses her child, rushes to the river, discovers the canoe, which has been upturned, then she sees the child's hat and teddy bear. Her mind is deranged by the shock; she tries to throw herself into the stream and is prevented doing so by two men who hear her screams of anguish and come to learn the cause. She wanders along the river bank and disappears.

The husband learns of her derangement and immediately notifies the police, who institute a search, but finds it fruitless. The poor woman goes aimlessly about until she is found by the friend (whom we saw in the first scene) playing the harp of a street musician, instinctively feeling for the melody of home.

The friend takes her to her family. She does not recognize them until she comes in contact with her harp, upon which she begins to play the home melody; the friend has the husband play the piano and the child sing. Gradually reason is brought back on the tender strains of the home melody, and with it happiness and unity.

"HER ADOPTED PARENTS."—Her grief is intense, accountable perhaps by the years of companionship with her parents, who she mourns, and probably by the fact that she has remained a spinster to prevent possible separation from those she loved. Regularly at each meal served in her home the woman has two seats for the loved ones as if they were in the same places they occupied at the table when living. This she seems to do religiously as a sort of memorial.

The depression of loneliness becomes so great she buys a small house in the country where she can spend her summers. The house is occupied by an old couple who are so reduced in circumstances they are dispossessed and obliged to go to the poor house. The maiden lady, who has now moved into the place, learns about the old couple from a neighbor. She goes to the poor house to see them. She is deeply and favorably impressed with the old people, and in memory to her parents and a desire for companionship she asks the couple to become her adopted parents and make their home with her. The old gentleman is willing that his wife should go with her, but with becoming independence prefers to stay at the public institution.

The old lady goes home with her foster daughter, but cannot bear to be separated from her husband. She sneaks out of the house at night and returns to the poor house and her life partner. She left a note telling her good friend that she has gone to join her husband.

The good woman discovers the absence of her adopted parent, finds the note, upbraids herself for separating the old folks, and immediately goes to them and tells them she wants them both to live with her. She persuades them to accept her as their daughter, and they are all back in the old couples' home of many happy years, to remain in still greater happiness for the balance of their lives under the adoption and care of a daughter whose love and respect for her own parents made her love and respect others.

"THE BACHELOR AND THE BABY."—Secretly married, Letty Holcomb is now the mother of a sweet little baby boy. She is impatient that Hugh Channing, her husband, announce their marriage and give the child its legal name. Hugh, who is presumably a bachelor among his friends, refuses to publish their wedding, and while he is living in swell apartments Letty is living in a couple of poorly furnished rooms trying to protect herself and baby from calumny and shame. Her husband not only refuses to make their wedding public, but he entirely denies it, sending her a statement that it was a mock ceremony.

Crushed and stunned, she feels helpless. Recovering from the blow, she decides to strike back, goes to the apartment house where her husband lives; she lo-

cates his rooms, which are next to a suite occupied by a young bachelor named Benson, who is engaged to be married to a very pretentious young lady of aristocratic importance.

The young wife returns to her home, takes her baby and carries it to Hugh's apartments, with a note telling him she is going away and leaves his child for him to support and care for.

In her excitement and anxiety she mistakes young Benson's apartment for her husband's, and leaves the baby on the bachelor's bed and makes her escape from the building without being observed.

The young and aristocratic fiancee of young Benson sends him word that she is coming with her mother to visit his rooms and learn some of the mysteries of a bachelor's life. They arrive and are charmed with his rooms, but are very much startled and shocked when they discover the baby in his rooms. Benson is as much mystified as they are, and, rushing into his bedroom, they find Letty's baby and the note. The mystery deepens; the ladies are horrified and the engagement of Benson and the young lady is discontinued and she refuses to have anything more to do with him.

Disappointed and lonely, Benson sympathizes with the poor kid, and resolves to adopt it as his own and forever remain a bachelor. Hugh Channing is taken fatally sick, sends for Benson, and before he dies gives him a confession that he had lied when he told Letty that her marriage to him was a sham and he had grievously wronged her.

The child grows to be a bright and handsome boy, and Benson finds him a very companionable chum and they pass most of their spare time together. One summer at the seashore the boy tears his trousers. Benson takes him to a young seamstress, who lives there, to have her repair the boy's clothes. While she is measuring the boy's waist she see a ring on his finger and recognizes it as the one she had tied around her baby's neck when she left it in Benson's room. She asks Benson about it—he tells the woman his knowledge of the child and she learns that the boy is her own child. Benson shows Letty her husband's confession, and while she is happy at finding her child he hates to be separated from him, but the situation is easily relieved when they find that they are both in love with each other in their mutual love for the boy, and decide they can better care for him by becoming husband and wife.

"BILLY'S SISTER."

An Interesting Western Drama From G. Melies' Studios.

Drink, like laughing gas, brings out the strongest trait in a man's character, or rather, subdues all but the strongest, making that one doubly prominent. Of the weak it makes fools, to the jovial it lends wit, and into the veins of the strong puts fearlessness and adventure. The strong man of the ignorant, impetuous nature becomes the drunken brute.

"Black Pete," the village bully in Melies coming Western drama, "Billy's Sister," is of this last type. When in the state of inebriation he looks for trouble, and it is a pretty well established fact that anyone who looks for trouble gets it sooner or later.

On the particular day that this thrilling drama opens, "Black Pete" stands among a group of idlers before the village saloon, intent on a fight. A fight he must have, and when no one challenges him, he attacks an innocent bystander, which action on his part causes those about him to flee in fright.

Now Billy, hero of this story, is just the opposite sort of person. Of a quiet, seclusive nature, he has gone west to run a ranch, by which he supports his sister to whom he is dearly devoted. Billy is in the woods reading a letter when he spies "Black Pete" brutally attacking a young Indian girl. In his zeal to rescue the Indian maid from the drunkard's clutches, Billy throws the latter to the ground with such force that Pete, whose head strikes a rock, is killed. Billy has committed murder. To be caught near the body would mean, not a trial, but lynching for Billy. The Indian girl realizes this and grateful to him for having saved her from an awful fate, swears secrecy and hastens his departure from the scene.

Billy flies to his sister for aid and this clever little girl suggests that she don his cowboy clothes while he escapes in plain clothes.

Then follows the exciting part of the drama, for in his haste, Billy left the letter near the dead man, and Pete's friends are soon hot on his trail.

The sister's ruse fools them all, for they give her an exciting chase on horseback while the brother makes for the Eastern express. Not till the lasso is around her neck do the men discover their mistake and by that time Billy is safely on the train that rides him to freedom.

"Billy's Sister" will be released Oct. 6, 1910. Its approximate length is 950 feet.

MARQUETTE MAN CLAIMS LONGEST PICTURE SHOW.

The management of the Grand theatre, Marquette, Mich., claims to be running the longest motion picture show in the country. Every day he puts on five new and complete reels of pictures, thus giving his patrons something new every day.

Besides the pictures all the latest and most catchy songs of the season can be heard. George Rhinelander has been engaged to sing them. He is well known in Michigan, having sung in nearly all the big motion picture houses in the state.

NEW THEATRES FOR GERMANTOWN, PA.

Germantown, Pa., is to have another motion picture parlor, a permit having been granted Franz C. Kienig yesterday to alter 5123 Germantown avenue into an amusement parlor for Fuhrman Brothers at a cost or $3,000. There already is a motion picture place in this block, one being located on Germantown avenue opposite Manheim street.

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The Sage, the Cherub and the Widow

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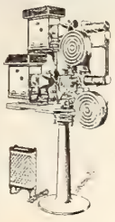

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CHICAGO LETTER

(Continued from page 8.)

patrons. The admission price at the Palais Royale is 10 cents.

There is no official censorship of film in Quebec City, but there is a strong and firm moral censorship, and an offensive picture is subjected to immediate complaint to the authorities, which ends in its being hastily withdrawn from exhibition. The licensed product, it need scarcely be stated, is seldom, if ever, subjected to this drastic measure.

Montreal Theatres.

In speaking of the type of the average picture theatre in Montreal, Mr. Bergh considers that it is not up to the standard. Besides, in the smaller houses the exhibitors care little for the quality of service, and judge of that service by its cheapness. There are several handsome theatres, however, with first class picture programs, such as the Gaiety, the Ouimet, the Nickel and the Wonderland. The admission price at all these houses is 5 cents. Pictures and songs, without vaudeville, form the entertainment.

In Montreal the picture theatres run on Sundays, that is, in the French-speaking section of the city. No theatres are open, however, in the English-speaking section. In all the other cities and towns in the Province of Quebec, the Sunday closing of theatres is strictly observed.

Mr. Bergh laid special emphasis on the fact that the patrons of picture theatres in Montreal include the very best citizens. And he also drew particular attention to the high license paid by exhibitors, viz., $500 a year; a very high tax on the receipts when the 5-cent admission and other expenses are considered. The best theatres in Quebec and Montreal use the K. O. Co.'s stock exclusively, Mr. Bergh assured me.

The View In Ottawa.

The average picture theatre in Ottawa is of a higher type than the average Montreal house, although it is not quite up to the fine average type to be found in Quebec City. The Majestic, a first class house that comfortably seats 400 people, is patronized by the elite of the city, and is always well filled during business hours. The owner and manager, Mr. Stapleton, is spoken of by Mr. Bergh as an enterprising business man and a genial gentleman, who knows the exhibiting end of the picture business thoroughly. It is needless to state that the K. O. Co. supplies the Majestic with films and also all the other high class picture theatres in the city. Pictures with songs form the ruling feature in all the best Ottawa houses, and 5 cents is the prevailing price charged.

Injustice of Censorship in Toronto.

The most striking feature of the picture business in Toronto, in Mr. Bergh's eyes, is the gross injustice of the system of film censorship in force.

In Quebec, Montreal and Ottawa, while there is no official censorship, there is a delicate, yet strong, moral censorship that prevents the exhibition of improper pictures. Exhibitors in these cities know that, if they offend, the authorities will not wink at the offense, and so great care is exercised by them. In Toronto every police constable on the beat is a censor of moving pictures. It matters not to this eminent critic of pictures and morals that the National Board of Censors of New York, formed of leading citizens and the representatives of eminent reformative and social organizations, have passed on the film; and it matters not that the Chicago Board of Censorship, one of the strictest in existence, may have placed the stamp of its approval on the film, the ordinary Toronto policeman—weighed down by the sense of his own importance and by the autocratic authority given him—turns his thumbs downwards and the picture in question become unclean.

While Mr. Bergh was in Toronto, a meeting of exchange men and exhibitors was held to discuss this pernicious discrimination against pictures, and a request was framed asking the authorities to appoint a censor of pictures, a man of discernment and judgment and possessing the necessary qualifications. At the same meeting the clergy of Toronto were requested to appoint delegates, who could serve as a committee to pass on pictures before exhibition, and thus save exhibitors from the tyranny of the system now in vogue. Let us hope that good will come of the meeting.

What abou the managers of so-called legitimate theatres in Toronto? Are their hands clean in this matter? They are pretty close to those in authority. Is there jealousy over the success of the irrepressible moving picture, and has it been resolved to relegate it to the muck heap? You can't do it, you know.

A Good One On Buckwalter.

There is a good one on H. H. Buckwalter, manager of the General Film Co., at Denver, these days, and it is lucky that the boys in Chicago are so many miles away, else it would require a bulky roll to call them off and pronounce things square.

It appears that when the genial Buckwalter first opened his exchange in Denver, he established himself in very modest quarters—in a small shack, in fact, where there was just room enough for him to turn around without bursting out a side wall, after allowing space for his furniture, equipment, etc.

As time passed and his business increased he was forced to look for roomier offices. Then a happy inspiration seized him. He decided to build his new offices, so as to include the shanty already occupied by him. Thus the work of building went on all around him, and he was still able to conduct business at the old stand.

The new offices were duly occupied and the contents of the home of pioneer days were placed amid the modern surroundings; our friend, Buckwalter, smiling contentedly meanwhile over the foresight which had saved him the annoyance and trouble of moving.

It was only recently that the aforementioned "foresight" received a knockout blow. That was when "H. H." was appointed manager of the General Film Co., and he was required to make his headquarters in the former offices of the Kleine Optical Co. in Denver.

The day of moving came and, after carting several loads of the smaller stuff to the new quarters, the foreman of the workmen approached Mr. Buckwalter with a troubled look. He had contracted to transfer all the stuff for so much, but found that some heavy mining machinery, formerly stowed in the old shack, could not be taken through the largest door of the new building, which had been erected around it!

It is not known at the present writing how "Buck" settled with the foreman, nor has it been revealed whether he broke a hole in one of the new brick sidewalls or dynamited the machinery. At any rate, we can afford him some consolation by reminding him that the old Vicar, in the "Vicar of Wakefield," committed a similar blunder. He ordered a painting so large that the frame failed to go through the largest door in the vicarage. It was easier, however, to buy a new frame for the painting than it will be for "Buck" to tear down and rebuild a sidewall.

The drinks are on you, "Buck!"

Praise for the Edengraph.

The following letter was recently received from George H. Hines, manager of the new Lyda theatre, this city:

"I feel it my duty and in keeping with my past reputation as a picture exhibitor and critic to say that I have not changed in the least, but am stronger than ever for pictures, as I fully realize that they are still young. I will acknowledge that my first night pictures were bad, but all I ask is that you drop in now and see the difference. We now have our machine properly adjusted and open and close the show with the latest Patents Co. pictures.

"We are now featuring our pictures, and the Edengraph machine is doing great work. I think it the finest machine made. Come and see for yourself."

Chicago Film Brevities.

W. H. Hodgkinson, of the Progressive Film Company, of Salt Lake City, stopped over in Chicago Saturday, Sept. 17, on his way to New York.

A. W. Goff, formerly manager of the Kleine Optical Co., in Denver, left this city Sept. 13 for Vancouver, B. C., to open an office for the Kleine Optical Co.

H. H. Noyes, owner and manager of the Vaudette Theatre, Valparaiso, Ind., was a visitor last week. Mr. Noyes boasts, and with reason, of the fine pictures projected at his theatre, and he is confident that no theatre in the country can "pull it over" him in the projecting line. Mr. Noyes manufactures his own light with a 5 h. p. motor and generator. The light for his picture machine is furnished by this current. The daily cost for lights, generator and all is about $1.00. The Vaudette seats 265 people and runs moving pictures with songs. No vaudeville has ever been used in this house. The Vaudette has a fine four-piece orchestra, consisting of piano, first violin, cornet and clarinet. Two of his daughters play the piano and violin, the pianist also being the singer of the songs introduced. Mr. Noyes is one of the oldest licensed exhibitors in the business, and holds license No. 52.

C. S. Sullivan, who now manages the Royal theatre in each of the cities, Hancock, Calumet and Ishpeming, all in Michigan, visited The Film Index offices last week. The Royal will be opened Sept. 26, and will be booked in conjunction with the other two houses of that name. Mr. Sullivan has eliminated illustrated songs and confines his program to moving pictures only. Mr. Sullivan is a strong believer in posters, and uses thirty 1-sheet litho posters for every reel run by him. He uses 12 reels weekly in each of his houses. He reports business as being excellent.

Tom Summers, owner of the Pastime, a new theatre in Ottumwa, Ia., which will be opened in about two weeks, was in the city last week and contracted for a high class service with the General Film Co., at 85 Dearborn street. He also purchased a machine and supplies.

Messrs. Carey & Rich, owners of the Myrtle theatre, on Milwaukee avenue, this city, opened that new theatre last Thursday, Sept. 22. They get their service from the General Film Co., at 85 Dearborn street, from whom they also bought a machine and supplies.

John Olson, and J. C. Smith have built a new theatre, the Star, in Beloit, Wis., which will be opened Saturday, Sept. 24. They were in the city last week and arranged for their bookings with the General Film Co., at 85 Dearborn street.

WANTED.

450 Opera Chairs—more or less. Answer quick. NATHAN GOLDSTEIN, Patchogue, L. I.

Put in Our
EASELS and POSTER FRAMES
AND WATCH YOUR ATTENDANCE GROW

We make mechanical attractions, electric signs, or anything special in the theatrical line. Ideas developed — Low prices — Best Work. DON'T DELAY but write today.

The Newman Mfg. Co.
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Cincinnati, Ohio

Buy From the Pioneer!

Eberhard Schneider's Miror Vitae Product is used by all first-class Trust and Independent Mfrs. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators, Printers-neg. & pos., Film stock, Tripods, Tilts, Measurers, Menders, Cleaners, Travelers' & Laboratory Developing Outfits, Chemicals, M. P. Theatre Supplies, Special Lenses & Slides. Grade is the BEST. My 25 years of experience is yours. After Oct. 1st see me in my new quarters, 219 Second Ave., near 14th St., New York. Expert repairing. Prompt business methods.

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Established 1872
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
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From every exhibitor using them we receive glowing reports. The subjects *vitally interest* the public and consequently bring you the nickels and dimes.
RENT THEM FROM YOUR EXCHANGE
or order direct, PRICE $6.00 per set, posters FREE.
Full particulars on every slide; therefore no written lecture is required.
(Coming) Walter Wellman's Attempt to Cross the Atlantic
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Capture of Dr. Crippen Jeffries-Johnson Fight
Sir Genille, Cave Brown Cave, the Cowboy Baronet
Landing of the Pilgrims
Attempted Assassination of Mayor Gaynor
24 Union Square LEVI COMPANY, Inc. New York, U. S. A.

A WORD ABOUT CARBONS.

Advantages of Hard Carbons Discussed by R. F. Pierce of the Charles L. Kiewert Co.

While most exhibitors appreciate the necessity of securing a light of the best possible quality for the projection of motion pictures, the manner of producing this light is to most laymen more or less of a mystery. As a matter of fact, it is extremely simple and easily understood, and we believe that a simple, non-technical description of the electric arc and the means used to produce it will be of interest to readers of The Film Index, and in many cases point the way towards a solution of difficulties which have heretofore existed.

The production of light from the electric arc depends upon the fact that electricity in flowing from the positive carbon into the hot gases or "arc," composed of the gases produced by the burning carbon, and then into the negative carbon, causes minute particles of carbon to become detached from the negative carbon and to rush up-stream with enormous velocity, striking upon the positive carbin and raising a portion of it to a white heat. With direct current the flow of current is continuously in one direction, and therefore one carbon, which in motion picture machine lamps is always the upper one, produces all the light. In alternating current the direction of flow reverses with great rapidity, generally about 120 times per second, and under these circumstances the crater, as the white-hot portion of the carbon is called, forms on both upper and lower carbon.

The amount of light produced depends upon two factors: the amount of current sent through the arc, and the hardness of the carbon. The harder the carbon, the greater the temperature it will stand without unduly rapid disintegration, and the greater the amount of light that can be produced by a given amount of current.

The color of the light depends upon the voltage at the arc, which is in proportion to the arc length. A very short arc, such as is produced by a very soft carbon, produces a light of yellowish tint. On the other hand, if the arc be drawn beyond its normal length, a bluish light will be produced. The normal length of arc depends upon the hardness of the carbon to a great extent, and a hard carbon will stand a much longer arc than a soft one.

Soft carbons of satisfactory quality can be manufactured much more easily and cheaply than hard carbons, and the ordinary moving picture machine carbons are of a very soft quality, which makes it necessary to run a very short arc. This necessitates a very fine adjustment of the arc, and requires that much care and attention be given it to prevent the lower carbon from getting in the way of the light from the upper, and throwing a "ghost" on the screen.

In the "Bio" carbon the processes of manufacture have been so perfected as to make a high voltage carbon of suitable quality available for the market. It shows a considerably longer life than the ordinary projector carbon, the increase depending upon local conditions. The average increase of life is in the neighborhood of 25 per cent. to 40 per cent.

Another feature of this carbon is the production of an absolutely pure white light, which could not be obtained by the use of the softer carbon. Also, on account of the hardness of the carbon, about 30 per cent. more light is obtained with the same consumption of current. The most remarkable fact is, however, that the light is even more steady than that produced by the soft, or low voltage, carbon. One of the great difficulties in the way of the manufacture of the high voltage carbon heretofore has been the difficulty of obtaining a steady arc at the higher voltage. In the "Bio" carbon, however, the core is filled with materials of secret composition that render the arc even steadier than could be expected with the very softest of the ordinary carbons.

It might be well to state here that the common practice of referring to cored carbons as soft, and solid carbons as hard, is entirely wrong, as these terms properly applied refer only to the density of the body of the carbon itself.

With any carbons there are three conditions, and three only, which must be met to secure good results. First, the carbons must be set in the propor position, both with relation to each other and with relation to the centre line of the condenser. With a soft, or low voltage, carbon, burning with a very short arc, this is one of the most troublesome tasks connected with the operation of the lamp, and is probably to blame for more troubles than any other one thing. With the high voltage, long arc carbon, the management of the arc is much simpler, and it is much easier to keep the arc in its proper position. The second condition is that the proper amount of current, or the amperes flowing through the carbon, should be properly proportioned to the amount of light required and the dimensions of the carbon. The third condition is that the voltage at the arc be suited to the particular grade of carbon used. It is worth while mentioning at this point that in the various current saving devices used on alternating currents, the taps marked, for instance, "20," "40" and "60" amperes, respectively, do not signify that when the lamp is connected on these taps, this amount of current will necessarily be forced through the arc. It only means that with one particular grade of carbon in the lamp, and set at a certain arc voltage, the rated amperage will flow. For instance, a very soft carbon operating at about 35 volts on the arc might consume 40 amperes on the 40 ampere tap, whereas, if a high voltage carbon requiring say 38 or 40 volts at the arc were connected even on the 60 ampere tap, possibly not more than 18 or 20 amperes might flow through the circuit. The operator should not, therefore, assume that if his lamp is connected on the 60 ampere connection that he is obtaining 60 amperes through the lamp.

In the great majority of cases no trouble is experienced in using high voltage carbons in connection with apparatus already installed. In a few cases, however, where the supply voltage is considerably below the rated voltage of the circuit, it will be necessary, in order to obtain the advantages of the high voltage carbon, to have the current saving device rewound. As these advantages are so enormous and the cost of rewinding so trifling, the gain is worth the expense many times over. However, to accommodate the few who might not wish to take any chances, we also supply a soft or low voltage grade, which, while it does not offer the advantages of the high voltage carbons, is reported by users to be by far the best of the soft or low voltage carbons now on the market. However, less than 1 per cent. of our customers find it necessary to use the low voltage grade, and they do not consider it necessary to refer to it, except to call attention to the fact that troubles are some times due to the causes set forth above, and that these troubles may always be overcome by the selection of a carbon of the proper quality.

"INDIAN'S GRATITUDE" FULL OF ACTION.

The Pathe American production entitled "An Indian's Gratitude," out next Saturday, has an abundance of action; there is not an idle moment in it. The accompanying scene is from the closing scenes of the picture. Throughout the picture the scenic effects have been well chosen. Especially beautiful is the view of a waterfall which the Pathe producers have worked into the picture with good effect.

Slide Quality
is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by
De Witt C. Wheeler
INC.
120-122 West 31st St., N. Y. City
A trial order will convince you. Send for catalogue of over 300 illustrated songs.

NOVELTY when applied to song slides means a slide that shows extra effort on the part of the manufacturer to make it different and better than any before produced.
Our slides contain at least four *novelties* per set.
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Licensed by
Motion Picture Patents Company
Largest Stock of Everything Pertaining to the MOTION PICTURE BUSINESS Between Chicago and the Coast
MAX FLORENCE, Gen'l Manager

SONG SLIDE RELEASES

Synopsis of Production by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

De Witt C. Wheeler.

"YOU STOLE MY GAL."—By Branen and Lange; published by Jos. W. Stern & Co., New York. A song on a new theme, which teems with clever lyrics, such as Jeff T. Branen always produces, which, coupled with an inspiring melody, predestines this song a hit. The slides are one of Wheeler's novelty sets. Every slide a novelty and every novelty a screamer. When Wheeler gets hold of a good song he may be depended upon to do it full pustice with slides. This set is full of humor rarely found in song slides.

"I'M JUST PININ' FOR YOU."—By Williams and Van Alstyne; published by Jerome H. Remick & Co., New York. These writers need no introduction to the music-loving public, as to the quality of their work, and they certainly have not failed in this instance. Wheeler has given us another set of his excellent moonlight slides, the kind that illustrate so well a love ballad. Each slide is of a rich bluish tint with light effects.

Scott & Van Altena.

"JUST A DREAM OF YOU, DEAR."—Words by Milton Weil; music by F. Henri Klickman; published by Victor Kremer, Chicago. The lyrics tell of a young man who has day-dreams of his sweetheart. His love dreams are interpreted very interestingly in slides by Scott & Van Altena.

"NIGHT AND DAY."—Words by Jeff. T. Branen; music by Evans Lloyd; published by J. T. Branen Co., Chicago. For this song Scott & Van Altena have produced a set of slides that abound in pretty water scenes and contain many novelties of unusual merit.

"ANY OLD TIME OR ANY OLD PLACE."—Words by J. Brandon Walsh; music by A. W. Brown; published by Victor Kremer, Chicago. The set of slides for this song are unusual because they contain both summer and winter scenes. "Any old time," whether night or day, summer or winter, they are all here. The set is picturesque and taking.

Alfred L. Simpson.

"LITTLE PUFF O' SMOKE, GOOD NIGHT."—Words by R. D. Lardner; music by "Doc" White; published by Victor Kremer Co., Chicago. This is one of those tender little melodies that haunt you; easy to sing, which is, after all, the real test of a song's popularity. The lyric is extremely good and Simpson has made a great set of pictures for this lullaby. There are some striking novelty slides in this set.

"SONG BIRD."—Intermezzo by Harry M. Alford; published by Shapiro. A real novelty in Indian pictures has been put out by Simpson in this set of slides. The Indian papoose and the young brave are shown on a piebald pony and in true Western surroundings. The Indian encampment and tribe, camp fire, &c., are shown, also the lovers riding away to their new-found happiness on their honeymoon.

"PLAY THAT BARBER SHOP CHORD."—Words by William Tracey; music by Lewis F. Muir; published by J. Fred. Helf Publishing Co. This song is the feature song of the Lew Dockstader show this season, and is also being sung with great success by Bert Williams. Two really clever artists posed for this song, and Simpson was right there with that wonderful camera of his to reproduce with such rare fidelity to nature just the exact expression that would best convey the spirit of the song. The two models are Miss Carlotta Freeman, late of the Pekin Stock Co., and Lawrence Chenault, of the Smart Set Co.

Levi Company.

"WILL YOU LOVE ME WHEN THE HONEYMOON IS OVER."—Words by Al. Bryan; busic by Fred Fischer, writers of "Any Little Girl That's a Nice Little Girl is the Right Little Girl for Me;" published by Shapiro. A great novelty song, with a catchy melody that will be heard everywhere. Slides are almost all novelties.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Words by Al. Bryan; music by Fred. Fischer. This is an airship song that should make a big hit. The slides fit the song to perfection and contain some very original novelties.

LAST FOUR WEEKS' PRODUCTION.

De Witt C. Wheeler.

"BELOVED."—Ballad by Robert M. Stults; published by F. B. Haviland Pub. Co., New York.

"THERE'S A GIRL UP IN THE MOON."—By Jerome & Schwartz; published by J. H. Remick & Co., New York.

"HE GOT RIGHT UP ON THE WAGON."—Words by Harry Williams; music by Egbert Van Alstyne; published by Jerome H. Remick, New York.

"ON MOBILE BAY."—Words by Earle C. Jones; music by Chas. N. Daniels; published by Jerome H. Remick, New York.

"FIFTY YEARS AGO."—(Dear Old Chums). Words by Earle C. Jones; music by L'Albert; published by Jerome H. Remick, New York.

"LOVE ME AGAIN."—Words and music by Robert A. Stults; published by F. B. Haviland, New York.

"BY THE MOSS COVERED WELL, DEAR ESTELLE."—Words by Earle C. Jones; music by L' Albert; published by J. H. Remick & Co., New York.

"SUGAR MOON."—Published by J. H. Remick & Co., New York.

"SPOONLIGHT."—Words by Earle Clinton; music by Charlotte Blake; published by Jerome H. Remick & Co., New York.

"IT'S MOONLIGHT ALL THE TIME ON BROADWAY."—Words by Ren Shields; music by Percy Wenrich; published by F. B. Haviland Publishing Co., New York.

Scott & Van Altena.

"BRIGHT LIGHTS GAY AS THE NEW MOWN HAY."—Words by Andrew B. Sterling; music by Harry Von Tilzer; published by Harry Von Tilzer Publishing Co., New York.

"WHEN FRIENDSHIP TURNS TO LOVE."—Words by Edgar T. Farran; music by Justin Ring; published by Seminary Music Co., New York.

"WILL YOU FORGIVE IF I FORGET."—Words by Kurt Hirsekorn; music by G. Selig; published by Will Rossiter, Chicago.

"GRIZZLY BEAR."—Words by Irving Berlin; music by George Botsford; published by Ted Snyder Co., New York.

"NIGHT BRINGS THE STARS AND YOU."—Lyric by Arthur J. Lamb; music by S. R. Henry; published by Jos. W. Stern & Co., New York.

"STOP YOUR BLUSHING, ROSIE."—Written and composed by Lewis and Bennett; published by M. H. Rosenfeld, New York.

"I WANT TO BUY A LITTLE BIT OF LOVE."—By Chas. K. Harris.

"TAKE ME WITH YOU, CUTY, AND FORGET TO BRING ME BACK."—Published by Leo Feist.

"THE HONEYMOON GLIDE."—Words by Jos. H. McKeon; music by W. Raymond Walker; published by Harry Von Tilzer Pub. Co., New York.

"UNDER THE YUM YUM TREE."—Words by Sterling; music by Harry Von Tilzer; published by Von Tilzer Music Co., New York.

"MY DIXIE DREAM."—Published by Harry Von Tilzer Music Pub. Co., New York! words and music by Earle Taylor.

Alfred L. Simpson.

"THAT CHINATOWN RAG."—Words by Jack Drislane; music by Geo. W. Meyer; published by F. B. Haviland, 125 West 37th street, New York City.

"UNDER THE IRISH MOON."—Words by Jack Drislane; music by Geo. W. Meyer; published by F. B. Haviland, New York.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham; published by Shapiro, Broadway and 39th street, New York City.

"YOU ARE THE IDEAL OF MY DREAMS."—By Herbert H. Ingraham; published by Shapiro, New York.

"ONLY LOVE DREAMS."—Words by E. Madden; music by Dorothy Jardon; published by Shapiro, New York.

"IF I MUST SAY FAREWELL, KATE, LET ME KISS YOUR LIPS GOOD-BYE."—Words by Robert F. Roden; music by J. Fred. Helf; published by J. Fred. Helf Pub. Co., New York City.

"THAT'S WHAT THE GYPSY SAID."—Words by Robert F. Roden; music by J. Fred. Helf; published by J. Fred. Helf Pub. Co., New York.

"I'M LONGING FOR THE OLD DAYS, MARGUERITE."—Words by Arthur J. Lamb; music by J. Fred Helf; published by J. Fred. Helf Pub. Co., New York.

"IN BAMBOO LAND."—Lyric by Earle C. Jones; music by May Aufderheide; published by J. H. Aufderheide, Indianapolis, Ind.

"SAIDIE BRADY."—By Nora Bayes and Jack Norworth; published by Norworth Pub. Co., 1431 Broadway, New York City.

Levi Company.

"WAY DOWN EAST."—Words by Cecil Mack; music by Joe Young and Harold Norman; published by the Gotham-Attucks Music Co.

"BABY MINE."—Words and music by Clarice Manning; published by Shapiro, New York City.

"WHEN THE GIRL WHO CAN'T FORGET YOU WANTS TO KNOW IF YOU'VE FORGOT."—Words by Robert F. Roden; music by Kerry Mills; published by F. A. Mills.

"SUPPOSE WE DO."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co.

"WHEN THE BLOOM IS ON THE CLOVER, MOLLY DEAR."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co.

"I'LL BUILD A FENCE AROUND YOU."—Words by Samuel M. Lewis; music by Kerry Mills; published by F. A. Mills, New York City.

"SMILING EYES."—Words by J. Young; music by Minerva W. Fields; published by Church, Paxson Co.

'ROSY CHEEKS."—Words by Dave Oppeheim; music by Joe Cooper; published by Harry Cooper.

"STELLA, DEAR."—Words by Roy E. Miller; music by Bert Sams.

"ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL IS THE RIGHT LITTLE GIRL FOR ME."—Words by Thomas J. Gray; music by Fred Fischer; published by M. Shapiro.

HALLBERG EQUIPS NYACK THEATRE.

C. W. Borsdorf, proprietor of the Nyack theatre Nyack, N. Y., placed order this week with J. H. Hallberg, New York City, for a double dissolving Motiograph moving picture machine, Hallberg Double Lamp Economizer and 24-inch exhaust fan. This is one of the most up-to-date theatres in New York State and Mr. Borsdorf is bound to please his patrons. He also placed order for two 4,000 c. p. flaming arc lamps for the front of the theatre, which is a fine advertising medium.

VITAGRAPH NOTES.

Part of "The Deluge" Swept Down Broadway Last Saturday Night and Was Swept Back Again On Sunday Night.

Some wonderful sights are seen on Broadway. Last Saturday the great "White Way" looked as if a circus were in town when the large procession of elephants, giraffes, camels, lions, tigers and other animals, two of a kind, were moving down the thoroughfare in the direction of Brooklyn Bridge on their way to Noah's Ark and the Vitagraph Company's studios, where "The Deluge" is being portrayed for release in the near future.

It was necessary to employ these animals on Sunday and move them on Saturday night. Realizing that the better the day the better the deed, everyone of the quadrupeds and birds acted in perfect accord with the importance and grandeur of the occasion and the day. They seemed to appreciate that they were taking part in a Biblical play and reverently did their part of the picture as Shem, Ham and Japheth assisted their father in getting them under cover before the rains descended and the waters covered the face of the earth.

On Tuesday, Sept. 24, we will see "Her Adopted Parents," a very pretty homespun drama; Friday, Sept. 30, we will be treated to "A Home Melody," a pathetic drama; Saturday, Oct. 1, "A Bachelor's Baby," a hit, a very palpable hit; it needs no epilogue.

The Leading Motion Picture Producer of the World

SELIG

"FOR HER COUNTRY'S SAKE"

A Colonial War Story of 1776

Length, about 1000 feet

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Code word "COUNTRY"

GET ON OUR MAILING LIST

COMING COMING

JUSTINIAN AND THEODORA

TRADE MARK

"THE SANITORIUM"

A thousand feet of the best comedy of the season

RELEASED OCTOBER 10th

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BIO CARBONS

BIO CARBONS last from 25% to 40% longer and give a steadier, whiter light and ⅓ *more* of it than any other carbon on the market.

BIO CARBONS

This is a simple, truthful statement of facts which **every** BIO user has **proved** for himself.

If **you** don't know it, there is only one reason—you have never tried BIO Carbons.

We especially urge all who try BIO Carbons to test them side by side with the best ordinary carbons they know of, and judge accordingly.

Isn't it worth your while to know the only carbon that has won **every** competitive test in which it has been entered—that has never failed to make good **every** claim?

Pin your check for $1.50 to this ad, and mail to nearest office for prepaid sample package of 50.

BIO CARBONS

Charles L. Kiewert Co.

New York, 41 Cortlandt Street
Pittsburg, 422 Frick Building
Milwaukee, 116 Huron Street
San Francisco, 197 Fremont Street

BIO CARBONS

Last 4 Weeks' Productions of Licensed Film Makers—Oct. 1

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Sept. 5	A Summer Idyl	Drama	991
Sept. 8	Little Angels of Luck	Drama	998
Sept. 12	A Mohawk's Way	Indian Drama	991
Sept. 15	In Life's Cycle	Drama	997
Sept. 19	A Summer Tragedy	Drama	987
Sept. 22	The Oath and the Man	War Drama	997
Sept. 26	Rose O'Salem Town	Drama	998
Sept. 29	Examination Day at School	Drama	991

EDISON CO.

Sept. 6	Alice's Adventures in Wonderland	Fairy Comedy	995
Sept. 9	The Big Scoop	Drama	1,000
Sept. 13	The Great Secret	Comedy	990
Sept. 16	From the Arctic to the Tropics / Bumptious as a Fireman	Comedy / Educational	995
Sept. 20	An Unselfish Love	Dramatic	1,000
Sept. 23	A Jar of Cranberry Sauce	Comedy	495
Sept. 23	Almost a Hero	Comedy	485
Sept. 27	The Footlights or the Farm	Drama	275
Sept. 27	Over Mountain Passes	Educational	725
Sept. 30	Onoko's Vow	Indian Drama	1,000

ESSANAY CO.

Sept. 7	A Dog on Business	Comedy	940
Sept. 10	An Indian Girl's Awakening	Indian Drama	854
Sept. 14	Whist	Comedy	545
Sept. 14	He Met the Champion	Comedy	455
Sept. 17	Hank and Lank	Comedy	233
Sept. 17	The Pony Express Rider	Western Drama	750
Sept. 21	A Close Shave	Comedy	553
Sept. 21	A Flirty Affliction	Comedy	416
Sept. 24	The Tout's Remembrance	Western Drama	1,000
Sept. 28	Hank & Lank	Comedy	307
Sept. 28	Curing a Masher	Comedy	660
Oct. 1	Patricia of the Plains	Western Drama	1,000

GAUMONT

Sept. 6	The Way of the Transgressor Is Hard	Tragedy	952
Sept. 10	Robert the Devil	Mystery Play	998
Sept. 13	An Easy Winner	Farce Drama	463
Sept. 13	A Powerful Voice	Comedy	486
Sept. 17	A Dummy in Disguise	Comedy	581
Sept. 17	Poems in Pictures	An Allegorical Idyll	391
Sept. 20	Sunset	Scenic	102
Sept. 20	Tactics of Cupid	Fairy Drama	896
Sept. 24	The Reserved Shot	Drama	741
Sept. 24	The Times Are Out of Joint	Comedy	252
Sept. 27	The Sunken Submarine	Dramatic	646
Sept. 27	Too Much Water	Comedy	351
Oct. 1	A High Speed Bike	Comedy	401
Oct. 1	The Diver's Honor	Tragedy	591

KALEM CO.

Sept. 7	Mamma's Birthday Present	Comedy	935
Sept. 9	The Cowpuncher's Sweetheart	Drama	972
Sept. 14	A Little Mother	Drama	980
Sept. 16	A Leap for Life	Indian Drama	985
Sept. 21	The Japanese Spy	Drama	975
Sept. 23	The Conspiracy of Pontiac	Drama	975
Sept. 28	The Heart of Edna Leslie	Drama	965
Sept. 30	Spotted Snake's Schooling	Indian Drama	885

LUBIN MFG. CO.

Sept. 5	The Healing Faith	Drama	990
Sept. 8	Matilda's Winning Way	Comedy	990
Sept. 12	The Greenhorn and the Girl	Comedy	980
Sept. 15	Mrs. Rivington's Pride	Drama	500
Sept. 15	Resourceful Robert	Comedy Drama	450
Sept. 19	Zeb, Zeke and the Widow	Comedy	990
Sept. 22	Love's Old, Sweet Song	Comedy	990
Sept. 26	The Sheriff's Capture	Comedy Drama	990
Sept. 29	The Path of Duty	Drama	990

MELIES.

Aug. 18	Her Winning Way	Comedy	950
Aug. 25	The Romance of Circle Ranch	Western Drama	950
Sept. 1	Won in the Fifth	Drama	950
Sept. 8	Baseball, That's All	Comedy	950
Sept. 15	In the Mission Shadows	Drama	950
Sept. 22	The Salt on the Bird's Tail	Comedy Drama	940
Sept. 29	A Plucky American Girl	Drama	950

PATHE FRERES.

Sept. 5	Who Is Boss	Comedy	216
Sept. 5	Zoological Gardens in Antwerp	Colored Scenic	741
Sept. 7	The Gambler's Wife	American Drama	975
Sept. 9	Lucy at Boarding School	Comedy	528
Sept. 9	The Belgian Army	Educational	472
Sept. 10	The Appeal of the Prairie	American Drama	990
Sept. 12	A Good Glue	Comedy	449
Sept. 12	Hunting the Panther	Colored Scenic	459
Sept. 14	The Two Sisters	American Drama	975
Sept. 16	Unconscious Heroism	Film D'Art	951
Sept. 17	The Vagaries of Love	American Comedy	950
Sept. 19	The False Friend	Dramatic	558
Sept. 19	Trip to the Isle of Jersey	Colored Scenic	397
Sept. 21	An Arizona Romance	American Drama	990
Sept. 23	Max in a Dilemma	Comedy	446
Sept. 23	The Mexican Tumblers	Acrobatic	476
Sept. 24	A Simple Mistake	American Comedy	950
Sept. 26	Max Is Absent-Minded	Comedy	551
Sept. 26	Colombo and Its Environs	Colored Scenic	426
Sept. 28	The Hoodoo	American Comedy	920
Sept. 30	The Sick Baby	Drama	984
Oct. 1	Who Owns the Rug?	American Comedy	690
Oct. 1	Southern Tunis	Educational	302

SELIG POLYSCOPE CO.

Sept. 5	Led by Little Hands	Drama	910
Sept. 8	Jim the Ranchman	Drama	1,000
Sept. 12	Little Boy	Drama	1,000
Sept. 15	The School Master of Mariposa,	Comedy Drama	1,000
Sept. 19	Bertie's Elopement	Comedy	1,000
Sept. 19	Big Medicine	Comedy	
Sept. 22	The Sargeant	Drama	1,000
Sept. 26	The Old Swimming Hole	Drama	1,000
Sept. 29	The Kentucky Pioneer	Drama	1,000

URBAN ECLIPSE.

Sept. 14	The Artisan	Drama	457
Sept. 14	The Tramps	Comedy	525
Sept. 21	A Corsican Vendetta	Drama	699
Sept. 21	Scenes in the Celestial Empire	Travelogue	269
Sept. 28	The Quarrel	Drama	607
Sept. 28	Reedham's Orphanage Festival	Topical	394

VITAGRAPH CO.

Sept. 6	Chew-Chew Land	Fairy Tale	600
Sept. 6	A Rough Weather Courtship	Comedy	400
Sept. 9	How She Won Him	Drama	980
Sept. 10	The Three of Them	Drama	985
Sept. 13	The Sepoy's Wife	Drama	990
Sept. 16	Two Waifs and Astray	Drama	985
Sept. 17	A Lunatic at Large	Comedy	997
Sept. 20	Jean, the Match Maker	Comedy	1,000
Sept. 23	A Modern Knight Errand	Drama	967
Sept. 24	Renunciation	Society Drama	999
Sept. 27	Her Adopted Parents	Dramatic	998
Sept. 30	A Home Melody	Dramatic	907
Oct. 1	The Bachelor and the Baby	Society Drama	995

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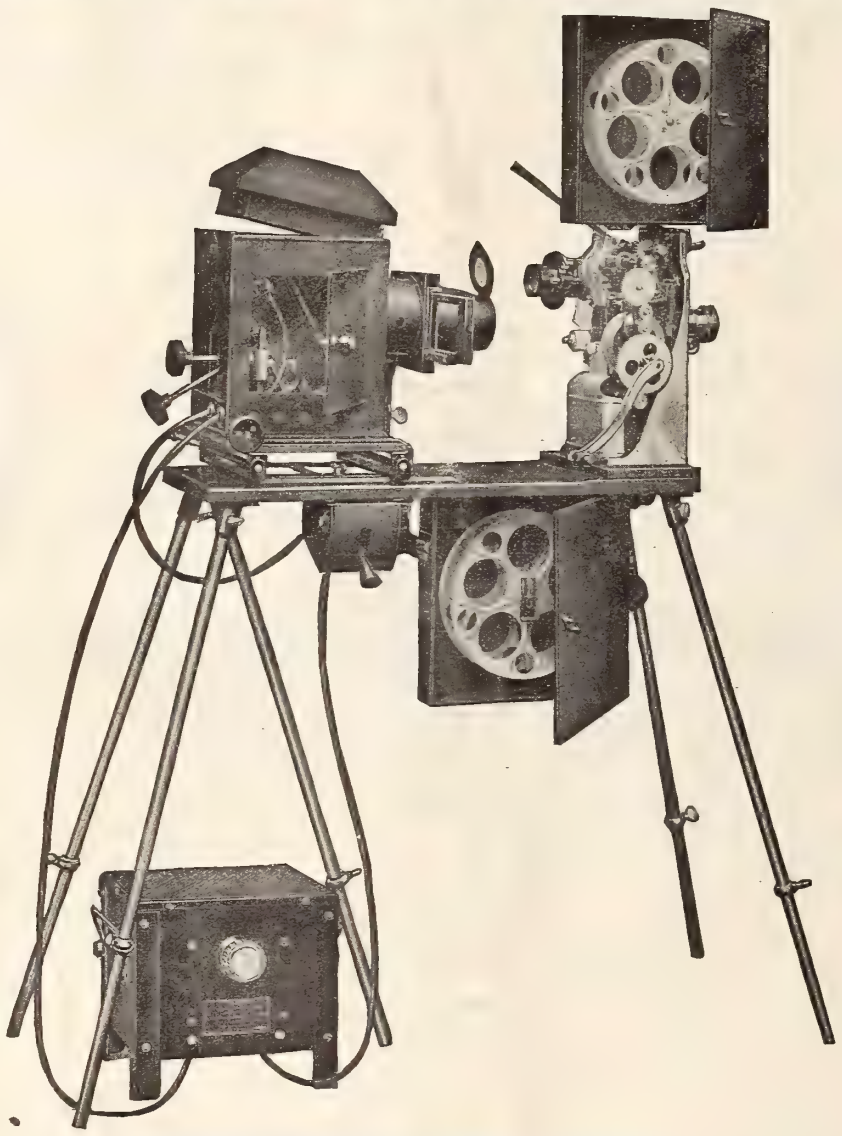

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H. F. HOFFMAN

The Film Index

"A CURSE IS ON THIS HOUSE."

Scene From Edison Subject, "The House of Seven Gables."

Vol. VI. No 15. NEW YORK, OCTOBER 8, 1910 Whole No. 233

The
FILM INDEX

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OCTOBER 8, 1910.

CASUAL COMMENT

NOW it is the New York World that is conducting a little crusade against motion pictures. For the past week that publication has filled a column or two of space with rather hypercritical reviews of pictures, shown for the most part in licensed theatres, which would make it appear that the burden of responsibility for the production of offensive pictures was upon the shoulders of the "licensed" manufacturers, shared in a measure by the Board of Censorship.

From the liberality with which the World has devoted its attentions to "licensed" pictures its self-appointed mission in behalf of the community have some of the earmarks of a "plant" from the first.

Just at this time it is doubtful if there is a higher moral status in any branch of public amusements than has been reached, and is being maintained by the manufacturers of licensed motion pictures. It was, therefore, a bad time for any newspaper to undertake, honestly, a task like that which the New York World has set for itself.

As before observed, a "plant" was suspected from the first. This suspicion was amply confirmed by the World itself when it began to quote the source of its information.

It has been the boast of the New York World that it gets its information from reliable and responsible sources. Its editor may be laboring under the impression that his informant is a reliable person and a trustworthy guide in matters concerning motion pictures.

He may believe the statement to be true that the Board of Censorship winks at the lapses of the "licensed" manufacturers and is most severe in its criticism of the product of the makers of so-called "independent" pictures.

Whether he believes the statement or not, he has given it publicity in the columns of his paper and committed himself to that questionable view of the censorship.

Of this phase of the question there may be more later on.

THAT certain individuals employed by or connected with the so-called "independent" picture interests are responsible for the present attitude of the New York World, there is not a possible doubt. Those persons imagined that, by starting a crusade against "licensed" pictures, they might possibly bolster up the fast failing cause of the "independent" interests.

Let us suppose that the efforts of the New York World should result in something like a rigid police censorship in New York and other large cities along the lines suggested by that paper's criticisms. What would happen? Of the twenty reels—more or less— alleged to be produced by the "independents" each week, not half would get by the censors.

SO far the critic of the New York World has confined his investigations to "licensed" pictures only. What a mess he will uncover when he gets to the "independent" product, if he ever does.

At the present time a very small percentage of pictures released by the "independents" are submitted to the National Board of Censorship, and almost no attention is paid to the recommendations of that board in the case of those that are censored when excisions of objectionable scenes are ordered.

Few of the "independent" makers can produce a picture that will pass even the most lax censorship. Rigid censorship would leave them little more than the titles.

Few "independent" makers even pretend to submit their pictures to the Board of Censorship, hiding behind the cowardly pretense that the board is controlled by the "trust" and that they cannot get a fair deal.

The plain truth is that they are making pictures the character of which will not bear scrutiny when it is for the purpose of cutting out the scenes of violence and vulgarity for which "independent" pictures are noted.

ON the other hand, the "licensed" manufacturers have nothing to fear from newspaper crusades. The history of such movements is that they come and go and are soon forgotten. They are conceived in a desire for sensationalism and exert a small influence upon either the community or upon its officals.

The attitude of Mayor Gaynor of New York upon the picture question is well known. He will be governed by reason and not by newspaper clamor. When it comes to suppressing the actual evils of the picture business no one will co-operate with him more earnestly than the licensed manufacturers.

FAVORS LONG STORIES

Manager Steuerle of Louisville, Says Good Old Stories Should Not Be Cut to Get in One Reel

Some time ago The Film Index was advised by Manager Louis F. Steuerle of the Broadway Amusement Company, Louisville, Ky., that he was about to run the Vitagraph three reel subject "Uncle Tom's Cabin" for several days and would advise us of the result. "Uncle Tom's Cabin" seldom goes south of the Mason & Dixon line, so we were curious to know what would happen. Mr. Steuerle's letter tells the story.

Fully as interesting is the deductions that Manager Steuerle draws from his experience with that subject, and his remarks are submitted to the careful consideration of the manufacturers. There is a point made by Mr. Steuerle that seems to be well taken. It is that well known and familiar stories or dramas should not be cut to keep them within the regulation 1000 foot reel. Mr. Steuerle cites an instance of this and concludes, from his experience that picture patrons will welcome subjects of two and three reels when they are delineations of familiar stories. Read what he says about it:

In answer to your request, I write you regarding the success we had with the Uncle Tom's Cabin show. The entire three reels were shown at the Broadway theatre on the 25th, 26th and 27th of August. The show was advertised by a slide on the screen and by circulars. The business done in these three days was the greatest since we were in business, which is now over three years, exceeding even the "Life of Moses." (The entire five reels of this were run as a complete show).

From the Broadway theatre the three reels were shown at three other houses in this city, and each of the houses broke all previous records. Later we played a return engagement and we were unable to accommodate our patrons, although we have a capacity of about 900.

From the above it is clearly shown that the public want more pictures that will last an hour or more and will take up two or three reels. The short story of a half reel is good enough for a comedy or a farce; or an ordinary story may take up an entire reel, but good stories or plays ought not to be cut down and butchered, thus leaving out many good parts and incidents. The half or one reel stories, no matter how good, are soon forgotten, while the longer stories, such as the "Passion Play," "Life of Moses," and "Uncle Tom's Cabin," linger in the minds of the public until their dying day.

Picture plays should be treated the same as plays on the stage. If a company of actors would render three or four different plays in one night, the people would get disgusted and walk from the theatre, for the play does not become interesting, nor is the plot disclosed until after the first act. There is enough comedy that can be interspersed in the picture drama to amuse those who favor comedy, just as "Topsy" for a few minutes brought a smile to those that witnessed the "Uncle Tom's Cabin" show.

To illustrate, we will give the following example: Some nights ago, we showed "Human Hearts." made by the Selig Company. The picture is beautiful, but many interesting and important incidents are cut out. The story is entirely too short, and the imagination must be very elastic. You have the opening scene, a moment later the marriage, then a year passes, then four years, etc. The tramp part is much more important, and the child visiting her father in prison is not shown at all, besides several of the scenes were snow scenes, but there appears no snow in the picture at all.

This criticism is not meant in an offensive way, but is the sentiment of the patrons who have seen the actual performance. The audience is left in the dark as to how the tramp gathered the evidence, and the ending, if we remember correctly, the woman (Jenne) is killed by a bullet fired by Ford at Tom Logan, instead of dying from heart disease, or whatever the cause might have been. In this regard the film manufacturers have no right to change the plot or incident of a play, because as a general rule the audience is educated in the plays upon the stage.

We believe that about once a month a three-reel drama ought to be enacted, and for the subject an old favorite American play ought to be used, such as "The Power of the Press," "The Old Homestead," "The Silver King," "The White Slave," that can be more easily referred to the plays that "father used to see." We believe that many others voice the same sentiments,

Respectfully yours,
LOUIS F. STEUERLE.

BERST RETURNS

Pathe Freres' American Representative Reports Great Development of Firm's Business

Among the host of returning tourists who crowded the capacity of the SS. Kaiser Wilhelm II., which reached port on Tuesday, Sept. 27, was Mr. J. A. Berst, vice-president and American representative of Pathe Freres, who has been in Paris during the past month.

Mr. Berst reports the business of his company in Continental Europe and Mexico to have increased in wonderful proportions during the past year, compelling a material enlargement of the Paris plant.

"I met the representatives from Berlin, Buda Pesth, and Mexico at the home office and learned that the business of those branches had almost doubled. I cannot imagine where it all comes from, but it comes.

"Pathe Freres now do a large renting business in France, and are preparing to extend this branch of the business to Germany, Spain and Italy.

"Our American studio is now well under way and will be completed within the contract limit, December 1, 1910. Our American subjects seem to be satisfactory, but we hope to do even getter work in the new studio."

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 5.—The 3-wire direct current system is generally supplied by two separate generators connected in series.

The current is distributed over three wires, the middle one of which is called the "Neutral."

It is essential that on a 3-wire system, the load in amperes on either side be kept the same, or as nearly so as possible.

If a 3-wire system has to supply a greater number of amperes on one side than on the other, it is likely that the side with the greatest load will supply a lower voltage than the other side.

The main advantage of the direct current lies in the fact that it is generally of low voltage and is particularly suitable for arc lamps and small motors.

"ELECTRICAL TALK" No. 6

Alternating Current.

You have been advised in our last "Electrical Talk," that direct current flows in one direction and is therefore also called "continuous current" in other words, it flows out over one wire through the lamp or motor back to the dynamo over the second wire, thus completing the circuit.

Alternating current derives its name from the fact that it alternates, that is, it goes back and forth between the dynamo and the lamp or motor making a complete reversal of the current many times per second, depending upon what is called the "frequency," also called the "Cycles" of the circuit.

In order to make this matter more clear to you, I herewith call your attention to Figure (5), which illustrates a water power system. Referring to the illustration:

A is an elevated water tank.
B is a receiving or storage water tank.
C is a pump.
G is a water motor.

They are all connected by pipes D, E, F, and H.

Suppose we start pump C lifting the water from the lower tank through pipes D and E filling upper tank A, there will be created a water pressure through pipe F at the motor G. If the starting valve on the motor is open, the water will cause the motor to rotate, discharging through pipe H into the lower tank, thus completing the continuous flow of water, which it takes power to create through the pump C and which is available at another point through the water motor G. This is a good representation of the direct current electric generating system, in which the pump C and the tank A would represent the electric generator and the water motor G, the electric motor.

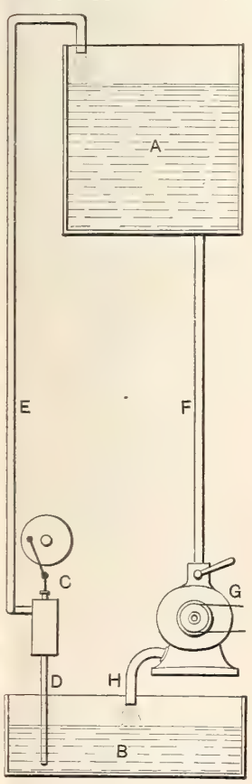


Fig. 5.

Figure (6) illustrates another type of water system in which the flow of water is not continuous.

Referring to the illustration, A is the cylinder of an engine having a piston D, which can exert movement of a crank, shaft and fly wheel through the piston rod K. The cylinder A is connected by two pipes E and F with another similar pump cylinder B having a piston C connected with a piston rod. The operation of this water system is as follows:

By moving the piston rod and consequently the piston C towards J, that is, by pulling it out as if it were connected to a crank, the water J will be compressed and forced up through the pipe F into cylinder A on the side indicated by I, creating a pressure on motor piston D which will, through piston rod K, start the engine backwards. When the piston C has been pulled out to a stop, the water pressure will cease and engine A would stop, but its fly wheel will carry the crank over the center as

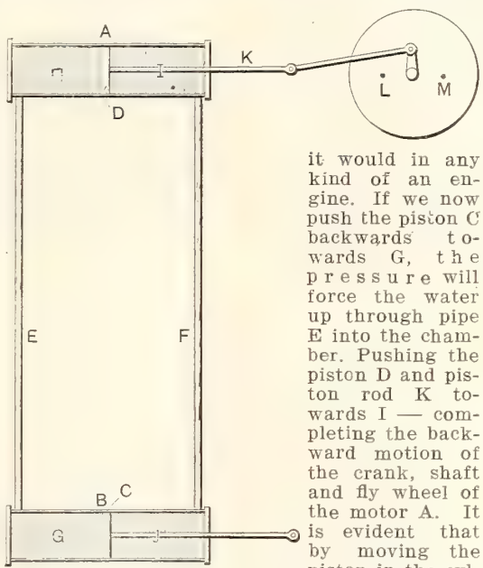


Fig. 6.

it would in any kind of an engine. If we now push the piston C backwards towards G, the pressure will force the water up through pipe E into the chamber. Pushing the piston D and piston rod K towards I — completing the backward motion of the crank, shaft and fly wheel of the motor A. It is evident that by moving the piston in the cylinder B back and forth the fly wheel of the motor A can be kept in continuous motion, as the water pressure changes alternately from side I to side H of motor piston D and vice-versa.

Here we have the simplest form of an alternating current water system in which the pump B is the dynamo as compared with an electric system; pipes E and F are the wires and A is the alternating current motor. The process of operation is extremely simple, and the illustrations can be easily understood by reference to the above description and illustration.

Anyone can understand that in Figure (5) the operation is continuous in one direction being very smooth without interruption and the water motor turns around without oscillating motion and can never stop on a dead center.

With the alternating water system in Figure (6) however, the movement of the piston in the water motor A is oscillating and the motor can not be started if the piston is at either one of the extreme ends of the cylinder A. In other words, we have as on any ordinary single cylinder engine, 2 dead centers, indicated at L and M in Figure (6).

The alternating current single phase system has exactly the same effect on a motor. It has a dead center on which it is impossible to start the motor unless first revolved by hand or unless other means for inducing the starting of the rotating member of the motor is introduced.

Having established in our mind the fact that an alternating current has one or more dead centers or periods when no power is generated or delivered at the instant the current is being reversed, we come to the conclusion that an alternating current is the kind which surges back and forth through the circuit, and while the voltage may be 110 or any other number of volts at a given instant there are other moments at which time there is absolutely no voltage on the system. It is of course necessary to make these reversals of the current so frequent that when the current has to be used for electric lighting, there will be no serious interference with the continuity of the light which is more difficult with arc lamps than with incandescent lamps.

Summary.

The alternating current is so named because it oscillates or reverses in other words, goes back and forth over the same wires and through the same lamps and motors many times a second.

The alternating current may be of any given voltage but this voltage is only apparent because at the instant of each reversal of the current there is no voltage generated.

Due to the fact that there are moments of no voltage on an alternating system, it is necessary to make the frequency or change of reversal many times per second in order to maintain the illumination constant.

In our next talk we will further discuss the Alternating Current.

NOVEL HOUSE FOR PORTLAND, ORE.

Several old frame buildings on Grand avenue between East Burnside and East Couch streets, Portland, Ore., are being torn down to give place for the latest and most down-to-date motion picture theatre building in the city. This structure will be built on entirely different lines from any in the city, and will be fireproof.

The screen upon which the pictures will be reproduced will be on the front wall of the building instead of the rear wall, as in most other showhouses, and will be above the doors. There will be the regular entrance and exit doors and also two other double doors between these which will be arranged in such a way that pressure from the inside will open them outward. This makes an entirely open front in case of fire or panic. The little enclosure in which the operator works with his inflammable films is in the rear of the building, and people must not pass under or near it, as is at present the case. The supports of the floor are all concrete, and the walls of the building are of brick. The seating capacity of the new theatre will be 400.

A novel feature of the building will be the heating plant. The air will be kept in circulation by a one-horse-power fan, five feet in diameter. In the summer this fan will distribute cold air and in the winter will circulate warm air. Six hundred and fifty thousand cubic feet of fresh air per hour will be sent through the theatre.

Otto Kleeman is the owner and architect of the building. The structure will be 25x88 feet and will cost $5,000. It is to be completed by November 1.

NEW HOUSE FOR McKEES ROCKS, PA.

Island avenue, McKees Rocks, Pa., is to have a new motion picture amusement place, to be located at the corner of the avenue and Cutler street. Ground has been broken for the building, and the contractor is at work for a speedy completion of it. The enterprise is headed by Messrs. Isaac Weller and H. D. Nixon, two hustling young business men, who will conduct it in a modern and up-to-date manner, giving everybody the worth of their money.

The structure will be 30 feet wide, with sufficient depth for ample seating capacity, and the stage will be very large, offering ample scope for the proper showing of fine motion pictures. It will not be many days before this new playhouse will be ready for the public.

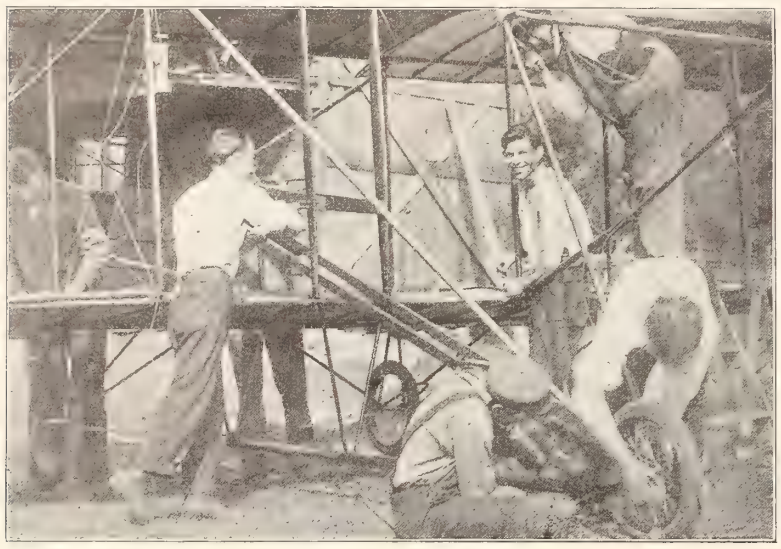
INTERESTING AVIATION SUBJECT

Pathe Industrial With a Comedy Ending

JUST now, when everybody is thinking and talking flying machines, the Pathe subject, "Aeroplanes in Flight and Construction," will be received with interest. The details of building a flying machine are shown by views of the work of construction in progress at the Hammondsport, N. Y., workshops of Glenn H. Curtiss. The pictures show how the different parts are made and assembled into the complete machine. The method of shipping is shown when the machine is taken apart and packed in four separate boxes. It is all very interesting.

Scenes of aeroplanes in flight were taken at the aviation field, Sheepshead Bay, New York. The manbirds, Ely and Bud Mars, are the subjects of the picture man's work. They are shown starting their machines, soaring about in the atmosphere and returning to the ground.

On the same reel of this highly educational and industrial subject is an exceedingly funny trick picture called "The Aviation Craze." The old student of aviation is working out a problem in aeroplanes and falls asleep at his task. Immediately the formulas which he has chalked upon the blackboard become animated and perform wonderful feats, developing into balloons, box kites and planes, with the operator in charge, who performs wonderful aerotic stunts, from crossing the English channel to a long dive to the bottom of the sea. He escapes, however, and all the formulas return to the blackboard just as the old professor wakes up. It is a very appropriate ending to the industrial subject.



ASSEMBLING AN AEROPLANE.

A SUMMER FLIRTATION.

Pathe's American players have put across another good farce comedy under the title of "The Summer Flirtation." Two young men go to the seashore, where they meet a very charming girl and become rivals for her affections. She is indifferent as to which furnishes her the desired entertainment and the rivalry between the young men is pronounced. After some preliminary skirmishing, in which neither gains any advantage, definite dates to call upon the young lady are made.

The boys decide to take a nap before filling their engagement, and while one is asleep, the other applies shoe blacking to his face, and then falls asleep himself. When the first one awakes, he seems not to realize his own plight, but proceeds to apply the same treatment to his slumbering friend. It may well be imagined that a warm reception was given the black face comedians when they called upon the girl, and their treatment of each other when the trick is discovered is rather strenuous. But differences are patched up and they shake hands over it at the finish.

SCENE FROM "SUMMER FLIRTATION."

EIGHTY PER CENT. OF PICTURES CENSORED.

Secretary Collier Defends Censorship Board and Praises Its Work. Managers Who Show Bad Pictures Should Be Legally Punished.

At a meeting of the Yorkville Civic Forum in the Hungarian National Hall, 321 East 73d St., New York city, Wednesday night, John Collier, of the People's Institute, Educational Secretary of the Board of Censorship, spoke in defense of the censors in their work with moving pictures. He said:

"There are periodical outbursts in the newspapers against the moving picture theatres, and in these attacks the Board of Censorship is generally by implication involved. There are certain things the Board of Censorship is responsible for and certain things it is not responsible for, which can be readily made clear.

"The Board of Censorship does a national work, inspecting moving pictures before they are placed on the market. When a picture is condemned, or a change is made, this verdict is made effective for every copy of the picture shown in the entire country. The Board of Censorship has correspondents in cities throughout the country, who receive weekly bulletins from the Board and are thus able to notify, the Board in any case where its verdict has not been put into effect.

"The censorship has existed for a year and a half, and probably eighty per cent. of all the pictures seen in theatres have been reviewed by the Board of Censorship. Of the remaining twenty per cent., some are undoubtedly bad. There is no way on earth to suppress these pictures except to watch each individual theatre—there are ten thousand picture theatres in America—and when the picture is shown, punish the management legally and then confiscate the picture by legal process. These pictures are lodged on the shelves of hundreds of exchanges in a score of cities.

"The Board of Censorship operates through agreements with the manufacturers of motion pictures. The ever-diminishing percentage of pictures issued prior to the time the Board began its work, have passed out of the ownership or control of the manufacturers and out of the jurisdiction of the Board of Censorship. They must be taken care of by the police of each city and by local reform bodies that are equipped to inspect the theatres in their neighborhoods.

"As for the pictures issued since the censorship began, the Board stands squarely by its verdicts, which are reached by a committee of social workers, acting in a volunteer capacity and absolutely free from the trammels of obligation of any kind to the moving picture business. A picture cannot be judged by the sensational or inimical description of it which may be published in a newspaper. Neither can it be judged by the flaming poster which may be hung in front of the show, for such posters generally have no relation to the picture whatever. Why, I saw the Passion Play in moving pictures recently advertised by a poster showing the elopement of a modern couple in evening clothes over a garden wall. The picture theatres on Fourteenth street and the Bowery are special offenders along this line.

"When motion picture theatres are criticised for lack of precaution against fire, for bad air and the like, this again is a concern of the local poiice, fire or building department of each city. In New York, excellent work has been done in the past year toward the improvement of the picture shows and theatres generally, and the city departments ought to get credit for their progressive handling of a complicated problem. Much remains to be desired. We are assured by the Mayor's License Bureau, by the License Bureau of the Police Department, and by the Bureau if Violations of the Fire Department, that any complaint against picture shows will be promptly investigated and remedied. At present all these departments are making more or less thorough, periodical inspection of all the picture shows in New York."

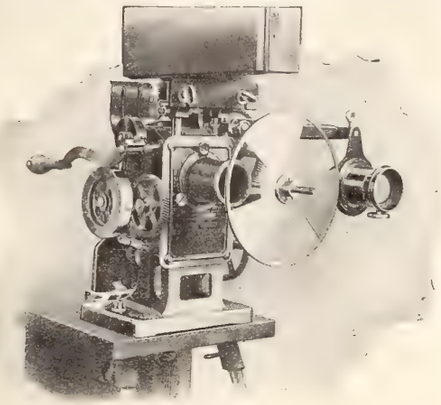
WILBERT TIMMINS OPENS BIJOU.

Wilbert Timmins, of Lebanon, N. H., has opened the Bijou theatre and motion pictures will be seen at the popular prices. Mr. Timmins was a favorite with the public while at the Lyric and he will preside at the piano and sing at each performance. The first performance occurred Wednesday evening and a large crowd attended.

NEW HOUSE FOR WARREN, R. I.

Charles Stetson, who moved his family from Forest Park to Providence, R. I., last spring and went to work with Frank Stetson in the Chrystal Palace Cafe, has gone into business for himself. He opened a motion picture theatre in Warren, R. I., last week and the enterprise promises to be very successful.

On the opening night of the new theatre, Mr. Stetson was greeted by an attendance of 1,200 people. Mr. Stetson is being assisted by his sons and there is every prospect of him having inaugurated a business that will be paying.



POWER'S CAMERAGRAPH No. 6

THE PERFECT MOTION PICTURE MACHINE

"I am sure the success of our show is due to the first class pictures we are giving the people and the secret is we have, as you know, a No. 6 Power's installed last May.

(Signed) F. R. BENJAMIN, Mgr.
The Family Theatre,
Darby, Pa."

Dated, Sept. 19, 1910.

Write for Catalogue E. Just out.

NICHOLAS POWER CO., 115-117 Nassau Street, NEW YORK

"ROUGH RIDER'S ROMANCE"

A Kalem War Story

THE KALEM subject, soon to be released under the title of "The Rough Rider's Romance, or a Tale of a Cuban War," contains a feature that will be of interest to young folks. Those who have not gone canoeing may not know that to kiss a pretty girl in a canoe is an undertaking attended by considerable danger, unless you know exactly how. In the opening scenes of this picture this peculiar amatory feat is illustrated. Those who will follow the directions may indulge in the pleasant pastime without danger of upsetting.

But this is not all there is to the picture. It is a story of a young soldier who is called to war and leaves an affectionate sweetheart behind. In one of the engagements he is severely wounded and recovers his health only through the attention of a pretty Red Cross nurse, whom he afterward marries, at least out of gratitude if not for love. There is a rather heart-breaking scene when the soldier brings his bride home and meets his former sweetheart at the station. There are other dramatic scenes in which the Kalem players demonstrate their ability to portray emotions and strong passions.

The battle scenes are especially realistic. Cavalry scouts are first shown reconnoitering the enemy's position. Then the infantry charges up the hill in open order and captures the position. It is in this battle that the hero of the story received his injuries.

The closing scene of the picture is the interior of the rough rider's home. Some very unique and beautiful lighting effects are obtained here. Throughout a number of backgrounds of surpassing beauty have been incorporated in the picture, which testify to the excellent taste of the producer. There are several garden scenes that are most homelike and altogether delightful.

SCENE FROM KALEM'S "ROUGH RIDER'S ROMANCE."

NEW ORDINANCE FAVORED.

A substitute ordinance regulating the motion picture and penny picture machine shows in Kansas City, Mo., was drawn August 26 by F. M. Hayward, assistant city counselor, after a conference with Senator A. L. Cooper, representing the picture men, and J. C. Chafin, head resident of the Swope Settlement, who has been interesting himself in various phases of the business. It is understood that the ordinance meets with the approval of the picture machine owners.

The ordinance prohibits the exhibition of any pictures, either by the machines which throw them onto a screen or the penny machines, that are immoral or suggestive. All pictures must meet with the approval of the secretary of the board of public welfare and receive a permit from him.

Another section provides that no child under 14 years of age shall be permitted to work, act or perform in any of these places. The enforcement of this probably will do away with the present "amateur night." The penalty for violating the ordinance is a fine of not less than $10 nor more than $500 for each offense.

The ordinance has yet to be considered by a special upper house council committee. It was said that it may be made stronger by prohibiting the exhibition of pictures showing crime scenes.

KEARNEY, NEB., WILL HAVE NEW THEATRE.

In a couple of weeks Kearney, Neb., is to have a new theatre, P. H. Hoppen, of the Crescent, having rented the east room in the Hub building and is now having it fitted up. Arrangements for the best films being manufactured have been made and as soon as the interior of the building is ready the programs will start. E. A. Schwarz, the partner of Hoppen in the management of the Crescent, will have charge of that theatre and will continue to run it on the first class basis which this management has maintained since the acquisition of the resort.

Kearney, as soon as the new theatre starts, will have no dearth of good shows, for the programs, at the new theatre, which will be known as "The Gem Theatre" and at the Crescent will be changed so that new pictures will be shown each night. Tuesday, Thursday and Saturday the programs at the Crescent will be changed, and Monday, Wednesday and Friday, new films will be shown at the Gem. The management of each show is determined to present the public with the best that can be obtained in the motion picture line and owing to their work this past season which has given them an excellent reputation with film makers and the theatre going public they will be able to outstrip any competitors in this field.

ESSANAY WESTERN OFFERINGS

"The Bearded Bandit," a Feature — "A Cowboy's Mother-in-Law," a Comedy Hit

FAIRLY settled in their new Western quarters at Golden, Colo., the Essanay Western stock company, now numbering 28 people, and ideally equipped, are making up for their two months' vacation with an average output of two or three reels of film each week. The company has encountered but little unfavorable weather and has been working from sun-up to sun-down and with splendid results. The new negative car, especially equipped for their season's long jaunt through a half dozen Western states, has proven its value above all expectations. Nearly all film made by the Western company is developed in the car and made ready for the printing machines as soon as they are received by the Chicago factories.

SCENE FROM ESSANAY'S "BEARDED BANDIT."

In the Essanay Guide, dated Oct. 1 to 15, are descriptions of three Western pictures, just completed by the new company. "Patricia of the Plains," released Oct. 1, is the first release of the new company, and while many of the members of last season's company will be seen there are many new faces. "Patricia of the Plains" proved an intensely interesting picture and obtained well deserved applause from the picture fans. The acting is excellent, the story strong in plot, while the scenic backgrounds show the admirable descrimination and good choice which is characteristic of all the Essanay's product.

"The Bearded Bandit," released as a feature, is another Western drama, with an intensely interesting plot, and excellently interpreted by the Essanay Western players. As the story goes, Jim Connors, a ranchman of good repute and high standing in his community, turns bandit and so skillfully disguises himself that there is not the least shadow of suspicion around his other self, the ranchman.

Jim has a daughter, Nan, who is loved by Curt Wilson, the county sheriff, and the two become engaged when Jim hands the young lady over to the sheriff with the request to "take good care of her if anything happens to me."

The "bearded bandit," who has already obtained considerable notoriety due to a number of sensational hold-ups, has by this time aroused the ire of the law abiding citizens of the county and the sheriff's visit to the Connor's ranch house is not only to win the father's consent to his marriage to Nan, but to also enlist the careful watchout for him he saddles a horse, arranges his disguise and rides up the mountain trail to wait for the stage coach.

The hold-up is successful and later when Sheriff Wilson and his posse have started in pursuit of the bandit, Connors audaciously joins them in their search for the wily highwayman. Needless to say, the search is a failure and the disheartened sheriff and his posse return to town.

Some few days later Connors is fatally shot in a card game at a saloon in the town and makes the request to one of his friends to bring Nan to him. When the girl arrives and she and her father are left alone Connors pulls from his breast the black beard and mask worn by the bearded bandit, with the request that she use them in identifying him as the bandit and thus receive the reward. But when her father slowly drops back in her arms she lays him down tenderly and rising thrusts the black beard and temptation into the stove.

The boys enter a moment later and find her weeping by her father's side, little suspecting the double character of their long time respected friend.

"The Cowboys Mother-in-Law," is a comedy and is claimed to be even funnier than "The Ranger's Bride" or "The Little Doctor of the Foothills," two of the recent famous cowboy comedies from the Essanay Western department. The story, briefly, is of the marriage of "Cayuse" Charley, who tires of matrimony and abuses his wife. "Cayuse" has won the girl as the choice among a dozen others and when the little matron, finally takes her domestic troubles to her former sweethearts, they plan to teach "Cayuse" a lesson.

After much thought they decide that Nellie's mother come down and take Charley in hand but Nellie tearfully informs them she is an orphan. After more thought one of the boys is persuaded to play the part of a mother-in-law to Charley. The outfit is obtained and the big cowpuncher, arrayed in feminine wig and skirts, would send any man's heart to his throat if he thought of having trouble with "her."

She arrives, and after thoroughly subduing "her" abusive son-in-law, invites him to kiss her but when "Cayuse" feels the rough chin he feels there is something wrong.

Instantly he grabs for his mother-in-law's wig but is stopped when the big barrel of a large revolver is thrust into his face. Before he has time to confirm his suspicions about the validity of his supposed mother-in-law, he is requested to sign a pledge never to abuse his wife again, upon the penalty of being shot by any of Nellie's gentlemen friends. Cayuse promises and then the big cowpuncher pulls off his wig.

However, "Cayuse" is cured, and when the film closes we have the intimation that they "lived happily ever afterward."

The film is pronounced a winner and in the hands of the excellent Essanay players there is ample assurance of its proving a laughing hit.

SCENE FROM ESSANAY'S "COWBOY'S MOTHER-IN-LAW."

CHICAGO LETTER

By James S. McQuade

THE great interest taken in Kinemacolor by all actively engaged in the moving picture industry naturally invests any announcement concerning it, or its progress, with a peculiar importance. In the experimental stage as yet, this system promises marvelous future developments; and, since all progress in the scientific field must be measured by results, the public announcement of such progress must be made in cold, rigorous, unerring, scientific fashion. When commercialism seeks to dominate either science or art, it usually follows that it gets a slap in the face, and is compelled to take its proper seat and await the time for action.

This brief preamble has its purpose, as I shall now proceed to show.

Sometime ago, a friend of mine, an intelligent exhibitor, who makes Kinemacolor his hobby, drew my attention to an advertisement placed in the "Kinematograph & Lantern Weekly," of London, in its issue of August 18, by The Natural Color Kinematograph Co., Ltd., of this city. As the advertisement referred to created the impression that Kinemacolor pictures, as shown in the Palace Theatre, Shaftesbury avenue, London, had not been presented under such favorable auspices as their merits warranted, this exhibitor decided to ascertain the facts and had his exchange forward a letter to the manager of the Palace Theatre.

For the benefit of the reader, before proceeding further, the following extract from the aforementioned advertisement is given: "Having more ambitious views for the permanent establishment of Kinemacolor in London than recent conditions would allow, Mr. Charles Urban announces the withdrawal of motion pictures in natural colors from the Palace Theatre, on Saturday last, 13th inst. (August 13)." The parenthesis is mine.

The letter addressed to the Palace Theatre management was as follows:

"We notice in the 'Kinematograph & Lantern Weekly' an announcement by Mr. Charles Urban to the effect that he has withdrawn motion pictures in natural colors from your theatre, giving the inference that your house could not do them justice.

"We are interested in natural color photography as applied to films and have been watching the progress of Kinemacolor closely.

"If we are not imposing upon you, would you kindly write us whether the colored films were voluntarily withdrawn from your house by the owners, or whether you, yourselves, closed the engagement because the pictures were either unsuccessful in drawing the public or were not technically all that was claimed for them."

The following letter, dated Sept. 15, was received in reply:

"I have your letter of the 1st inst., and do not think I can do better than send you copy of letter which my directors have to-day addressed to the Editor of 'Kinematograph & Lantern Weekly.'

"I may add that my Board greatly appreciate your having called our attention to these mis-statements, which would otherwise have escaped our notice.

"Yours faithfully,
M. E. BENJAMIN, Secretary."

Subjoined is a verbatim copy of the letter sent by Dr. Benjamin to the Editor of the "Kinematograph & Lantern Weekly," on Sept. 15, last.

"The attention of my directors has just been called to a paragraph in your issue of the 18th ult., and to an advertisement of the Natural Colour Kinematograph Company, stating that Mr. Chas. Urban has withdrawn the pictures in natural colors from the Palace Theatre, and to a further letter in your issue of the 25th ult., from an official of the Natural Colour Kinematograph Company replying to the paragraph in your previous issue.

"It is not true that Kinemacolour was only shown here at the 'fag end' of the programme, as during the rare occasions when we were supplied with interesting subjects, prominence was given to the exhibit in the middle of the programme.

"It is not true that Kinemacolour was withdrawn by Mr. Urban, for, as a matter of fact, the agreement under which it was exhibited, and which you are at liberty to inspect should you so desire, could only be terminated by my board, and it was in consequence of the poor exhibition of pictures that we received, with rare exception, from the Chas. Urban Trading Company, Kineto Ltd., and the Natural Colour Kinematograph Company, that we decided to end the agreement.

"My board regrets that the Natural Colour Kinematograph Company, after the long exhibition of Kinemacolour they gave at this house, and after Mr. Urban having admitted, in answer to complaints from my board, that we had grounds for so doing and that if we would be patient a little longer everything would be rectified, they should now speak in such disparaging tones of the house which has helped them more than any other source, to give publicity to Kinemacolour; but, since they have chosen to do so, we feel there is no alternative but to ask you to give publicity to the above facts.

"If we had considered Kinemacolour worth retaining upon the terms of the agreement, we should certainly have kept it in our programme."

It certainly looks as if Mr. Charles Urban is "getting in bad" on both sides of the ocean.

Selig's Crowning Masterpiece.

The Selig Polyscope Company is now busily engaged in the production of the first of the big surprise films which were hinted at in my last letter. Mr. Selig recently purchased all the rights and stage effects—mechanical and otherwise—of the "Neal Burgess County Fair," and a company, with supernumeraries, of between 400 and 500 people is at present producing the sensational scenes and incidents of the well known piece in picture form, at the Selig plant. Mr. Selig purchased the rights direct from the Burgess estate, through its representatives, Sanger & Jordan of New York City, Mr. Burgess having died about six months ago.

The first stage production of the "County Fair" was made under Mr. Burgess' direction, in the old Union Square theatre, 14th street and Broadway, New York, in the early '80s, and had the second longest run ever achieved by a play in the Empire City, "The Old Homestead" carrying off first honors. For over four years the "Neal Burgess County Fair" entertained the multitudes that thronged to see it in New York, and every year since, throughout Europe, this country and Canada, it has been always a welcome feature to old and young. A new generation has sprung up since its first presentation and production, but it still possesses the elements that ensure it perennial youth.

In picture form the great horse race scene, that astounded and enthused the millions who saw it, will be shown exactly as in the days of Neal Burgess' fame. Eight thoroughbred and perfectly trained horses will be shown in the race, as pictured by the Selig people, and all the mechanical contrivances and scenic effects will be seen.

This will be the first film of its kind ever made, and, as the Selig rights prevent anyone else from employing similar devices, it will always stand as a signal display of Selig enterprise. The "Ben Hur" production also used mechanical devices similar to those of the "Neal Burgess County Fair," in the great race, but an order from the Supreme Court of the State of New York estopped the owners of that play from continuing to use the racing devices, as it was an infringement of the patents held by Neal Burgess.

I am told that the negative of the film will be completed by Saturday, Oct. 1, and that the date of its release will be announced in the near future.

The Picture Business in Cincinnati.

A. Dresner, manager of the Magnetic Film Service Co., of Cincinnati, was in the city from Sept. 22 to the 25th. His main object during his stay was to make arrangements for securing reprints of old, popular reel subjects that were run several years ago. Mr. Dresner is going to test these old subjects, and he believes that many of them will bear repetition, as the majority of the picture lovers of to-day did not see them when presented several years ago. Mr. Dresner is getting out special posters and heralds for these reprint reels, Hennegan & Co. of Cincinnati doing the printing.

Mr. Dresner considers the picture theatres of Cincinnati the best built and handsomest in the country. There are about 100 theatres in all, 80 of these being licensed houses. To the stranger, unacquainted with the city ordinance governing theatres and picture houses in Cincinnati, it might appear strange that in no case, not even in the most costly picture theatre, is the capacity over 300. The fact is

(Continued on page 26.)

Quality, Quantity, Economy

THREE absolute essentials if you are to profitably conduct a motion picture theatre; but they cannot be obtained from antiquated equipment. Only users of the Edengraph enjoy to the fullest measure quality of picture, quantity of projection in the least time and economy of operation.

Points of Superiority Enumerated and Described in a Handsomely Illustrated Catalogue, which will be mailed on request.

The Edengraph Manufacturing Company

GEORGE KLEINE, President

135 West Third Street, NEW YORK, N. Y.

"THE LEGACY"

A Drama of Home, Sweet Home
A Vitagraph "Life Portrayal"

HAPPINESS is a personal asset and it is ours for the taking and yet most persons are trying to purchase that which they already possess, in fact, most persons don't know "where they are at." Experience is a great teacher.

"Mandy," old farmer Jones had often remarked to his good wife, "it must be mighty slick to be worth a pile of money like Uncle Bill and the rest of them 'big bugs' in New York City and just do nothin' but enjoy yourself." "Well, Hiram," his good wife would reply, "'tain't for you and me to be complainin' of the Lord and His mercies. It's beyond us to be hankerin' for what the Lord never intended we should have. I guess we'll have to be contented by lettin' well enough alone."

Little did these good people know how soon they would find out for themselves what it meant to be the possessors of a great fortune and live like Uncle Bill in the city.

The unexpected change in their circumstances comes when they receive a letter from an attorney in New York stating that "Uncle Bill" had died and they had inherited his fortune with this one condition—that they remove at once to New York and live in the mansion which the uncle had occupied before his death. The old folk cannot restrain their joy; their dream of wealth is realized and they act like a couple of children.

Preparations are completed, they close up the old home and start for the city residence and live like the "Four Hundred." We watch their journey to and their experience in the city. The tall buildings, the crowds and the hub-bub confuse and bewilder them until they are lost. They fall asleep on a park bench, are rudely awakened by a policeman who calls a taxicab and sends them to their mansion on Fifth Avenue. They are met at the door by a retinue of servants who insist upon taking their baggage, dressing them for dinner, waiting on them at the table and, as Hiram put it, "feeding them jest like they was babies or invalids." The last straw comes when the servants place them in separate bedrooms and insist upon parting them, the first time in forty years.

They manage to get together during the night and discuss the situation. They come to the conclusion that they didn't know when "they was well off" and the best thing for them to do is to hike for home as quick as the good Lord and the railroad trains could get them there. While all the servants are still sleeping they quietly steal away and leave Uncle Bill's mansion and all his riches to those who were poorer than themselves and needed it worse than they do.

They reach home, sweet home thoroughly satisfied that contentment after all is great riches and they are willing to continue in the enjoyment of that happiness and peace which was theirs and they knew it not.

This is a picture, a poem without words; takes us into memories pure and deep and portrays the true principle and philosophy of life.

SCENES FROM THE VITAGRAPH LIFE PORTRAYAL, "THE LEGACY."

VITAGRAPH NIGHT ON NEWSPAPER ROW.

Will Long Be Remembered as an Event in that Staid Business Section.

At the Park Row Theatre, New York City, in the heart of the business section, Miss Florence Turner, the "Vitagraph Girl" was given a cordial reception last Monday evening. The lobby was decorated with posters and banners announcing a "Vitagraph Night" and the appearance of Miss Turner. The place was crowded to the doors.

After the running of "The Wrong Box," a film in which Miss Turner is featured, Mr. Spedon, the Vitagraph representative introduced Miss Turner by saying: "Most people are anxious to see in reality or person what the participants in moving pictures look like. You will find the 'Vitagraph Girl' a person very much like ourselves—just an ordinary, every day young lady —with extraordinary talent and ability known throughout the world by her clever performances in the Vitagraph Life Portrayals.

"It may not be known that these productions are shown in all sections of the globe. Today we had a gentleman from Johannesburg, South Africa, who exhibited Vitagraph pictures in his theatres, visit our studios to see how we produce pictures which he had seen in far off Africa. This by way of explanation. By way of introduction I take great pleasure in presenting Miss Florence E. Turner, The Vitagraph Girl, who will speak for herself and show you what manner of person she really is."

Miss Turner came forward and stepped on a box which had been placed for her to stand on, she greeted the audience with, "Good evening everybody. So much has already been said about me, so many nice things, I hardly know where to begin, although I feel very secure in knowing I am on and in the right box tonight. It gives me more pleasure to see my audiences than it can possibly give my audiences to see me. This is an opportunity which is seldom given a moving picture actress—to see her audiences. I often wonder if they like me and I hope they do. I certainly love you all and thank you for this hearty welcome you give me tonight. I wish to congratulate and compliment Mr. McClintock on the beautiful theatre which he conducts and the refined and splendid audiences which attend his performances."

When Miss Turner got through she was surrounded with a garden of bouquets and baskets of flowers. Mrs. Louise Gethens Trimble sang "The Vitagraph Girl" in a rich contralto voice which penetrated every corner of the theatre and elicited a hearty response in the singing of the chorus and loud applause at the finish.

Mr. Spedon then introduced "Jean, the Vitagraph Dog, who is featured in many of their films. Jean was put through several of her stunts followed by the exhibition of "Jean, the Matchmaker," a picture in which the dog displays remarkable intelligence and ability.

As "The Vitagraph Girl" left the theatre in the Vitagraph touring car the reception outside was almost as enthusiastic as the one she received inside.

"The Vitagraph Night" is unquestionably an enjoyable extra feature as well as a profitable one to the exhibitor.

VITAGRAPH NOTES.

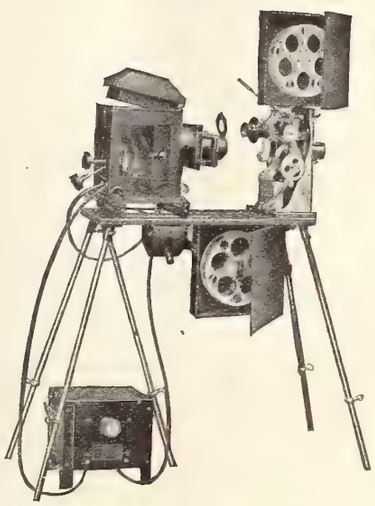
Peter C. Naylor, an exhibitor from Johannesburg, South Africa, visited the Vitagraph studios last Monday. He evinced great interest in the manner of doing things which he had so often seen on the screen but had never seen accomplished. He had no idea of the vastness and perfectness of the Vitagraph plant.

Noah and his sons are still busy building the Ark while hundreds of idolaters are dancing, looking on and chaffing them, little knowing that they will soon have to be drowned in the deluge which the Vitagraph wonder workers are preparing to let loose at the right moment. "The Deluge" is going to be some great picture, and we will have something to say about it a little later on.

"Francesca Da Rimini," the magnificent play concerning the marriage of the beautiful daughter of the Lord of Ravenna to Gianciotto of Rimini. This is an Italian classic, undescribably beautiful in acting, scenery, costume and every essential in the perfection of a masterpiece, which this Vitagraph portrayal most assuredly is. It will be issued in November.

We can expect some more portrayals in which "Jean" and some other celebrated dog actors are featured. Those already released have made such a pronounced hit the Vitagraph Company will release others in the very near future.

EDISON PROJECTING KINETOSCOPES



MODEL "B" MACHINE

The Perfect Motion Picture Machine

Projects Steady, Flickerless Pictures

Beats them all in Competitive Demonstration

Guaranteed Against Defects in Manufacture

A WORD FROM AN EXHIBITOR

"Will say that we are very much pleased with our Edison one pin machine. We have used an Edison constantly for over three years and can say, without fear of contradiction, that an Edison is there when it comes to a **long and steady grind.**

"Reid & Yemm, Props.
Lyric Theatre,
Duquoin, Ill."

TO OPERATORS AND MANAGERS

The Edison Kinetoscopes will be demonstrated at the Annual Electrical Show, Madison Square Garden, New York City, October 10th to 20th, and Boston Mechanics' Exposition, Boston, Mass., October 3rd to 29th.

EDISON MANUFACTURING CO.

73 LAKESIDE AVE., ORANGE, N. J.
90 WABASH AVE., CHICAGO, ILL.

KALEM FILMS

45 MINUTES FROM BROADWAY

Issued Wednesday, Oct. 12th. **Length, 892 feet.**

100 Good Hearty Laughs In This Real Life Comedy

Mr. Sububs, about to take a day off, is summoned by his lawyer to attend court at once. The old saying, "More haste, less speed," proves true in this instance with a vengeance.

Sububs starts out with a rush, but events have conspired against him and delays come thick and fast.

Every Mishap a Big Scream

Laugh and the World Laughs With You

WINONA

A Drama of the Tepee

Issued Friday, Oct. 14th. **Length, 990 feet.**

When a young child, Winona our heroine, was captured by a hostile band of Indians and taken to their village, where she grew into womanhood, the pride and beauty of the tribe.

While securing water at a spring near the Indian camp, she is seen by a white trapper who recognizes her as a childhood sweetheart. Making himself known to Winona, he begs her to flee with him, back to her people and civilization.

The many dangers that surround and overtake them in their daring flight are shown in the story.

A CLASSIC THRILLER

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

TRADE KALEM MARK

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

"THE SANITARIUM"

A Ripping Farce Comedy by Selig

James S. McQuade

SUNNY skies, invigorating breezes, laden with the perfume of orange groves and the eucalyptus tree, and all the other beneficent influences that combine to make life a gladsome comedy in the aureate clime of southern California, have evidently put the members of Selig's Los Angeles stock company in the happy mood that finds expression in the desire to make the rest of the world laugh and enjoy the wholesome pleasures of life with them.

Their exuberant, exhilirant mood, in this especial instance, has vented itself in "The Sanitarium," one of those mirthful, silent farce comedies in which the fun is as furious as the action is brisk, and where humorous incident jostles against comical situation with a frequency that makes one's ribs complain loudly against the tyranny of laughter.

The characters in this farcical skit are in the charge of highly capable actors, the principal roles being sustained by such well known people on the legitimate stage as Hobart Bosworth, M. B. Curtis (of "Sam'l of Posen" fame) and Miss Williams, the first and last mentioned being formerly prominent members of the Belasco stock company of San Francisco.

This film subject abounds in situations of an original, novel and side-splitting character, and the story itself is of unusual conception. The daring scheme of a young spendthrift, who is "hard up," in converting his rich uncle's country residence into a retreat for patients suffering from nervous diseases, is far away from the ordinary, and the manner of treating them reveals a series of unlooked for and startling surprises that are certain to keep spectators in a roar. For instance, think of discovering a harmless, insane musician, fully dressed, seated in a full bath tub, playing his violin with the soulful aspect of a great artist; or of his being invested with those symbols of a policeman's authority—a helmet and a club—and ordered to clear the sanitarium of its patients! Imagine, too, the picturing of the scenes that follow in quick succession, at the entrance to the sanitarium, showing the rush of the inmates as they escape helter skelter from the building to avoid cracked skulls and bruised bodies. And what a motley crowd they make, these men and women, some only half clothed, others with one shoe on and the other off, the man with the gouty foot breaking sprinting records, and the woman with the nervous temperament a close second! And, to cap the climax, just as one wonders how the madman will finish up, he rushes into the arms of the officer whose helmet and club have created such dismay and havoc.

The pivotal point of the story lies in the receipt, by the scapegrace nephew, of a telegram from his uncle which states that he and his wife have postponed their trip to Europe, and that they are returning home to ascertain if a lost necklace has been left on the premises. Just a moment before, he had forced all the patients to pay him in advance and now he is forced to return the money and turn them out of the house. He is ably assisted in his sanitarium scheme by a trusty valet, and it was the latter who thought of the novel plan of clearing the premises, having first deprived a policeman of his club and helmet.

The climax is a scream, for the last echo of the bedlam created by the crazy musician had scarcely passed away until a second telegram is received, bearing the tidings that the lost necklace has been found and that the trip to Europe has been resumed.

"The Sanitarium" will be released Oct. 10.

Entrance to Dr. Park's Sanitarium.

The Shiftless Nephew and His Vallet Elated Over Their Coup.

SCENES FROM SELIG'S COMEDY "THE SANITARIUM."

BELIEVES THAT PICTURE SHOWS DO GOOD.

J. A. Lapp, of Indianapolis Would Not Abolish Five Cent Theatres.

A feature of the sessions of the Indiana State Conference of Charities, held at Marion, Sept. 12th, was a discussion of "The Child and the Five-Cent Theatre." This took place at the Juvenile charities round table.

John A. Lapp, legislative reference librarian at Indianapolis, told of an investigation made by the theatres in Indianapolis by the agents of the Children's Aid Society. He said there are about 50 of these motion picture shows in that city (Indianapolis). On the night the investigation was made the attendance of children was about 3,500. It is estimated that about 10,000 children visit these shows in the course of a week. Mr. Lapp said that a close investigation failed to discover any pictures that are obscene, but the trouble was that many of the films depicted crime in startling detail and this had a bad effect on the children.

Mr. Lapp was opposed to abolishing the motion picture show. He regarded it as one of the greatest institutions ever produced for good, and he believed that it should be regulated so as to produce educational pictures instead of sensation. He said he hoped the day would come when every church, every club, every institution for the betterment of the child and the adult would have a motion picture show, and he thought the matter should be taken up for the schools and these pictures used for educational purposes.

There was some talk, he said, of establishing a board of censors in Indianapolis for the five-cent theatres, but after the matter was discussed it was decided not to do so because a large per cent. of the films are censored by the national board of censors in New York, and the proprietors of the places in Indianapolis are favorable to clean pictures as a business proposition. However, Mr. Lapp was of the opinion that no child under 14 years of age, should be permitted to visit picture shows unless accompanied by their parents.

NEW THEATRE FOR MIAMI, FLA.

The motion picture business is becoming so prosperous in Miami, Fla., that D. H. Kelly, the pioneer motion picture man of that city, has decided to build another first class picture theatre.

The new house will be built of stone and will be absolutely fireproof. By being situated next to the Ullendorff building, on Avenue D, Mr. Kelly has chosen the most desirable spot in the city. All the winter visitors do their shopping along Avenue D and the house can't help but attract attention.

The stage of the new theatre will be large enough to accommodate first-class attractions.

UP TO DATE HOUSE FOR MOOSUP.

Harmidas Couture, of Moosup, R. I., has sold to Stevens & Jackson of Baltic a lot of land on his Main street property on which they are erecting a house for the exhibition of motion pictures, etc. The land comprises a frontage of 55 feet and has a depth of 100 feet. On this is to be erected a structure 40x95, to be of wood but finished inside and out in pressed steel, which on the outside will resemble concrete block. The auditorium will be 40x52, with an inclined floor and will accommodate 500 people. The stage will be 20 feet deep by 40 feet wide.

The auditorium will be well ventilated and will be provided with all modern safety precautions, three exit doors being on each side with four doors in front. The structure is expected to be completed in about two months.

BRAND NEW HOUSE FOR ARGENTA.

J. W. Enlow opened his new picture theatre in the Mathews building, Argenta, Ark., September 20. The house is the largest in Argenta and is being patronized by the best citizens.

Mr. Enlow has taken special pains to see that the house should be up-to-date in every respect. All the seats are so arranged that there is no obstruction to cut off the view of any spectator. The house is equipped with two of the latest model machines, and a fireproof booth.

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SOUTH AFRICAN PICTURE MAN

Looks Over Trade Conditions in New York—Says American Pictures Are Most Popular

Among those who registered as visitors at several of the Eastern licensed film manufacturers last week was Peter C. Naylor, of South Africa. Mr. Naylor, who is the London representative of Naylor & Preschner, owners and operators of the Tivoli Theatres at Johannesburgh, Germiston and Boksburgh, in the British South African colony, came to America to look

MR. PETER C. NAYLOR.

over conditions generally, and to see if he could not do better here in the purchase of film than in London.

During a chat with a Film Index representative, Mr. Naylor explained that, although many picture shows are operating in South Africa, no film exchange exists there as yet. It is necessary for Messrs. Naylor & Preschner to purchase outright seven films weekly for their three houses. The program in each consists of three reels of pictures and one or two vaudeville acts, changed twice weekly. The pictures are then sublet to a few smaller houses, but the total number of houses in which each film is shown does not exceed half a dozen, so that each picture has to pay for itself in three weeks' time.

This is accomplished by the high rate of admission charged. The Tivoli Theatres charge a shilling for admission and what is equivalent in our money to 32 cents for a reserved seat. The colonists evidently do not consider this rate exorbitant, because the well-known mining city, with a population of 60,000, supports 17 such shows.

An interesting fact is that in Johannesburgh, a cosmopolitan city, where people of all races exist in large numbers, only Caucasions are admitted in all theatres save two built especially for the natives. Chinese, Japanese and blacks can attend only these two theatres.

Mr. Naylor expressed surprise at the old, rain-streak films run in so many American theatres. He said that nothing but the clearest, most perfect film could be run in Johannesburgh. The patrons demand it. On Fourteenth street, New York city, especially he found the films in very bad condition.

Regarding films, Mr. Naylor said that American pictures take better in Africa than the product of any other country. All purchasing of film is done in London at present, where the best product of the entire world are on exhibition and for sale.

E. N. DOWNS WILL GO TO BUFFALO.

Emery N. Downs, of Atlantic City, N. J., was seen on Broadway last week, shaking hands with his motion picture friends. Mr. Downs, who is the proprietor of the Criterion picture theatre, on the Boardwalk, at the famous Jersey summer resort, is now preparing to go to Buffalo, some time during October, to take charge of the new Plaza theatre that is in the course of construction.

The Plaza, says Mr. Downs, will be one of the finest equipped picture theatres in the Empire State. It will seat in the neighborhood of 800 persons. The houses will have two of the latest model picture machines and one of the latest improved screens.

Before going to Atlantic City, Mr. Downs was the manager of the Proctor-Sanderson picture theatre, on West Front street, Plainfield, N. J. From Plainfield he was sent to Perth Amboy, where he was manager of the Proctor house until he became proprietor of the Criterion at Atlantic City.

TIVOLI PICTURE THEATRE, JOHANNESBURG.

MOTION PICTURES FOR ASYLUM PATIENTS.

To amuse the patients in the Essex County Hospital for the Insane, Newark, N. J., the Hospital Committee of the Board of Freeholders have taken under advisement a proposition made by Warden Charles A. Steadman for a motion picture and vaudeville show. Representatives of an amusement company offered to put on shows at a cost of $35 each in the large amusement hall at the institution.

Dr. Guy Payne, the acting medical director, favored such a move as a benefit to the patients. At present the only entertainment afforded is paid for with money realized by fancy work and sewing done by the inmates.

MORE ESSANAY WESTERN PICTURES

Equipped for Long Tour with Special Car and Big Company the Essanay Promises Big Pictures in Near Future

AFTER two months' sojourn in the East, the Essanay Western Stock Company, now numbering 28 people, returned to Colorado last week for another season of picture making. An added feature to the already large equipment is an especially constructed railway car, equipped with developing tanks and drums and all facilities for developing new films, and for the transportation of the companies' properties and effects. The developing plant, it is believed, will be of great value as all the new films will be developed and tested before shipping East, thus saving considerable time at the Chicago factories. On its third trip West, the Essanay stock company numbers 28 people, and others are expected to join the company in Colorado. The first stop will be made at Morrison, Colorado, where the company operated last Spring before coming east, and after completing a number of films, the interior scenes of which were made in Chicago, the company will turn West and North, and work south as the winter closes in.

The Essanay Company's new negative car marks an epoch in the history of picture making in that it is the first specially constructed car for picture purposes. In fact, the car and its equipment forms a sub-studio and factory in itself. Besides the developing plant it carries a projecting machine and a negative finishing room. As the films are made and developed they will be tested on the projecting machine and any scenes not photographically perfect can be taken again, thus saving the time of waiting to hear from the Chicago factory where it was formerly necessary to develop the films. The car carries its own generating plant for the projecting machine and for the portable lights in taking interior scenes. It will also accommodate the automobiles, motor-cycles and camping equipment and all the properties and effects of the company. The car is 62 feet in length, painted a handsome dark olive green, with the name of the firm across the side. It is further decorated with two large brass mounted paintings of the Essanay trade mark, the Indian Head.

The new stock company, accompanying the Western producers this fall, numbers 28 people, including the members of the former company and the remainder of the Eastern Stock Company, while an entirely new company, under the direction of Mr. Harry McRae Webster, one of the foremost of American producers, will have charge of the Eastern studio. Hank and Lank, the inimitable comedy twins, will accompany the expedition for a short time and will soon be seen in new scenes and stunts. A number of very humorous scenarios concerning Hank and Lank as cowboys and tenderfeet, have been prepared and will make uproariously funny films. Mr. G. M. Anderson, the Western producer and manager of the Western Stock company, will be assisted by Mr. Arthur Mackley, formerly a dramatic producer with the Eastern company.

Besides the negative car there are many new facilities in the way of a larger and more convenient portable studio for the making of interior scenes. The new studio has been built expressly for the Western company and was designed for easy shipment and made so compact the entire framework, sides and canvas roof are easily compressed into a small space, making it possible for the company to move as frequently as they desire. This is found to be a decided advantage as the company has been nomadic and has had to follow the best weather and scenic conditions.

The Western company carries two large touring cars for transporting the people during a day of picture making. Also, there are location scouts, equipped with motorcycles and field glasses to find suitable locations for the scenes in the pictures. As it is sometimes necessary to cover long distances during a day of picture making this arrangement has proven a real time-saver.

It is the plans of the Western company, as soon as they have completed operations in Colorado, to work north and west into Montana and Wyoming. Since acquiring the railway car it is their intention to visit scenes formerly inaccessible because of the lack of hotel accommodations. Equipped with tents, and every facility for ideal camp life the company will visit the most remote and isolated points in the very heart of the Rockies. In this way they will obtain the most picturesque backgrounds which could be wished for.

Two new camera men, it is understood, will join the party at one of these mountain points and will be employed solely to obtain scenic pictures which will compare in beauty to the famous "Wonders of Nature" film, released by the Essanay Company a year ago. Much of the country in the neighborhood of Yellowstone Park and its vicinity has not been photographed and contains numberless magnificent scenes which will prove immensely pleasing to lovers of scenic America. At the present time the Essanay Company's special photographers are unusually busy in the scenic and industrial fields. A camera squad has just returned from the Yosemite Valley country and reports making some superb views. Another camera is in Nicaragua making pictures of the mammoth banana industry.

As the weather grows colder the Western Company will work west to the Pacific coast and south to Southern California. During the winter season they will visit points of interest in California and Mexico, probably making their headquarters at Santa Barbara, one of the Western cities, formerly visited while on their last tour. When the weather breaks in the early spring they will again work north, returning to Colorado where they will continue operating until the company disbands for the summer.

The Essanay Company is a pioneer in Western picture making and is the first to employ a special car in transporting its company to the actual scenes of the stories it pictures. Splendidly equipped for a long tour this last expedition forms a strong contrast in comparison to the first trip West when the company included but two or three people, a camera man and producer. But, it is due to Essanay enterprise that great things should grow from such small beginnings. The Essanay Western company is efficient in every department and will undoubtedly give us some magnificent pictures this fall and winter.

A LOCATION SCOUT.

MAKING UP FOR A SCENE.

F. T. Montgomery, of Jacksonville, Fla., is preparing to put in a first-class motion picture theatre at the corner of Boughton and Abercorn streets, Savannah, Ga. Mr. Montgomery is a well-known picture man in the South and all his places are known as first class.

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Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCT. 3, 1910—4 REELS

BIOGRAPH—The Iconoclast, dramatic, 992.
LUBIN—The Baggage Smasher, comedy, 975.
PATHE—Betty is Still at Her Old Tricks, comedy, 490.
Molucca Islands, colored, scenic, 459.
SELIG—A Cold Storage Romance, comedy, 565.
My Friend the Doctor, comedy, 370.

TUESDAY, OCT. 4, 1910—3 REELS

EDISON—More Than His Duty, dramatic, 1000.
GAUMONT (Kleine)—Her Fiance and the Dog, comedy, 525.
The Little Acrobat, drama, 466.
VITAGRAPH—Ransomed; or a Prisoner of War, 998.

WEDNESDAY, OCT. 5, 1910—4 REELS

ESSANAY—All on Account of a Lie, comedy, 1000.
KALEM—The Engineer's Sweetheart, dramatic, 1000.
PATHE—Mirth and Sorrow, dramatic, 575.
Different Trades in Bombay, industrial, 410.
URBAN (Kleine)—The Dishonest Steward, dramatic, 699.
City of a Hundred Mosques, Broussa, Asia Minor, travelogue, 296.

THURSDAY, OCT. 6, 1910—4 REELS

BIOGRAPH—A Gold Necklace, comedy, 576.
How Hubby Got a Raise, comedy, 416.
LUBIN—Woman's Vanity, comedy, 600.
The Golf Fiend, comedy, 350.
MELIES—Billy's Sister, Western drama, 950.
SELIG—For Her Country's Sake, dramatic, 1000.

FRIDAY, OCT. 7, 1910—4 REELS

EDISON—Bumptious Plays Baseball, comedy, 650.
The Farmer's Daughter, comedy, 345.
KALEM—Big Elk's Turndown, Indian drama, 930.
PATHE—Slippery Jim, trick, 633.
A Life for Love, tragedy, 351.
VITAGRAPH—The Last of the Saxons, dramatic, 1007.

SATURDAY, OCT. 8, 1910—4 REELS

ESSANAY—The Bearded Bandit, Western Drama, 1000.
GAUMONT (Kleine)—The Dunce Cap, Child Drama, 896.
A Skier Training, topical, 100.
PATHE—An Indian's Gratitude, American drama, 990.
VITAGRAPH—The Sage, The Cherub and the Widow, comedy, 1,000.

ESSANAY CO.

"ALL ON ACCOUNT OF A LIE."—Billy Larkin is the proud possessor of a new car and he invites his friend Smith for a short spin in the country. With the promise to be home again within an hour or two, Smith enters the auto.

An hour later we find them stranded with a broken down car, twenty miles from home. Billy is no mechanic, and after laboring hopelessly with the intricate machinery of the balky machine gives up in despair and suggests that they look up lodgings for the night and catch the first train for the city in the morning.

At the little wayside inn Smith makes an effort to telephone his wife, but the phone is out of order. Smith and Billy suffer all the discomforts peculiar to "best" rooms in country hotels and sigh relievedly when they board the citybound train.

When poor Smith finally reaches home and endeavors to explain his nocturnal adventures to his skeptical wife, she refuses to believe the truth and takes refuge in a more conventional falsehood. He tells her he was called out of town on a business matter with Mr. Brown, of Pickletown. Later, when Mrs. Smith, still skeptical, is left alone, she wires the following to her husband's supposed friend at Pickletown: "Come at once and see me. Husband must not know."

After she leaves the room Smith enters with Larkin, who Mrs. Smith has never seen, and finds the blotter with the note to his imaginary country customer. Aware that Brown, of Pickletown, is a fictitious character, Smith urges Larkin to play Brown. Mrs. Smith returns and is introduced to "Brown," and is for the moment pacified.

Unfortunately Pickletown harbors a real Brown, who receives Mrs. Smith's message, and being somewhat of a country Lothario hurries into his best clothes and sets sail for the abode of his unexpected admirer. In his haste he leaves the telegram and his wife discovers the duplicity of her spouse.

Brown, of Pickletown, after some trouble with the butler, is ushered into the presence of Mrs. Smith. He presents his card and a large bouquet, and Mrs. Smith, confused by this, calls upon her husband for an explanation.

The real Brown is at once accused by them of being an impostor, and as he is unable to produce the telegram they hustle him out, and, threatening him with instant destruction, feel they have disposed of him.

But they have not reckoned with Mrs. Brown, of

Pickletown, who arrives in search of her erring spouse. Here follows another confusing scene for Mrs. Smith. But Smith and Larkin bribe off the Browns and get them to swear they are both impostors.

The picture ends happily with the final ejection of the Browns and Mrs. Smith in her husband's arms.

"THE BEARDED BANDIT."—In the little Western town of Lariat, when our story opens, there is much excitement over the latest depredations of the robber who, because of his particular ingenuity in hiding his real identity, is styled the "Bearded Bandit." The name was evidently supplied from the fact that he wears a disguise in the form of a heavy black beard. The night before the bandit is reported to have held up a bunch of punchers and got away with a good quantity of dust. Something must be done to stop him, and therefore a posse is organized to accompany the sheriff on a little man-hunting expedition with a prize of $5,000 to the citizen who either bags or "plugs" the dare-devil robber.

Curt Wilson, the young sheriff, is in love with Nan Connors, the daughter of a neighboring ranchman, and it is partly to obtain the advice of his prospective father-in-law as well as to see Nan that he rides out to Connor's ranch before setting out on his perilous expedition.

He shows Nan and her father the notice stating that $5,000 reward will be given the man who captures the bearded bandit and asks Connor's consent to marry Nan immediately he captures the bad man. Connors winces, then rises and smilingly offers his hand. "It's a bargain," he says; then pleading an excuse to get away he leaves the two young people alone.

The next scenes show Connors riding up the mountain road, listening for the first faint rumbling of the wheels of the stage coach, which he knows is due at this time and which, he is also aware, carries an express box full of bullion.

Two hours later the little town of Lariat is again electrified by the news of the bearded bandit's holding up the stage coach. The sheriff and his posse hesitate no longer, but, swinging into their saddles, start in pursuit of the bandit. On their way they meet Connors, who has disposed of the swag and who even has the audacity to join the man-hunters in their search for the wily highwayman. Needless to say, the search is a failure and the disheartened sheriff and his posse return to town.

A few weeks go by and we find Connors and a few of his cronies at a friendly game of poker in the "Red Dog," Lariat's best bar and dance hall. During the game a young stranger, who has entered, is permitted to take a hand, but Connors finds him cheating and, drawing a gun, orders him out. The young fellow stalks angrily out, then turns on his heel and fires through the open door. Connors sinks in his chair, mortally wounded, but staggers to his feet and asks one of the boys to fetch his daughter.

Half an hour later Nan is at his side, and when they are alone Connors pulls from his breast the bearded bandit's outfit and begs Nan to use them in claiming her reward. Then death seizes him, and the girl falls weeping over her father's body. Rising again stoically, she seizes the black beard, the mask and other equipments and thrusts them into the stove just as the sheriff and the boys enter.

The "bearded bandit" was never captured.

GAUMONT.
(George Kleine.)

"THE LITTLE ACROBAT."—A clown is giving a performance in the street. He has with him a small lad. The latter fails in trying to walk a tightrope and is rewarded by kicks and hard blows from the man. A marquis, only a boy of fourteen years, is among the crowd and steps forward with the intention of protecting the little acrobat, but it would have gone hard with both, if an Englishman had not stepped forward and knocked down the clown. The young noble takes the lad home and they live together good companions. Meanwhile the man, swearing re-

venge, plots to kidnap the marquis, and one night, with three companions, breaks into the house to carry out their intentions. They have, however, been seen and a rough welcome is extended to them, resulting in their being marched off for the punishment they richly deserve.

"HER FIANCE AND THE DOG."—A certain man is in doubt as to what to buy as a birthday present for his sweetheart. A great amount of thought is wasted on the subject, but at last the choice is made. He decides to buy her a small dog, similar to the one belonging to a mutual friend. She expresses a wish for just such a gift and very much wants to know

what he has decided upon, but knowing women aright he is firm and refuses to tell her. This causes several pretty lover-like tiffs. At last, however, the animal

is brought forward, and proves to be a very acceptable gift.

"THE DUNCE CAP."—Bob, one day at school, not having prepared his lesson, is punished by having to put on the donkey's hat and walk home. Upon reaching there, he is sent to his room to think over the enormity of his crime. Instead of doing that, however, he bravely resolves to run away, and with this object in view, he writes a short note to his parents stating his intention and then crawls out of the window. The film goes on to describe how he wandered on, gradually becoming more tired, and at last, in desperation, jumps into a cart which he finds by the wayside, the vehicle in the end bringing the hero

home asleep. The parents discover his absence, rouse the household, send out a search party, but without result. However, when the wanderer drives up in the farmer's cart, he is received with tears by his overjoyed mother, and the donkey hat episode is forgotten.

"A SKIER TRAINING."—A short but interesting series, showing a pastime unfamiliar to most people of this country.

The views were taken at Chamoix, France, during

the winter season. We see the French champion training and performing different jumps.

An excellent view is shown of the Chamoix valley as well as close views of the jumper, as bird-like, he appears seemingly from the clouds.

URBAN-ECLIPSE.
(George Kleine.)

"THE DISHONEST STEWARD."—Lord H—— is obliged to leave for abroad where he is called on business. Before starting he leaves his little son and the mansion in the charge of his steward, who swears to take the son and conduct everything to the master's satisfaction.

After his departure, however, things take another turn. The steward proves to be a very authoritative and severe man. He cannot bear the sight of the child, to whom he makes existence a burden.

Soon, through a paper, he learns that during a very big storm the ship his master is in has been wrecked and everybody has perished, including Lord H——.

From that moment the unfaithful steward has but one thought—to rid himself of the child and appropriate the fortune he has in charge.

He takes the boy away one night and loses him in

the wood, where he is afterward found crying and shivering by an old beggar. Both go to the police, who, after having heard the story of the child, order the well-known detective, Charlton, to investigate into the affair.

After a short search the detective discovers the old servant, who at once recognizes his young master and corroborates his story in every point. Charlton then decides to use a trick in order to bring the steward to confess his crime. He disguises as Lord H—— and holding the child by the hand appears before the steward, who at the sight falls on his knee and implores mercy.

His guiltiness established, he is arrested, to the great satisfaction of the others.

"CITY OF A HUNDRED MOSQUES, BROUSSA, ASIA MINOR."—A visit to Broussa, the city of 600 mosques, gives us a wonderful insight into Eastern life. It is a typical Turkish town, and its streets are full of sights unfamiliar to the European. The old

Roman bridge, on which houses are built, is very like the old prints of London bridge a few hundred years ago. The inhabitants of Broussa take their pleasure in a fashion which would make the most adventurous traveler on scenic railways pause. The whirligig, which the Turk patronizes, is a very insecure great wheel, round which he is swung in the most exciting fashion. A giant hollow tree, through which a horse and cart can be driven, and a typical native belle smoking a hookah are among the other interesting subjects in this film, the scenes of which are always full of life and animation.

SELIG POLYSCOPE CO.

"A COLD STORAGE ROMANCE."—One would never give a simple little egg the credit of furnishing the material for a real romance. Nevertheless, stranger things have happened, and Samantha Higgins was thoroughly imbued with the romanticism characteristic of a blushing maid of seventeen summers. Hans

(Continued on page 18.)

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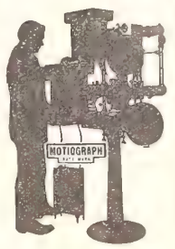

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J. O. Cass, Laredo, Texas, says: "My patrons say my pictures excel all others."

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VITAGRAPH

"LIFE PORTRAYALS"

THE LAST OF THE SAXONS

FRIDAY, OCTOBER 7th

An Historical Drama Embodying the Love Story of King Harold of England and Lady Edith and the Battle of Hastings in All Its Details, Action and Grandeur.

BY WAY OF INTRODUCTION:—Harold, Duke of Wessex, second son of the powerful Earl of Godwine. He laid claim to the throne of England after the death of King Edward the Confessor in the year 1066, and succeeded to the kingdom. "William the Conqueror," the son of the Duke of Normandy, came to England, defeated Harold at the Battle of Hastings, in which Harold was killed and William took possession of England and was raised to the throne at Westminster on Christmas Day, 1066.

This ornate and magnificent picture, "THE LAST OF THE SAXONS," has to do with the betrothal of Harold to Lady Edith, one of the court attaches. This occurred when he was the "Duke of Wessex." After the death of King Edward and he was selected as ruler of the Kingdom he was obliged to break troth with Edith in order to sustain his relations with Edwin and Mocar and stand in with his allies. Therefore, he married the Princess Aldyth, although he did not love her, and always kept in communication with Edith, who was as much in love with him as he with her, as is evidenced at the gorgeous and unprecedented elaborate marriage ceremony at Westminster, where Edith is seen mournfully witnessing the wedding of her rival to her love, the King. Then, again, when she bids him farewell, just before he starts for the Battle of Hastings, and finally when she searches among the dead after the fatal encounter with William to find the body of Harold and expires of a broken heart when she discovers it.

NEXT WEEK

Tuesday—Brother Man—Actors' Fund Field Day
Friday—On Her Doorstep
Saturday—The Legacy

VITAGRAPH

"LIFE PORTRAYALS"

RANSOMED: or, A Prisoner of War

TUESDAY, OCTOBER 4th

TAKING his departure from home, Captain Jack, of the Confederate army, leaves to rejoin his regiment, but before doing so promises his boy that he will return to celebrate the little fellow's fifth birthday.

One month later the Captain gets a leave of absence and goes back to keep faith with his son. The house is watched by Union soldiers. The birthday promise must be kept with little Ned. The father succeeds in getting to his family with the few presents which he has purchased to make the boy happy.

The furlough ended, the Captain must go back to the ranks. The question of getting safely through the Union lines is a puzzling one, the attempt to do so was arrested by the "Yankees" who make the Captain a prisoner.

Word must be sent to his wife; through the kindness of a guard, he writes a letter which he sends to his family. They are grieved and the wife gives way under the strain. Not so with little Ned. He proves himself to be made of sterner stuff and profits by the example of his father. He starts for the Union camp, approaches the General, tells him of his father's home-coming to celebrate his fifth birthday and how he was taken prisoner. The boy offers the General his little woolly lamb in exchange for his father's freedom.

The General is convinced from the boy's story that the Captain was not acting the part of a spy, and to humor the child accepts the woolly lamb and releases his father.

Shortly after the war is closed, and the General sends little Ned a fine rocking horse in exchange for the woolly lamb, which he has always kept and cherished in memory of the boy who loves his father.

The SAGE, the CHERUB and the WIDOW

SATURDAY, OCTOBER 8th

Great! Simply Great! There's Some Fun to This, but Only Where It Comes Incidentally to the Rest of the Story—Altogether the Cherub Is a Match for the Sage, Who Finds the Widow a Very Attractive and Interesting Study.

WHEN you see it in the newspapers you know it is so. "Doctor Arnold, the noted specialist, has given up his practice and rented a cottage at Brightside, where he will pursue his literary studies and research." This is the notice that appeared in the columns of the home newspaper. We follow the Doctor to Brightside and learn all about "the Cherub and the Widow."

Doctor Arnold's cottage is the next one to the widow's, and while he is quietly pursuing his studies, the Widow's little girl looks over the dividing wall, and calls out to the Doctor. "The Sage" is very much annoyed. The childish playfulness and desire to make the Doctor's acquaintance gradually wins his friendship. One day the Widow misses her little girl and finds her sitting with the Sage having a jolly good time. Shortly after this episode the child is taken very sick, a specialist is called in by the attending physician and they retire to the garden to hold a consultation.

Doctor Arnold, in his accustomed place, overhears the discussion of the little one's case, acts upon the impulse of the moment, climbs over the wall and offers his services in behalf of his little friend. The physicians willingly accept his services. He makes a careful examination and diagnosis of the child's case, and after prescribing for her and watching her, she is soon on the road to recovery and in a short time is well.

The most interesting part of this story is the climax. The Doctor learns to love the Widow as well as the Cherub, and it is not long before things become still more interesting—we can guess the rest. The Sage marries the Widow and the Cherub is glad of it.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

MELIES RELEASES

Oct. 6, 1910

BILLY'S SISTER

The swiftest and most dramatic of Western dramas. Scenes that enthuse and rides that carry us into flights of spirited delight and vigorous interest.

Approximate Length 950 Feet

Oct. 13, 1910

OUT FOR MISCHIEF

A star comedy for all lovers of fun. Children are amusing institutions. In this picture we have two of a "kind" that are bound to keep us good natured and happy.

Approximate Length 950 Feet

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

Manufacturers' Bulletins

(Continued from page 15.)

Hay, the neighboring farmer, makes love and ventures a proposal to Samantha, but it was not according to Laura Jean Libby's idea of love's romantic courtship that the young lady of seventeen glimmering years had been digesting. So he got the mitten, but Hans, remembering the old adage, "If at first you don't succeed," etc., at the first opportunity pops the question again with like results.

Samantha has too much foolishness on her mind to suit Daddy Higgins and is frequently reminded of the fact. During the packing of the eggs she conceives the idea of inscribing her autograph on one that is ready for the storage. In the meantime the undaunted Hans has enlisted the aid of Daddy Higgins in the pressing of his suit. Remembering what the knights in the novel did, she forced her admiring Hans to get on his knees to her.

An elapse of ten years and the innocent little egg had found its way to an aspiring poet's larder. By accident the poet finds the message and determines to investigate, not knowing that for ten years past the writer of that message had been Mrs. Hans Hay.

Hans was lazy and Samantha, still dreaming of Laura Jean, sets her food down hard and fires the stalwart defender of the home out and hustles the kids after him. Coincident with this move the poet arrives, following up his clue, confronts her with the egg, and Samantha at once strikes the old romantic chord, just as Hans enters and proceeds to extinguish the poet. The natural consequence—a family tete-a-tete—and just to think, it was all caused by an innocent little egg.

"MY FRIEND, THE DOCTOR."—A delightful little comedy that will bring loud and hearty laughter.

"FOR HER COUNTRY'S SAKE."—The play is located in a tavern near Valley Forge, when the British and the Colonial armies were both stationed in that section. A message is received by the tavernkeeper that Washington, in riding through, is planning to stop at this inn for a couple of hours' sleep. The innkeeper, with two accomplices, plan to kill Washington while he is sleeping in order to secure the £3,000 offered by the British government. The innkeeper's daughter, who is strongly loyal to the colonial cause, overhears the plan and resolves to save the life of the great general.

She hastens out to the stables, finds the hostler, and leading him to the top of a hill, pays him to stop Washington as he rides by that way. The daughter then returns to the inn. She stands by the window, anxiously watching out. Her father smokes his pipe by the fireplace and the two accomplices have retired through a door that stands ajar into an adjoining room. From time to time they peek in through the door or creep out cautiously and whisper in the tavernkeeper's ear. The hostler is not able to stay Washington, who is riding rapidly on horseback, so the girl sees him ride into the yard, and the next minute he appears in the room. He orders supper, which the daughter spreads for him on the table.

The scene changes to the hall of the inn, where a flight of stairs leads up, colonial fashion, showing two bedroom floors at the top. Washington is ascending the stairs, the daughter leading him. The father stands at the foot holding a lighted candle. He points out to the girl the door of the room in which he wishes the general to sleep. She opens it, bows, and Washington enters.

The play again shows the living room of the tavern. The father and his two friends are smoking and moving about it and the daughter is clearing away the table. She then goes over and kisses her father good-night, impressively, putting both hands on his shoulders and looking into his face. She bows good-night to the other two and leaves the room. At the top of the stairs she knocks softly at Washington's door. When he appears she asks him to lie down and rest in the next room. When the door closes on him she stands, with hand on heart, and then enters the room where those below believe him to be sleeping.

Downstairs the three men throw dice to decide who shall do the deed and the lot falls to the father, who picks up a dagger and leaves the room. In a minute he returns, flourishing the dripping dagger. The three pour out wine from a bottle that stands on the table, lift the glasses and click them, and are about to drink to their success. While they are doing this Washington enters. He crosses the room to them, opens his purse and lays a coin on the table; then leaves the room. They are too overcome by his appearance to move and stand speechless until he has left. The father, with a cry, then dashes from the room. In a minute he appears, carrying in his arms the lifeless form of his daughter.

G. MELIES.

"BILLY'S SISTER."—Full of booze, bluster and fight, "Black Pete," a big "bad man' of the wild West, comes from the local saloon ready to put daylight through anybody and everybody within the range of his voice and the reach of his gun, and, to further convince the crowd that he is the terror of the territory, lands on an inoffensive bystander, knocking him down.

"Billy' is an entirely different sort of a citizen; he is a young chap, living with his sister, whom he loves very dearly; their love is mutual. Billy has received a letter and stops on his way home in an opening in the woods to read it. While thus engaged, an Indian girl is making her way through the woods. "Black Pete," coming along the pass, sees and attacks her. "Billy" springs to her defense and knocks "Pete" down; in falling he strikes his head on a stone and is killed. In his haste to get away, "Billy" drops his letter.

Shortly after the death of "Black Pete" his body is found by some of his gang, who at the same time pick up "Billy's" letter, which readily connects him with the killing of "Pete." They decide to capture and lynch him. The Indian girl overhears their vow of vengeance and warns "Billy" and entreats him to escape.

He makes good his escape, tells his sister of the accident and the determination of the gang to lynch him. His sister, with a woman's quick wit, quickened by love and impending danger, tells him to take off his cowboy togs and put on his store clothes, mount her pony, catch the next train at the first railroad station and get away as quickly as possible. He

loses no time in starting and is now on his way to reach the train.

His sister soon follows him dressed in his discarded outfit, her long hair turned up under the sombrero. She looks the counterpart of "Billy," the ranger; it is not surprising that the gang mistake her for "Billy" and give pursuit, exactly what she wanted them to do; by misleading them "Billy" has plenty of time and chance to make his "getaway."

You can talk about riding; better than "Billy's" sister never sat astride a horse. She leads the gang a long and rapid chase. There's a flash, a dash; it's a wild, exciting ride; whiz! whir! goes the lariat, and swish! it lands over the girl's shoulders, caught by the desperate men who pull her from her horse, drag her to a tree and throw the rope over a branch; but they fall back astounded when "Billy's" sister looks into their faces and shakes down her long brown hair and stands defiantly before them. They ask her what has become of her brother. She tells them he is further than they care to travel and a heap further beyond their reach. They release her and she goes back to her home, where she rewards her faithful horse with her caresses and gratitude for his part in the saving of "Billy."

PATHE FRERES.

"BETTY IS STILL AT HER OLD TRICKS."—Mad-

cap Betty purloins a big ball of string, and thus armed prepares innumerable traps for the peaceable inhabitants of the neighborhood. Bells are rung from a distance by means of a length of string, a stand full of crockery is fastened to the wheels of a motor car, and an old woman, deceived by an innocent-looking "lost" purse—which is mysteriously jerked away as she stoops to pick it up—causes the whole of the outside display of a fruit store to fall in hopeless confusion. Before long the whole district is in an uproar, and Betty finds it expedient to make herself scarce. A horse provides the means, and jumping upon its back, she gallops out into the open country, where she comes across a very human being looking scarecrow. In an incredibly short space of time she has jumped to the ground, has fastened it on the back of her patient steed, and has herself taken its place. She then spurs it on with a lash on its flanks, the horse gallops away, and it is not at all unnatural that Betty's pursuers in the distance should fail to recognize that it bears only a dummy figure. Even when they do capture the runaway horse their rage blinds them for a few minutes to the deception, and they pound away at the unoffending dummy, while Betty stands giggling at the scene a couple of fields away.

"MOLUCCA ISLANDS."—Prolific vegetation bordering the shores of the sacred pool, the pointed roofs of a village and the golden cupola and the minarets of a mosque are the noticeable things of interest in the first pictures. Then natives at work on the upkeep of the roads and a charming picture of the crossing of a ford are capital views, while industrial pursuits, such as weaving and the grinding of rice flour, have not been disregarded. Another very interesting scene is that showing the raising of water for irrigation purposes, while the film closes with the felling of a big tree in a virgin forest.

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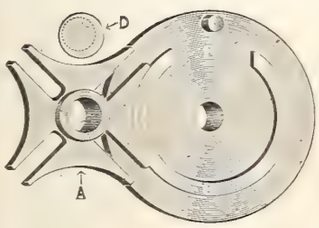

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"MIRTH AND SORROW."—It is carnival day in Paris, but Bertha Colazzo, artiste at the Grand Opera House, is scarcely aware of the fact until she receives a letter. By it she learns that there is to be a matinee at the theatre that afternoon and that she must attend to take the part of one of the principals who will be absent. There is no joy in the news for her for her mother is lying at the point of death. But go she must, so donning her jacket, she leaves her mother to the care of a neighbor. The comic opera is in full swing when a hasty note is handed to Bertha in the wings of the theatre. Her mother is worse, and she must hurry back if she desires to see her once more. Without stopping to think, she throws a cloak around her shoulders and hastily leaves the theatre. Outside the streets are full of people. The carnival procession is passing, and revelers in fantastic costumes are tossing handfuls of confetti at each other. Bertha, still in her fancy stage costume, is taken for a merrymaker and showers of the variegated bits of paper are flung at her by three young men who pursue her to the very door of her poor room. Here, after a second's hesitation, they decide to enter, bearing with them the burdens of confetti and flowers, with which they purpose to bombard their victim. They push the door open and then stand shamefaced and silent at the sight which meets their gaze. In a room which tells a tale of poverty and pinching, the young girl whom they have just been pursuing lies sobbing on the floor by the bedside of her mother, dead before her daughter could reach her. For a few

moments they look at each other, and then, not knowing how else to offer his sympathy, one takes the flowers, and, shaking off the confetti, lays them on the bed before silently withdrawing his companions.

"SLIPPERY JIM."—A phlegmatic pickpocket is arrested and taken to his cell. As he is an unusually wily customer, he is bound by fetters and chained to the wall. Speedily putting these off, he is locked up by the enraged warders in a chest, but escapes and is finally thrown into the river tied up in a sack. Coming up from the water again, perfectly dry and safe, he makes a bicycle for himself and rides off furiously, springing ultimately on to a passing train which bars his passage. In this way he is carried along on his bicycle for some distance, but reaching the river again he descends on his machine, performs a few evolutions in mid-air, the reflection of the bicycle showing up clearly on the face of the water, and then lands in a sumptuous room. The police follow, but are baffled by the continued disappearing tricks of the clever thief, who dissolves from view and reappears in the most unexpected of places. At last he is captured in the police station itself and carried once more to his cell, but crashes through the iron bars with little trouble, leaving his warders safely under lock and key.

"DIFFERENT TRADES IN BOMBAY."—A colored industrial. A series of interesting educational pictures carefully selected.

"A LIFE FOR LOVE."—The salient figure in the piece is Toine, the village idiot, in whose confused brain there has sprung up an undivided love for Nais, Farmer Micoulin's daughter. Nais is fresh and pretty, and when Frederick, the son of her father's landlord, comes to spend his vacation at the farm, the man and girl love each other with ardent passion. It is impossible, however, for some glimmering of the true state of affairs to escape Farmer Micoulin, and his first suspicions are confirmed, and there then germinates in the old man's cunning brain a plan to be avenged. He dare not openly attack his landlord's son, but a shot from behind when he and Frederick are out shooting alone will never be regarded as anything but an accident. So run the farmer's thoughts, but those of Nais keep pace with his, and she, suspicious of her own father, enlists Toine to keep watch over Frederick. Toine knows it is because she loves the city man, but although he suffers, he is faithful to his trust. The results are fatal, for one morning Nais and Frederick find the mangled body of the idiot and her father tightly locked together at the foot of a ravine. They have met, fought and gone over the precipice together.

"AN INDIAN'S GRATITUDE."—This is a story of early California in the fifties. Two prospectors, after many years of disappointment, have at last discovered gold in a river and are washing it out and hiding it near their rough and simple camp. Iron Horn, an Indian medicine man, one day comes across them, and, furtively watching, finds out their secret cache. He rides back to his tribe and tells them of the white men who are mining, but does not say that he knows where the valuable metal is secreted. The Indians ride up in the night and surprise the two unfortunate men. Binding them with stout ropes, they sling them across their horses and carry them back to their native encampment. The two prospectors refuse to disclose the hiding place of their find and one of them is severely tortured without result. Iron Hand is called to cure Lightfoot, the chief's son, who

EDISON FILMS

Released October 11th

THE SONG THAT REACHED HIS HEART

A Story of the Lumber Regions of Western Canada

This picture was taken for the most part at the lumber regions, near Columbia Valley.

Besides showing in a most interesting way glimpses of the lumberman's life, it tells a dramatic and touching story of how the influence of one song changed and reformed a man hardened by years of camp life and brought him and his boyhood sweetheart together.

Approximate Length, 1000 feet

Released October 14th

THE STOLEN FATHER

A simple heart story of a young girl who was unable to make headway against the rushing tide and whirl of the great city. How through a most peculiar circumstance, when she was quite without money and really desperate, the tide turned and a happier life opened for her, is beautifully told through the medium of excellent acting and perfect photography.

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OF THE AMAZON RIVER, PERU

Taken by our special operator, in South America. These Indians, formerly the most savage on the continent, are shown at work, on journeys and at home. Interesting, beautiful and distinctly educational.

On one reel. Approximate Length, 1000 feet

A Big Feature Film, "HOUSE OF SEVEN GABLES." Adapted from Nathaniel Hawthorne's Novel. Oct. 18th

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has fallen sick, but being unable to effect a cure, is placed under guard. As a last resort one of the prisoners is asked to aid, and under the white man's treatment the lad recovers. That night, while the camp is dark and the rest of the tribe are asleep, Iron Hand escapes and runs to the prospectors' deserted camp to obtain the booty. The other Indians soon miss him and follow on his trail. A lively chase ensues, part across wild virgin land, and part on water in canoes. Iron Hand obtains the gold and continues on his flight, but the Indians overtake him.

He turns round as they approach and stumbles and falls over a cliff 250 feet high. The Indians descend and find him dead. They take the bag of gold from his hand and return to their camp. Here they find Lightfoot entirely recovered, and in gratitude for this give the two prospectors their liberty and return to them their gold.

BIOGRAPH CO.

"THE ICONOCLAST."—Iconoclasm, the attacking of cherished beliefs and theories, has ever been the incitement of discontent, but the iconoclast of to-day may be better termed the socialist. Discontent is rather induced by selfishness, and selfishness is the seed of irrational socialism, nurtured mainly by laziness, and very often, drink. The principal character of this Biograph story is a lazy, drink-sotted printer. He must be urged by his poor suffering wife to leave his cups to go to work. As usual he arrives at the office late, and an argument between he and the foreman ensues, just as the proprietor of the establishment enters, escorting a party of his friends to show them about and introduce them to the mysteries of his printing plant. The sight of these people dressed in sables and silk is extremely odious to this disgruntled workman, and when the proprietor shows a spirit of cordiality, he, galled by the inequality of their stations, repels it, and with a show of anarchism attempts to strike his employer. For this he is discharged, but his wife begs him, for the sake of their children, to try to get his position back, which he endeavors to do, but in vain.. By this time he is ripe for anything, and drink-mad, sets about to take a fool's method of leveling ranks, that is, armed with a pistol he makes his way to his former employer's home to wreak revenge. We anticipate the printer's visit to the publisher's home by showing the publisher in the depths of despair over the intelligence that his little child, despite the endeavors of surgical experts, is an incurable cripple. This is the scene that greets the printer at his surreptitious entrance. He finds there are things that wealth cannot buy—health and strength. He steals through the portieres with pistol in hand, intending to satisfy his covetous grudge with the death of this heart-crushed father, who sits weeping for his poor child's misfortune. The little one realizes her father's despair and so tries to cheer him, showing how nicely she can walk with the aid of the leg supports. This fortitude of the child makes a stronger appeal than moral suasion, and he turns from his purpose. The publisher, however, sees him and recognizes him as his former employee, and reasoning that now is the turning point in the man's nature, detains him to persuade him to mend. The child's mediation causes him to view the world from a different angle. Things could be better with him if he wanted them so, hence his employer gives him another chance by reinstating him in his former position at his printing office.

"A GOLD NECKLACE."—This is a delightful comedy of errors, in which a gold necklace figures prominently. Mazie lends her necklace to Nellie, her guest. Nellis is asleep in a hammock when Sam, her sweetheart, arrives in his auto. He awakens Nellie with a kiss. As she starts up she drops the necklace in the grass and their efforts to find it prove futile. Sam promises to buy her one to replace it, thinking it was her own property. He has her minutely describe it that he may get an exact duplicate. Meanwhile, the governess has found the necklace and given it to its owner, Mazie, who is unknown to Sam. He sees it on Mazie's neck and after a chase insists on purchasing it. Mazie thinks him a lunatic and humors him, receiving a good price for the band. Nellie, upon receiving the necklace, restores it to Mazie. Sam meets Mazie again and sees the necklace again around her neck. This time he fancies she has stolen it and hurries to tell Nellie, but his valet takes more decided steps and recovers the gem by seizure. Mazie is flabergasted at first, and when she recovers her equanimity she rushes off for the village constable. He surprises Sam in the act of restoring the necklace to Nellie, who is also surprised. The participants of the episode are now assembled, and after the excitement has subsided, explanations and introductions bring peace.

"HOW HUBBY GOT A RAISE."—Leave it to wifey, she'll fix things for you. Her schemes are so subtle that there doesn't seem to be the slightest chance of her falling down. However, when Mrs. Knowit suggested a plan to her husband, Esra, by which his services would be the better appreciated by his employer, docile Esra had his doubts, yet dare not oppose. This plan was to invite his boss to dinner and give him the feed of his life. She argued that the way to reach a man's good nature was through his stomach. To Esra's surprise, the boss accepts the invitation with avidity. Esra telephones, what he feels, the ominous intelligence, and so wifey prepares. That she may make a great showing, she starts on a borrowing expedition. An evening dress from one of her neighbors, cut glass from another, silverware from the next, in fact, various sorts of furnishings, even a maid to wait at the table. Everything in readiness, she feels proud of the layout. Ezra and the boss appear, and dinner is at once served. The boss is rather suspicious as he regards the elegance with which his employee's dining room is fitted, and he indulges in a bit of mental calculations. Wifey is self-satisfied, for she fancies she has made a great hit. The boss upon leaving expresses himself as having enjoyed himself, but upon returning to the office he writes a note and dispatches one of his clerks to the Knowit domicile. Mrs. Knowit seizes the note, sure that it contains news of a boost. The note:—"Dear Sir: I can't have men in my employ who live beyond their income. You are discharged." Collapse of the Knowit family.

EDISON MFG. CO.

"BUMPTIOUS PLAYS BASEBALL."—That title conjures up unlimited visions of fun and these visions certainly become realities in the film. The story begins with Buptious' confident assertion that in the slang of the day, "he wrote the game" and we follow him to the field of action when he proceeds to show the amateurs how it should be played. It is only a practice morning, but he fails in several successive

TRADE MARK

AMERICAN PRODUCTIONS

Release of Saturday, October 8

AN INDIAN'S GRATITUDE

One of those Indian pictures that excite and thrill the audience. A tale of two prospectors in California in the early fifties. See the sensational fall from the high cliff of the medicine man.

Release of Wednesday, October 12

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violent attempts to hit the ball and is banished to the field. Of course, the first ball that comes his way goes by him to the infinite disgust of his pupils and their remarks are of so unpleasant a nature that he puts on his coat and leaves the field, vowing never to help them again. And then comes the day of the great game, when the Home Team pits its strength against that of an amateur nine of an adjoining town. People flock past Bumptious' house, begging him to come and see the sport, but he is adament. He refuses to take any interest in the game in which such poor players as his critics are to have the leading role, for one of his critics is to pitch, another is to catch and another occupies third base. But when they have gone by, even the "Gum Chewing" girl, he weakens a little bit, looks longingly after them and finally putting on his hat, strolls off in that direction, though all the time pretending that he is not going to the game. He does go, however, and occupies a seat in the front row of the grand stand. We see the pleased anticipation of the faces around him contrasted with his own scornful look and then we turn our attention to the ball field itself, where the critics are at work. They face the fearsome pitcher and one after another they go down before his prowess and take their seats on the players' bench. Of course, this produces a very disconcerting and melancholy effect upon the "fans" in the grand stand around Bumptious and the contrast with his own evident satisfaction and even tumultuous joy over the downfall of his critics is something worth seeing. Then when the game is at a critical point and the home team take the field (there are three men on bases and the score is tied) then it is that the home pitcher throws his shoulder out of joint and has to leave the game. What can they do? There is no one able to pitch. Someone suggests Bumptious. It is the last resort, and although they hate to do it, they go in a committee to the grand stand and beg him to save the day for them. It takes a long time to persuade him, but finally he magniloquently agrees to help them out. The "populace" cheer him as he enters the field and he takes off his cap, bowing modestly and gracefully to them. In the pitcher's box he takes his stand, looks around the bases and prepares to pitch the game to a glorious finish. Suddenly, as he is about to pitch the first ball his attention is arrested. A troubled look comes over his face. He has evidently seen a hoodoo of some kind. And then we see that the "Gum Chewing" girl, the only unenthusiastic face in the grand stand, the only one that does not believe in him, has caught his attention at a critical moment. He fumbles with the ball, pitches it feebly and—it sails into space. We even see it soaring through the clouds miles away, while the base runners scamper around, scoring four runs and losing the game for the home team.

The execration of the fickle public on poor Bumptious' head is something terrible to behold and we see him scampering across the field as though pursued by legions of malevolent fiends.

Then he climbs through a hole in the fence, ex-

hausted, out of breath and discouraged, and the final scene shows his hairbreadth escape from the crowd by climbing stealthily and ludicrously into his own kitchen window while they watch the front door.

Bumptious is always good fun, and in this picture he covers himself with glory as a funmaker if not as a pitcher. It is one of the freshest, happiest, jolliest of the Bumptious series and is certain to make new friends for our round little hero.

"MORE THAN HIS DUTY."—The Royal Northwest Mounted Police of Canada are conceded to be, without question, the bravest body of men in the world. When one of their members is sent out to capture a criminal he is not permitted to bring back any excuse whatsoever. Nothing but the actual criminal, dead or alive, can be the fruits of his return. They have no other choice except to be made prisoners themselves for neglect of duty. They have been known to travel hundreds of miles alone up into the frozen north for months, day after day, until they get their man. This body of men stands unique and alone in the annals of the world's criminal hunters, and the Edison com-

pany takes great pleasure in introducing them to the motion picture world in this strong, dramatic picture, "More Than His Duty," which has added charms from the fact that all the exterior scenes were taken in the exact location that the story depicts. In fact, some of the scenes were taken at the very home of the Superintendent of the Northwest Mounted Police of Regina, Canada.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

A GOLD NECKLACE.

Released October 6th, 1910

A GOLD NECKLACE

This is a delightful comedy of errors in which a gold necklace figures. Mazie lends her necklace to Nellie. Nellie loses it. Sam, her sweetheart from the City, promises to buy a duplicate for her, of course, thinking the necklace her own, and also not knowing Mazie. The governess finds the necklace and returns it to Mazie, unknown to Nell. Sam sees it on Mazie's neck and purchases it. Nell, securing it from Sam, returns it to Mazie, much to her astonishment. Sam sees it on Mazie again, thinks she has stolen it, and while he goes to tell Nellie, his valet seizes it from Mazie. Mazie calls the constable to arrest the valet, who has now returned it to Sam. The participants in the comedy are now assembled and an explanation smooths out the mystery.

Approximate Length, 576 feet.

Released October 3d, 1910

THE ICONOCLAST

HOW THE SEED OF DISCONTENT IS SOWN.

Iconoclasm, the attacking of cherished beliefs and theories, has ever been the incitement of discontent, but the iconoclast of to-day may be better termed the socialist. Discontent is rather induced by selfishness, and selfishness is the seed of irrational socialism, nurtured mainly by laziness, and very often, drink. The principal character of this Biograph story is a lazy, drink-sotted printer, who imagines himself ill-favored because he is not as well off as his employer. He finds, however, that wealth is not all, for it cannot purchase health and strength, and when he witnesses the fortitude of the hopelessly crippled child of the boss, he views the world from a different angle. Realizing that his condition is rather the result of drink and his own lack of endeavor, he resolves to mend.

Aproximate Length, 992 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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THE ICONOCLAST.

Released October 6th, 1910

HOW HUBBY GOT A RAISE

Leave it to wifey, she'll fix things for you. Her schemes are so subtle that there doesn't seem to be the slightest chance of their falling down. However, when Mrs. Knowit suggested a plan to her husband, Esra, by which his services would be the better appreciated by his employer, docile Esra had his doubts, yet dare not oppose. That she may impress the boss, she borrows furnishings from her neighbors, so that when the guest appears he views a most sumptuous display. The dinner over, he returns to the office and sends the following note: "Dear Sir:—I can't have men in my employ who live beyond their income. You are discharged."

Approximate Length, 416 feet.

BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City

GEORGE KLEINE, Selling Agent for Chicago, (52 State Street, Chicago, Ill.)

The story deals with the Superintendent of the Royal Mounted Police, as they are sometimes called in Canada, and his spendthrift son and also his daughter, who is secretly in love with one of the Royal Mounted men, who has incurred the hatred of the son by boldly entering a Western gambling house and ordering the son out, which prevents him from becoming involved in deeper debt with a notorious gambler of that district. The Royal Mounted Police have absolute authority in this part of Canada, and, of course, the son has no means of redress for what he considers a humiliation; but by chance he discovers the sister's love for this man and he immediately informs his father of the fact. The Superintendent absolutely refuses his daughter any further communication with Morton, the Royal Mounted Policeman in question, due to the fact that the father does not consider him worthy of her hand, being only one of the rank and file of the Royal Mounted. After getting even with his sister's sweetheart the boy leaves for a hunting trip. Two weeks later news reaches the Superintendent of a desperate robbery committed at Banff at the local postoffice and he decides to give young Morton a chance to advance in his position and win his daughter's hand. Needless to say, the two lovers fully understand the opportunity that has been afforded them, and Morton sets out for Banff to capture the criminal. Shortly after his arrival he falls upon a clue to the robbery and starts out in hot pursuit, which terminates in a running fight and the wounding of the criminal in the arm. Imagine Morton's surprise and sorrow when he discovers the robber to be none other than the Superintendent's own son. To bring him back as a criminal means the disgrace of his sweetheart and her father. To fail means his own disgrace and the loss of the woman he loves. He chooses the latter course, however, and the son returns home and remains quiet, while Morton reports his failure, but fate intervenes and the daughter discovers her brother's guilt, and while Morton is trying to persuade her to keep the secret for her father's sake a shot is heard upstairs. The truth is soon revealed by the silent figure of the boy's lifeless body, while the heartbroken old Superintendent silently reaches for young Morton's hand and thanks him for his nobility and self-sacrifice in doing "More Than His Duty."

"THE FARMER'S DAUGHTER."—There is nothing so calculated to excite risibility as the sight of a practical joker who is made the victim of his own plot. This sort of a climax is the big laugh in the "Farmer's Daughter."

The young lady in question is admired by all of the young lads about the countryside who pay her constant court. Among them is a young chap, son of one of her neighbors, who becomes jealous of her other suitors and plans to prevent them from interfering with his lovemaking. The approach to the farmer's home is across a small stream, over which is thrown a log for a footpath. The young chap takes it into his head to soap the log at a certain point so that those crossing after him will be plunged into the creek. All goes well and our joyous young joker

is having things pretty much his own way when one by one his rivals cross the log. It is impossible to describe the fun, but the witnessing of it is a series of laughs, one building up on the other. Finally, when our young friend, in the height of his delight at having outwitted his rivals, takes his leave of the farmer's daughter he is so overjoyed that in crossing the log he forgets the soap, with dire results. His enamorata witnesses his downfall and falls into a fit of laughter, in which any one who observes the film will heartily join

A pretty rural comedy, wholesome and uproarious.

VITAGRAPH CO.

"RANSOMED; OR, A PRISONER OF WAR."—Taking his departure from home, Captain Jack, of the Confederate army, leaves to rejoin his regiment, but before doing so promises his boy that he will return to celebrate the little fellow's fifth birthday.

One month later the Captain gets a leave of absence for three days and goes back to keep faith with his son. The house is watched by Union soldiers, and to enter it without being detected seems impossible. The birthday promise must be kept with little Ned, and after some reconnoitering the father succeeds in getting to his family with the few presents which he has purchased to make the boy happy and keep up the spirit of the occasion.

The furlough is ended and the Captain must go back to the ranks. The question of getting safely through by the Union lines is a puzzling one and in the attempt to do so was arrested by the "Yankees," who make the Captain a prisoner of war.

Word must be sent to his wife; it is accomplished through the kindness of a guard, who allows him to write a letter which he sends to the prisoner's family. They are grieved and the wife gives way under the strain and sorrow of it all. Not so with little Ned. He proves himself to be made of sterner stuff and profits by the example of his father. He starts for the Union camp, approaches the General and tells him of his father's home-coming to celebrate his fifth birthday and how he was taken prisoner when he was going back to his regiment. The boy then offers the General his little woolly lamb in exchange for his father's freedom.

The General is convinced from the boy's story that the Captain was not acting the part of a spy when captured, and to humor the child accepts the woolly lamb and releases his father.

Shortly after his release the war is closed, and the General sends little Ned a fine rocking horse in exchange for the woolly lamb, which he has always kept and cherished in memory of the boy who loves his father.

"THE LAST OF THE SAXONS."—By way of introduction: Harold, Duke of Wessex, second son of the powerful Earl of Godwine. He laid claim to the throne of England after the death of King Edward the Confessor in the year 1066, and succeeded to the kingdom. "William the Conqueror," the son of the Duke of Normandy, came to England, defeated Harold

THE FILM SERVICE THAT SATISFIES

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435 N. Clark Street, Chicago, Ill.

at the Battle of Hastings, in which Harold was killed and William took possession of England and was raised to the throne at Westminster on Christmas Day, 1066.

This ornate and magnificent picture, "The Last of the Saxons," has to do with the betrothal of Harold to Lady Edith, one of the court attaches. This occurred when he was the "Duke of Wessex." After the death of King Edward and he was selected as ruler of the kingdom he was obliged to break troth with Edith in order to sustain his relations with Edwin and Mocar and stand in with his allies. Therefore he married the Princess Aldyth, although he did not love her and always kept in communication with Edith, who was as much in love with him as he with her, as is evidenced at the gorgeous and unprecedented elaborate marriage ceremony at Westminster, where Edith is seen mournfully witnessing the wedding of her rival to her love, the king. Then, again, when she bids him farewell, just before he starts for the Battle of Hastings and finally when she searches among the dead after the fatal encounter with William to find the body of Harold and expires of a broken heart when she discovers it.

"THE SAGE, THE CHERUB AND THE WIDOW."—When you see it in the newspapers you know it is so. "Dr. Arnold, the noted specialist, has given up his practice and rented a cottage at Brightside, where he will pursue his literary studies and research." This is the notice that appeared in the local columns of the home newspaper. We will follow the doctor to Brightside and learn all about "the Cherub and the Widow."

Dr. Arnold's cottage is the next one to the widow's, and while he is quietly pursuing his studies, comfortably located under the shade of an overspreading tree, the widow's little girl looks over the dividing wall, calls out to the doctor. "The Sage" is very much annoyed by the interference. The childish playfulness and desire to make the doctor's acquaintance gradually wins his friendship. One day the widow misses her little girl, looks over the wall, and finds her sitting with the sage having a jolly good time. Shortly after this episode the child is taken very sick, a specialist is called in by the attending physician and they retire to the garden to hold a consultation.

Dr. Arnold, who is in his accustomed place on the other side of the wall, overhears the discussion of the little one's case, acts upon the impulse of the moment, climbs over the wall and offers his services in behalf of his little friend, whom he has learned to love. The physicians willingly accept his services and he is invited to the room of the sick child. He makes a careful examination and diagnosis of her case, and after prescribing for her and watching her, she is soon on the road to recovery and in a very short time is well and about her play as usual.

The most interesting part of this story is the climax. The doctor learns to love the widow as well as the cherub, and it is not long before things become still more interesting—who can guess the rest? The sage marries the widow and the cherub is glad of it.

LUBIN MFG. CO.

"THE BAGGAGE SMASHER."—Celia Strafford is a romantic young girl, but she admires brawn and good looks more than she does a title. Her father, however, is not averse to being the father-in-law to a Baronet and he falls an easy victim to "Jimmy the Duke" when that adroit swindler presents himself as Lord Euclid. His wife passes as his sister, the Duchess of Lornemary, and it looks pretty soft for Jimmy, who is after the Strafford necklace, a wonderful collection of diamonds. The little heiress does not care for Jimmy from the start and she admires him less after John Bender, the baggagemaster's assistant, comes to her aid when ehe is attacked by a tramp after "Euclid" has taken to his heels. As soon as the tramp is down Jimmy comes back to the attack and seeks to claim the credit, but Celia will not have it that way and John is thanked. All he cares for is Celia's praise, and when they meet again the next day and she again thanks the stalwart baggage smasher he is transported to the seventh heaven of delight. There is a splendid foundation for a romance, but the sinister figure of Lord Euclid stands in the way. Jimmy, however, "makes his haul," but the detective thinks his face familiar and visits the rogues' gallery of the metropolis. There a finger print and a picture tell their tale and a warrant is sworn out. Through underground channels a warning comes to

Jimmy and he makes his escape in his sister's trunk. The baggage smasher smashes the trunk and Jimmy is arrested. That leaves the coast clear for the happy union of Celia and the baggage smasher—but this is a story of real life and it ends differently.

"WOMAN'S VANITY."—The devotee of fashion having mastered the intricacies of the hobble skirt sought new modes to conquer and a Parisian dressmaker evolved the "hobble hoopskirt," a hobble skirt with the hoop skirt of our grandmothers, starting from just below the knees and flaring some fifteen feet in circumference. It was a wonderful creation and the girl's delight was unbounded when the soft tissues were removed to disclose the "creation."

Navigation proved somewhat difficult, but she was able to make her decorous progress through the streets all unconscious of the attention she was attracting until upon her arrival home she found half a dozen persistent swains in her train instead of on it. It was more than she had bargained for, and with tears of mortification in her eyes she threw the now detested garment out of the window. It was rescued by a negro, who took it home to his inamorata, and presently the delighted darky was strutting out to show herself in the wonderful structure with its fifteen-foot flounce. Some of the mashers who had seen the original owner fell in behind and the crowd was augmented by others until there were a dozen following. The stroll ended by the water, and when the self-satisfied wearer raised her veil the men all fell off the dock. A rippling little comedy on the same reel with "The Golf Fiend."

"THE GOLF FIEND."—The golf fiend, with his bag of sticks and bag of tricks, is a funny person, but Jones was funnier because he was a golf fiend without being much of a player, and he persisted in driving at a ball no matter whose property the gutta-percha object happened to be. The other players objected when the ardent Jones knocked their spheres o the tees, and passers-by objected when he knocked the balls into their eyes. It may be seen that Jones was not the most popular man on the links by a great deal, and the more he hung about the more he got himself disliked. On the street it was pretty much the same, and there were a lot of people who

thought they would enjoy nothing quite so much as using Jones' head for a golf ball and a sledge hammer for a driver. It was not their fault that someone did not carry out this program, but Jones was a good runner and he managed to keep ahead of them until their tempers had cooled down somewhat and they were not quite so blodthirsty. At any rate, Jones does not play so much golf now and there is a reason. Give a look at the reason. On the same reel with "Woman's Vanity" and a fitting companion to that fast little comedy.

KALEM CO.

"THE ENGINEER'S SWEETHEART."—Following up their great success, "The Hero Engineer," the Kalem Company offer another real railroad picture, entitled "The Engineer's Sweetheart." As in the former instance, the Kalem Company has gone to a large expense in securing what would amount to practically the exclusive use of an entire small railroad system, and with clear tracks and all of the running stock of the road at their disposal the Kalem players were enabled to produce a drama of extraordinary realism.

The play opens with a pretty romance, showing how a young engineer becomes acquainted with an attractive girl living in a roadside cottage. The waved signals as the train passes by on its daily run lead to a love affair and a betrothal. It so happens that one of the engineer's gifts to his little sweetheart is a powerful telescope with which she is enabled to see his engine as it comes speeding up the distant valley. It so happens that one day there is a heavy shipment of bullion over the road and a band of crooks determine to gain possession of the gold by throwing a switch and wrecking the train. Through the telescope the girl sees them at work. Realizing she has not an instant to spare, she mounts a horse and makes a thrilling ride and saves the train and the life of her sweetheart.

It is needless to say that she is successful and that the robbers are circumvented and captured.

Pictures of this sort seem to have a tremendous

drawing quality, as is shown by the fact that "The Hero Engineer" in a number of instances broke all records for paid admissions in prominent moving picture houses throughout the country, and in "The Engineer's Sweetheart" the Kalem Company promise fully as strong an attraction.

"BIG ELK'S TURN DOWN."—"Big Elk's Turn Down," the Kalem Company's release for Friday, Oct. 7, is based upon a situation which borders rather close to comedy, but because it is absolutely true to Indian life it works out into one of the strongest dramas the Kalem Company has yet produced.

Big Elk, a young Indian warrior, fancies a white girl, the daughter of a settler living on the border line. In his primitive view of the proper thing to do under the circumstances, he goes to the girl's father and makes an offer for her with skins and ponies. The offer is a very good one, and if the girl had been an Indian, it probably would have been accepted and that would have been the end of the story, but the white girl did not appreciate a wooing of that character and Big Elk was turned down most emphatically. When Big Elk decided that he could not buy the girl, he would have her anyway, and when a favorable opportunity occurred he gathered up the white maiden to the back of his pony and made off with her. How her father and her white sweetheart finally rescued her and how the girl finally became reconciled to the situation forms the strong dramatic situation of the story.

The photography and scenic environments make "Big Elk's Turn Down" a picture that will take a prominent place in the long list of Kalem Indian successes.

NEW PICTURE HOUSE FOR BRONX

Will Be the First Theatre in America to Be Built in Syrian Architecture

Syrian architecture will make its first appearance in the Western Hemisphere with the completion of the three-story playhouse to be erected on the north side of Longwood avenue, 170 feet east of Westchester avenue, New York City, by the Damascus Amusement Company. W. H. McElfatrick, architect, who was commissioned with the task of drawing the plans for the most original specimen of architecture in America and Europe, has incurred great expense in obtaining models for the work. As a result the theatre will be the most expensive motion picture house in existence.

R. G. Knowles, the Oriental lecturer, and Frederick Klein, of New York, compose the owning corporation. Mr. Knowles, who desired that the house harmonize in design with the subject matter of his lectures, is responsible for the adoption of the Syrian style. He is now traveling through Syria and India, sending home suggestions for the construction of the theatre.

The first difficulty encountered by the architect was to get some one thoroughly acquainted with the architecture of the Orient to aid him in the work. After months of searching he managed to secure the services of Alexander I. Finkle, pupil of Bozart and Pasquale, who was assistant architect in the construction of the Paris Opera House. The latter had specialized in Oriental design, and to this end had spent years traveling through the Holy Land and the adjacent countries.

He reproduced on canvas certain specimens of architecture, which he adjudged to be the most typically Syrian, and these he will impress into service in the construction of the new theatre. Foremost among these models is a picture of the main gate in the wall that surrounds Damascus. In style the entrance to the theatre will follow the lines of the ancient postern exactly.

In regard to the project Mr. Finkle said: "Strictly speaking, the design will be Indo-Syrian, a composite of the Indian and Syrian motif. In fact, Syrian architecture itself is a composite. Neo-Syrian architecture is of pure origin and dates back to almost prehistoric times, but it is barbarously simple and might be said to comprise four bare walls. With the importation of the Gothic and Moorish idea, however, Syrian architecture became more elaborate.

"But through all these centuries of improvement Syrian architecture still retains its one distinctive, and yet most primitive, characteristic. You will notice that all the embellishments on a structure built in this style look as though they had been added after the building proper was completed. For instance, the windows, which are all built in projections, resembling somewhat the modern bay windows, impress one with the idea that they have been added as an after-thought.

"This effect will be present in the new theatre, as well as the battlements in place of the modern cornice. It is safe to say that the Damascus Theatre will be the only structure of its kind in America or Europe.

A seating capacity of 1,200 will be provided for in the theatre. The interior design will be in keeping with that of the exterior. All the most brilliant primary colors—red, blue and yellow—will be employed in the color scheme. The background will be white. The cost of the theatre is estimated at about $80,000.

Acme Film Co., New York City, to manufacture, export and import moving pictures and moving picture machines; also to build and conduct moving picture theatres. Capital, $10,000. Directors: August J. Clapham, 12 East 15th Street; Louis J. Rosett, 29 Liberty Street, New York City; Anna Gardner, 1544 Myrtle Avenue, Brooklyn.

Swab Film Service Co.; capital, $100,000. Incorporators: L. M. Swab, S. M. Swab and L. J. Downey, all of Philadelphia.

COMEDY AND WESTERN

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Length, approx. 1000 ft.

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A WESTERN PICTURE YOU WILL FEATURE

Release of Saturday, Oct. 8

THE BEARDED BANDIT

Length, approx. 1000 feet

A new film by our new Western Stock Company. Jim Connors, a respected Western ranchman, is at the same time the mysterious "Bearded Bandit," with a price on his head. Shot at a gaming table, he confesses his wrongs to his daughter that she may claim the reward, but in loyalty to her father's memory she destroys the evidence he had given her. A stirring dramatic picture. GET THE POSTER

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CHICAGO LETTER

(Continued from page 7.)

that when the capacity is more than 300, the theatre must have an 8 foot alley on each side of the structure and running through the entire depth, this being the law governing legitimate theatres. This, of course, would make the building too expensive.

Fifth street, between Walnut and Plum streets, can boast of several of the finest houses in the city. There can be found the Gaiety, with Harry Hart, manager, who also conducts the American on Walnut street; the Bijou, I. Lisbon, manager; the Lubin, the first important picture theatre erected in Cincinnati; the Colonial, Ed. Bernardi, manager; the Sun, George Nixon, manager, and the Victoria, I. Frankel, manager. The Royal theatre on Vine street, an illustration of which appeared in The Film Index of Sept. 24, is the newest first class picture house constructed.

Mr. Dresner, speaking of the licensed exhibitors of Cincinnati, stated that they demand a high class service, regardless of price. Most of the leading exhibitors have full confidence in pictures as a strong drawing entertainment by themselves, and they are opposed to the use of cheap vaudeville. "The straight picture houses are the ones that are best satisfied with the box office receipts," said Mr. Dresner emphatically.

Cincinnati has an Exhibitors and Renters' Association, meetings being held the second and last Wednesday of each month. Both licensed and "isdependent" exhibitors are members of the association. At these meetings there are discussions and suggestions for the betterment of the picture business. All suggestions are taken in order as made, and the meeting passes on them. The association has been productive of some very good results. In the first place the moving picture license was reduced from $300 per year to $150 per year, a big saving for the exhibitor. The exhibitors work in harmony and do not resort to unfair competition. At the present time they are engaged in working out a plan whereby a circuit can be formed for illustrated song singers, so that each house will have a change of singers each week. Furthermore, the association recently rented an office in the Royal Theatre building, 7th and Vine streets, where the secretary is busily engaged from 1 p. m. to 9 p. m. in assisting exhibitors to secure musicians, vocalists, picture machine operators, etc., on short notice. The exhibitor simply calls up the secretary, states his wants and is immediately provided with the required help.

The Magnetic Film Service Co. is enjoying a profitable business at present, Manager Dresner assured me. It attends to the wants of the greater number of Cincinnati exhibitors, the Pittsburgh Calcium Light & Film Co. also having a branch office there. Last year, about this time, the Magnetic was buying only 7 reels of the licensed product; now the exchange is purchasing 70 per cent. of the entire licensed output. Manager Dresner does not consider the "independents" as competitors; in fact he stated that, so far as his exchange is concerned, he did not know there was an "independent" exchange in existence, in Cincinnati.

Mr. Dresner informed me that his exchange had taken on quite a number of new customers within the last three months, and that a comparison of the number of customers now on the books, with that of the same date last year, shows an increase of 200 per cent., or three times as many.

Mr. Dresner prides himself on the introduction of the herald system of publicity among his customers. At a small cost, the exhibitor is furnished (well in advance of the release of a film) with a herald, on which is printed the name of his theatre, the date of presentation, and a full synopsis of the film subject. A careful distribution of these heralds in the homes, in the vicinity of the theatre, is followed by good results. Film manufacturers furnish the Magnetic with cuts to illustrate these heralds. Posters are used very liberally by Cincinnati exhibitors and everyone insists on getting them.

The Magnetic Film Service Co. never closes its offices. Day and night forces are always on hand to attend to customers, who can thus get what they want any hour they call.

MELIES KIDS IN "OUT FOR MISCHIEF"

Just kids—two ordinary, every-day, healthy, American kids—are the principal actors in Melies coming comedy "Out For Mischief." They are not particularly bad youngsters, nor are they what are ordinarily termed model children, but they have the attribute so characteristic of the American child—pent up energy that expends itself in the perpetration of mischievous pranks.

At the home of their parents there are visitors. Naturally this is the time the youngsters get busy, for it is the time they are least liable to be reprimanded. The first of their pranks is the "getting away" with a can of black paint with which they paint a moustache and goatee on the portrait of their grandmother, making her look more like a feudal baron than anything we can think of. The sudden growth of the beard dumfounds and puzzles the family, much to the delight of the kids, who, emboldened by the success of their first trick, try the next one on their parents' guests. These estimable gentlemen spend an afternoon in the park during which time they lay aside their hats. When they return home and again remove their hats, great is the consternation to find black bands on their foreheads—a la Grecian. The mysterious black paint has been placed as mysteriously on their sweatbands.

At the supper table comes the climax and with it the exposure, for in the soup is found mice and frogs. There is no longer any doubt as to the identity of the mischief makers, who both receive severe spankings from both parents and guests. But after all they had boards underneath their clothing and father never spoke truer than when he said "this hurts me more than it does you, my children."

"Out For Mischief" will be released Oct. 13.

Hardship of Proposed New Theatre Law.

Seventy-five owners and managers of family vaudeville theatres, in Chicago, met at the Great Northern Hotel Friday, Sept. 23, and formed the Chicago Family Theatre Managers' association. This organization is a plan of defense against a new building ordinance which threatens to wipe out the present type of family vaudeville houses in this city.

The ordinance which, at the very prospect of passage, has frightened the small theatre managers to a point of terror, provides that theatres of Class 4, which includes ninety per cent. of the houses now playing vaudeville at 10 and 20 cents, must each employ a policeman and a fireman at their own expense, itself a serious matter, but inconsequential as compared with the provision that prohibits movable scenery. Without changes of scenery the smaller houses will find it impossible to present the grade of vaudeville now being shown.

Scenery Must Be Stationary.

The specifications of the proposed law, which goes before the Council Committee on Buildings October 3, bars any scenery except two asbestos drops, three wings and four sky borders, all stationary. This would prevent 40 per cent. of the acts now playing the Chicago small time from appearing in the theatres and greatly diminish the effectiveness of all the others, except the acts that play before the olio curtain.

Inquiry by members of the building committee into theatre conditions awoke the managers to a realization of their danger, and investigation on their part revealed that the promoters of the ordinance are in deadly earnest and propose to push it to success, if necessary, by creating a public sentiment through an expose of needed reforms in the small houses.

The ordinance was drafted by Assistant Corporation Counsel William S. Stahl, as a revised building law to cover theatres of Class 4. In it theatrical scenery is closely defined, and includes such stringent limitations that even special "drops" for acts working on the stage aprons will be prohibited. The measure is built to run until January 1, 1915.

It provides, among other innovations, that no additional Class 4 theatres shall be constructed with seating capacity of more than 300, driving new theatres larger than that into Class 5, where steel curtains and other costly paraphernalia are required; that no theatres shall be maintained in frame buildings.

Stahl declares that thus far no objection has been sent to the Council against the passage of the ordinance, that none is anticipated, and that if any arises it will be fought on grounds of public policy and drastic safety requirements.

The theatre managers declare that the precautions are beyond necessity, and that the ordinance is promoted with an ulterior purpose seeking their injury; that they will appeal to the aldermen of their wards, and that they represent millions in capital and will present a solid front against the legislation.

NEW CORPORATIONS.

Corona Amusement Co., New York City, to conduct moving picture exhibitions and theatrical performances. Capital, $2,000. Directors: Percy I. Elias, 51 Hamilton place, New York City; Morris Band, Woodhaven; Herman Robbins, Corona, L. I.

Thirty-Fourth Street Amusement Co., New York City, to conduct motion picture shows and theatrical, musical and vaudeville entertainments and amusement enterprises generally. Capital, $1,000. Directors: Anna O'Connor, 448 East 146th Street; James Plunkett, 349 West 28th Street; Alf. T. Wilton, 309 Columbus Avenue, New York City.

Motor Picture Supply Co., St. Louis, Mo.; capital, stock, $3,000. Incorporators: Isador Wagner, Fred A. Keller and Barney Rosenthal.

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Come, let us get together. I can save you money, and give you a 50 per cent. better light in the bargain. If you already have a current saver, I will make a liberal allowance for it in trade for a "HALLBERG" Economizer.

Besides the wonderful "HALLBERG" Economizer, I make 4000 Candle Power Flaming Arc Lamps, and Economizers for incandescent lighting, and sell **all high grade motion picture machines** which I will gladly demonstrate; opera chairs, lenses and all kinds of supplies. Send $1.50 for a set of "HALLBERG" Terminal Connectors. They stop burning out of lamp leads, and my "Spec-Oil" at 35c. a can by mail, postpaid, saves 25 per cent. on the wear of your machine and over one-half on oil bill.

I make an allowance for your old M. P. Machine in trade for a new machine of any make.

"ELECTRA" Pink Label Carbons. Send for FREE catalogue No. 5 F. **"EXCELLO" Flaming Arc Carbons.**

J. H. HALLBERG, - 36 East 23d Street, New York

ECONOMY LAMP REGULATOR

MORE LIGHT and a SAVING OF 60%

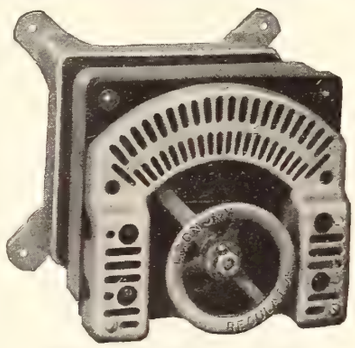
FOR ALTERNATING CURRENT ONLY

FIREPROOF

Will Hold and Maintain an Arc from 5 to 7 Minutes

Easily Adjusted for Variable Voltage Without Disturbing the Arc

Will Make Carbons Last Longer



SIZE, 12" X 11½" X 11½" HIGH
WEIGHT, 75 LBS. BOXED

FOOLPROOF

Noise at the Arc or in the Regulator Reduced to a Minimum

Will Not Throw Ghosts or Dark Spots on Screen

No Filing of Carbon Points

For Sale by All First Class Film Exchanges

CHICAGO
SAN FRANCISCO

ELECTRIC APPLIANCE COMPANY

DALLAS
NEW ORLEANS

A HIGH CLASS PICTURE HOUSE.

H. M. Thomas, owner of the Aladdin theatre, Springfield, Mo., was a recent visitor at the General Film Company's office at 77 South Clark street. He had glowing words to use in describing the condition of licensed business in his city, and particularly when speaking of the Aladdin and its patrons.

The Aladdin seats 500 people; it has an orchestra of eght pieces, costing $200 weekly, and makes a specialty of scenic and educational films. Melodrama is barred, but good comedy pictures are always welcomed. In forming a program, the aim is to include a drama, an educational and a comedy, as patrons have expressed themselves in favor of such bills. All the leading citizens and professional men in Springfield attend the Aladdin shows and 10 cents admission is charged and willingly paid. Clergymen are frequently in attendance and the standard of the programs is always kept up so as to appeal to everyone of culture and good taste.

The head of the department of English at the Normal School co-operates with Mr. Thomas, by having the latter present pictures from time to time that illustrates the course of study. "A Midsummer Night's Dream," for example, was recently presented. The same week Selig's Shriner film was run off for the benefit of the Shriners. The week following a benefit was given for the Episcopalian Church, and the week following that a benefit will be given to the Musicians' Union, when a symphony orchestra of nearly 100 pieces will be in attendance.

Mr. Thomas shows to about 8,000 people weekly. There is no stage in the Aladdin and no songs, illustrated or otherwise, are used. Just high class pictures and a first-class orchestra. And there is no kick at the 10c. price.

The Aladdin is fitted up in luxurious style. A retiring room for ladies, with a maid to look after the wraps, etc., has a Japanese effect, with Japanese lamps, mats, cosy corner, etc. It is not unusual to find as many as 30 autos waiting in front of the theatre.

The Aladdin uses more newspaper advertising space than the new legiitmate theatre, having a yearly contract for 6,000 inches.

There are three other licensed theatres in Springfield and three independent houses. The licensed theatres are all showing to fine business.

HODKINSON IN TOWN.

Among the recent callers at the office of The Film Index was Mr. and Mrs. W. W. Hodkinson, of Ogden, Utah, who came down to New York to do a little fall shopping. Mr. Hodkinson is deeply interested in the uplifting of the exhibition end of the picture business, and says that he is tempted to provide New York exhibitors with an example of a first-class picture show.

PICTURE SHOW FOR HOP PICKERS.

F. A. Proulx and William Neuert, of South Bend., Ind., have been induced to put up a motion picture show in a large hop field near Littell, Lewis county, which is owned by Herman Klaber. Mr. Klaber thinks it will be a paying proposition, as there will be about 1,000 hop pickers employed, and he also thinks that it will help him to keep his employes from becoming restless. He believes what a prominent millman said recently, that it is hard to get an American laborer more than a mile away from a motion picture show.

NEW THEATRE FOR HAMBURG, PA.

Work on the National theatre, Hamburg, Pa., has already commenced, and it is expected that the picture theatre will be ready in the course of a few months. The theatre will be one of the finest in that section of the state and will run only the best and latest films. Besides putting in a fireproof booth and a new machine, there will be added one of the latest picture screens. When completed the house will seat about 400 persons.

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

DE WITT C. WHEELER, Inc., 116-120 West 31st St., NEW YORK

Largest Song Slide Makers in the World

SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

Scott & Van Altena.

"WHEN A BOY FROM OLD NEW HAMPSHIRE LOVES A GIRL FROM TENNESSEE."—Words by William Cahalin and Robert Roden; music by J. Fred Helf; published by J. Fred. Helf Co., New York City. For this popular author's hit, Scott & Van Altena have produced a set of slides that contain besides many scenes of beautiful, sunny Tennessee, patriotic scenes that always please the majority of audiences.

"STOP! STOP! STOP!"—Words and music by Irving Berlin; published by Ted Snyder Co., New York City. Irving Berlin, author of "That Mesmerizing Mendelssohn Tune," has had some great hits lately and "Stop! Stop! Stop!" bids fair to outdo them all. The music is good and the words are a "scream." The slides suit the lyrics exactly. "Mushy" to be sure, but—so are the words. And, anyhow, that sort of thing goes good once in a while.

"JUST FOR A DEAR LITTLE GIRL."—Words by Thos. S. Allen; music by Jos. M. Daly; published by Daly Music Pub. Co., Boston. Why are we glad, why are we sad? Why are we brave, why do we slave? All because of girls, if we may believe the lyrics of this song. Who's looney now? Anyhow, Scott & Van Altena have given us a nice girl to look at in a set of slides that do their name justice in every way.

De Witt C. Wheeler.

"OH, YOU DREAM."—By Jerome and Schwartz; published by Jerome H. Remick & Co., New York. When Jerome and Schwartz get their thinking caps on, something good is the result, and there is another success—'Nuff said. As for a set of novelty slides, this one cannot be beat. Every slide something new—some novel effect that has never been seen before, worked out with the unmistakable skill of Wheeler. If you want slides that will attract, and send your audience out with a feeling of admiration—get "hep" to this set. It's a winner.

"O-O-OHIO."—Words by A. Seymour Brown and Eddie Leonard; music by Nat D. Ayer; published by Jerome H. Remick & Co., New York. Another song which will add much to the popularity of songs published by this house. Eddie Leonard is well known to minstrel fame, and as he had a hand in the production of "O-O-Ohio," it must be good. Wheeler is one man who knows how to illustrate a love ballad without making those illustrations monotonous. This set is an example of his art.

Alfred L. Simpson.

"AMO."—Words and music by Herbert H. Ingraham; published by Shapiro. This is an exquisitely beautiful love song with a tender, haunting melody such as is characteristic of all of the compositions of the versatile author of such world-famous hits as "You are the Ideal of My Dreams," "Roses bring Dreams of You," "Hoo, Hoo, Ain't You Coming Out To-Night," etc. Simpson has made a set of slides that do full justice to this song. The models are a dark-eyed senorita and her toreodor lover in the national costumes of Spain. The scenery is typically Spanish, with rich and glorious tropical coloring.

"MY OLD LADY."—Lyric by Vincent P. Bryan; music by Gus Edwards, composer of "Schooldays," and "Sunbonnet Sue"; published by Gus Edwards, who is making such a sensational hit with this truly meritorious ballad in the "Gus Edwards' Revue" at Hammerstein's Victoria Theatre this week. This is a mother song and one of the most beautiful ballads ever written. The slides are remarkable for their beauty, coloring and artistic merit. They are the standard of excellence which Simpson always requires. This set is one of his best.

Levi Company.

"WILL YOU LOVE ME WHEN THE HONEYMOON IS OVER."—Words by Al. Bryan; music by Fred Fischer, writers of "Any Little Girl That's a Nice Little Girl is the Right Little Girl for Me;" published by Shapiro. A great novelty song ,with a catchy melody that will be heard everywhere. Slides are almost all novelties.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Words by Al. Bryan; music by Fred. Fischer. This is an airship song that should make a big hit. The slides fit the song to perfection and contain some very original novelties.

LAST FOUR WEEKS' PRODUCTION.

Scott & Van Altena.

"JUST A DREAM OF YOU, DEAR."—Words by Milton Weil; music by F. Henri Klickman; published by Victor Kremer, Chicago.

"NIGHT AND DAY."—Words by Jeff. T. Branen; music by Evans Lloyd; published by J. T. Branen Co., Chicago.

"ANY OLD TIME OR ANY OLD PLACE."—Words by J. Brandon Walsh; music by A. W. Brown; published by Victor Kremer, Chicago.

"BRIGHT LIGHTS GAY AS THE NEW MOWN HAY."—Words by Andrew B. Sterling; music by Harry Von Tilzer; published by Harry Von Tilzer Publishing Co., New York.

"WHEN FRIENDSHIP TURNS TO LOVE."—Words by Edgar T. Farran; music by Justin Ring; published by Seminary Music Co., New York.

"WILL YOU FORGIVE IF I FORGET."—Words by Kurt Hirsekorn; music by G. Selig; published by Will Rossiter, Chicago.

"GRIZZLY BEAR."—Words by Irving Berlin; music by George Botsford; published by Ted Snyder Co.; New York.

"NIGHT BRINGS THE STARS AND YOU."—Lyric by Arthur J. Lamb; music by S. R. Henry; published by Jos. W. Stern & Co., New York.

"STOP YOUR BLUSHING, ROSIE."—Written and composed by Lewis and Bennett; published by M. H. Rosenfeld, New York.

"I WANT TO BUY A LITTLE BIT OF LOVE."—By Chas. K. Harris.

"TAKE ME WITH YOU, CUTY, AND FORGET TO BRING ME BACK."—Published by Leo Feist.

De Witt C. Wheeler.

"YOU STOLE MY GAL."—By Branen and Lange; published by Jos. W. Stern & Co., New York.

"I'M JUST PININ' FOR YOU."—By Williams and Van Alstyne; published by Jerome H. Remick & Co., New York.

"BELOVED."—Ballad by Robert M. Stults: published by F. B. Haviland Pub. Co., New York.

"THERE'S A GIRL UP IN THE MOON."—By Jerome & Schwartz; published by J. H. Remick & Co., New York.

"HE GOT RIGHT UP ON THE WAGON."—Words by Harry Williams; music by Egbert Van Alstyne; published by Jerome H. Remick, New York.

"ON MOBILE BAY."—Words by Earle C. Jones; music by Chas. N. Daniels; published by Jerome H. Remick, New York.

"FIFTY YEARS AGO."—(Dear Old Chums). Words by Earle C. Jones; music by L'Albert; published by Jerome H. Remick, New York.

"LOVE ME AGAIN."—Words and music by Robert A. Stults; published by F. B, Haviland, New York.

"BY THE MOSS COVERED WELL, DEAR ESTELLE."—Words by Earle C. Jones; music by L' Albert; published by J. H. Remick & Co., New York.

"SUGAR MOON."—Published by J. H. Remick & Co., New York.

Alfred L. Simpson.

"THAT CHINATOWN RAG."—By Jack Drislane and Geo. W. Meyer; published by F. B. Haviland, 125 W. 37th St., New York.

"UNDERNEATH THE MONKEY MOON."—Words by Jack Drislane; music by Geo. W. Meyer; published by F. B. Haviland, New York.

"WHEN YOU AND I WERE YOUNG, MAGGIE."—By Eugene Platzmann; published by Shapiro, Broadway and 39th St., New York City.

"ALL THAT I ASK OF YOU IS LOVE."—Words by Edgar Selden; music by Herbert Ingraham; published by Shapiro, New York.

"WHEN THEY GATHER THE SHEAVES, MARY DEAR."—Words by C. M. Dennison; music by J. Fred Helf; published by J. Fred Helf Publishing Co., 136 W. 37th St., New York.

"WHERE THE IVY'S CLINGING, DEARIE, ROUND AN OLD OAK TREE."—Words by Robert F. Roden; music by J. Fred Helf; published by J. Fred Helf Publishing Co., New York.

"WHEN YOU AND I WERE COURTING."—Words by Kenneth S. Clark; music by Kenneth S. Clark; published by Chas. K. Harris, Broadway and 47th St., New York.

"STAR OF MY DREAMS, SHINE ON."—Lyric by Arthur J. Lamb; music by John T. Hall; published by Chas. K. Harris, Broadway, New York.

"KISS OF SPRING."—Words by Phil Staats; music by Walter Rolfe; published by Walter Jacobs, Boston, Mass.

"STAR OF LOVE IS BURNING."—By Don Ramsay; published by Walter Jacobs, Boston, Mass.

Levi Company.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Words by Al. Bryan; music by Fred Fischer.

"WAY DOWN EAST."—Words by Cecil Mack; music by Joe Young and Harold Norman; published by the Gotham-Attucks Music Co.

"BABY MINE."—Words and music by Clarice Manning; published by Shapiro, New York City.

"WHEN THE GIRL WHO CAN'T FORGET YOU WANTS TO KNOW IF YOU'VE FORGOT."—Words by Robert F. Roden; music by Kerry Mills; published by F. A. Mills.

"SUPPOSE WE DO."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co.

"I'LL BUILD A FENCE AROUND YOU."—Words by Samuel M. Lewis; music by Kerry Mills; published by F. A. Mills, New York City.

"SMILING EYES."—Words by J. Young; music by Minerva W. Fields; published by Church, Paxson Co.

"ROSY CHEEKS."—Words by Dave Oppenheim; music by Joe Cooper; published by Harry Cooper.

HALLBERG EQUIPS "NEMO" THEATRE.

William Fox, proprietor of the Nemo theatre, 110th street and Broadway, New York City, has placed an order through the Greater New York Film Rental Co. with J. H. Hallberg, 36 East 23d street, for two special "Hallberg" economizers, to control two moving picture lamps and a double dissolving stereopticon. This theatre is one of the latest and most modern now completed in Greater New York, and this purchase makes about thirty "Hallberg" economizers now in use in Mr. Fox's enterprises.

WANTED.

Boy for joining motion picture films. Apply to Box 204, care The Film Index, 1 Madison Ave., New York.

WANTED.

Expert in developing room to develop motion picture films. Apply to Box 204, care The Film Index, 1 Madison Ave., New York.

WANTED.

450 Opera Chairs—more or less. Answer quick. NATHAN GOLDSTEIN, Patchogue, L. I.

Put in Our
EASELS
and
POSTER FRAMES

AND WATCH YOUR ATTENDANCE GROW

We make mechanical attractions, electric signs, or anything special in the theatrical line. Ideas developed — Low prices — Best Work. DON'T DELAY but write today.

The Newman Mfg. Co.
717-719 Sycamore Street
Cincinnati, Ohio

Buy From the Pioneer!

Eberhard Schneider's Miror Vitae Product is used by all first-class Trust and Independent Mfrs. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators, Printers-neg. & pos., Film stock, Tripods, Tilts, Measurers, Menders, Cleaners, Travelers' & Laboratory Developing Outfits, Chemicals, M. P. Theatre Supplies, Special Lenses & Slides. Grade is the BEST. My 25 years of experience is yours. After Oct. 1st see me in my new quarters, 219 Second Ave., near 14th St., New York. Expert repairing. Prompt business methods.

ST. LOUIS CALCIUM LIGHT CO.
Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A

YOU Can Produce a Screen
EQUAL TO ANY MIRROR SCREEN FOR $6.00

Can be Applied in An Hour by Anyone

ONE CAN OF SILVO at $6.00 will coat 350 SQUARE FEET. ANY SURFACE, whether wood, tin or canvas, roll or stationary

PRODUCES PICTURE TRUE TO PHOTO
The Whites and Blacks distinctly defined

CUTS OUT THE FLICKER

If your supply house doesn't handle it, we will send a can, with full directions, on receipt of $6.00, or will send C. O. D.

KURTAIN KOAT CO.
2107 W. Lake Street, CHICAGO

Get Simpson's Celebrated Slides for the Big Hit
"ALL THAT I ASK OF YOU IS LOVE"
A. L. SIMPSON, Inc., 113 W. 132d St., New York City

CURRENT EVENTS

From every exhibitor using them we receive glowing reports. The subjects *vitally interest* the public and consequently bring you the nickels and dimes.

RENT THEM FROM YOUR EXCHANGE

or order direct, PRICE $6.00 per set, posters FREE.
Full particulars on every slide; therefore no written lecture is required.

(Coming) The Vanderbilt Cup Race
(Coming) Walter Wellman's Attempt to Cross the Atlantic
Teddy Roosevelt's Western Tour (Two Sets) World's Famous Aviators
Capture of Dr. Crippen Jeffries-Johnson Fight
Sir Genille, Cave Brown Cave, the Cowboy Baronet
Landing of the Pilgrims Attempted Assassination of Mayor Gaynor
24 Union Square LEVI COMPANY, Inc. New York, U. S. A.

THE NAME
SCOTT
&
VAN ALTENA
on a slide means the **BEST** the world affords in song slides.

Our address is
59 Pearl St., New York City

PROGRESSIVE
Motion Picture Company
MOTION PICTURE MACHINES
FILMS FOR RENT SUPPLIES
2349 Washington Avenue, Ogden, Utah

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
Largest Exchange on the Pacific Coast
Pacific Coast Agents for the Pathe Machine

The Bioscope
The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.
SUBSCRIPTION. $2.00 A YEAR. SAMPLE COPY MAILED FREE
31, 33, and 35 Litchfield Street, LONDON, W. C., ENGLAND

FLORENCE FILM CO.
Salt Lake, Utah
Licensed by
Motion Picture Patents Company
Largest Stock of Everything Pertaining to the
MOTION PICTURE BUSINESS
Between Chicago and the Coast
MAX FLORENCE, Gen'l Manager

THE QUESTION OF DISPLAY.

The announcement on another page of this issue by the B. B. Sign Co., of Cleveland, Ohio, will no doubt attract considerable interest throughout the country.

With its recent reported increase in population, Cleveland seems to have jumped to the front in motion picture advertising. With the A. B. C. Co.'s "true to the film posters" and the 12 ft. display banners of the B. B. Sign Co., Cleveland can safely be called headquarters in picture theatre display advertising.

The B. B. Sign Co. which has been practically in control of Cleveland's theatrical work for a year past, has been for months preparing the innovation outlined in their advertisement. They are making up 12 ft. banners for all releases on specially prepared sign cloth as soon as the information can be obtained from the various manufacturers.

They are attractive signs which can be mailed or shipped with the films at a price so low that small circuits or exchanges now serving their customers with signs will do well to get into touch with this firm.

Their force of experts stand ready to give suggestions as to lobby or front display and catchy copy for signs at any time upon request.

They announce a catalogue in course of preparation which will be ready for distribution at an early date, showing any kind of a sign that a theatre could possibly use.

PICTURE MEN MUST PAY $500 TAX

Recorder Weir, of Montreal, Quebec, found nineteen motion picture men guilty, Sept. 1, of refusing to pay the $500 tax imposed by the city, and he imposed a fine of $20 each on the defendants, aggregating $380.

The cases had been before the Courts since last May, the legal dispute centering around the words of the by-law stating that the tax must be paid by the "owners of halls for the exhibition of moving pictures."

Three trial judges rendered no judgment on the merits of three important legal points raised by the picture men.

When the case was fought first by N. K. Laflamme, K. C., Judge Bazin dismissed the complaints against the men, saying that the wording of the by-law regarding the schedule of prices to be paid for picture shows could not be interpreted otherwise than that the owners of the immovables were responsible and not the lessees.

Some time after that first judgment, Judge Davidson of the Superior Court refused a petition to attack the by-law in that Court, saying that the points raised by the petitioners were unsustainable. Recorder DuPuis in the Recorder's court followed with a judgment in favor of the city on the obvious intent of the by-law, and yesterday Mr. Recorder Weir founded his judgment on the intent of the by-law, as shown by a clause that had hitherto not been brought into the argument, clearly proving, in his opinion that the intention was to make the lessees pay the tax.

PICTURE THEATRE FOR COLLINWOOD.

Ground has been broken in Collinwood, Ohio, for a theatre, the first in the village. It will be located on Collamer street, just south of Manchester avenue. The building will be forty feet wide and 100 feet long and will cost $17,000. J. F. Usher and E. C. Overs are the owners.

A Long Felt Want Filled At Last

After Months of Careful Preparation, Anticipating a Big Demand

The B. B. SIGN CO., Cleveland, O.

SPECIALISTS IN THEATRICAL ADVERTISING

Are Now in a Position to Supply for Practically Every RELEASE SINCE JUNE 1st

DURABLE ATTRACTIVE DISPLAY BANNERS, 3 x 12 FT., $1.00 EACH

On Standing Orders of Five or More Per Week. **Single Banners Shipped, Postpaid, Upon Receipt of $1.35**

NOT Ordinary "Rag" Signs that Crack Across the Lettering When Folded or Whip to Pieces in the Wind— **BUT** Signs Made On XX Muslin, Manufactured Expressly For Us, and Can Be Mailed, or Packed in a Case With the Film

READY FOR SHIPMENT 7 TO 10 DAYS BEFORE RELEASE DATE. SEND US MAKER'S NAME AND DATE OF RELEASE. WE DO THE REST

EXTRA!

We make to order and ship same day, special display banners of every description for vaudeville acts; specials advertising any certain makes; announcements, etc.

Prices for Specials (with reasonable copy) 9 to 12 ft. $1.50. 12½ to 15 ft. $1.75. 15½ to 18 ft. $2.00. Other sizes in proportion

FOR SPECIAL RELEASES!

We write up catchy displays (with date to order) for all subjects such as, **"Roosevelt in Africa," "Uncle Tom's Cabin," "Ranch Life,"** etc.

12 ft. $1.50. 15 ft. $1.75. 18 ft. $2.00.

Get one and sell it to the house that follows yours. **Benefit by advance advertising.**

FILM EXCHANGES!

Write today and arrange for complete banner service that will net you

300 Per Cent Profit

ALL THEATRES WANT IT

Enable your customers to cater to both sides of the street. **Sure "Business Bringers."**

SUGGESTIONS FOR LOBBY OR FRONT DISPLAY FOR THE ASKING

ANY KIND OF A SIGN UNDER THE SUN. Write for Prices

TERMS: Cash with order, or ½ cash, balance C. O. D.

PLAYING THE PICTURES

Proper Music for Motion Pictures and How to Play It

Clyde Martin is one of the few pianists in the country making a speciality of playing for motion pictures. He is at present filling an engagement at Dodge's theatre, Keokuk, Iowa, and while on a short trip to New York last week consented to write a series of articles on "The Proper Music for Motion Pictures," for The Film Index. The articles will no doubt be a great help to musicians in the picture business.

NO. 1.—THE MANAGER.

He was a shrewd (?) man. The clothing business was too slow and he had been fortunate enough to lay away a few thousand just about the time the call of the motion pictures began to ring in his ears. He figured; a nice front, a screen, a box office, and the public would do the rest. So Mr. Narrowmind secured an excellent location in the heart of the business district and spent a liberal amount on a handsome front. He secured the best machine and the best of everything for decorations, then came the salary list.

He wanted an attractive girl at the window. Many applied who would work for three dollars a week, but the one he wanted demanded ten dollars. Then came the doorman. Now, it kept him awake nights thinking of some popular fellow that could give everyone the glad hand. The man he decided on, just the fellow to his notions, would have laughted if he had been offered six dollars a week for the job, so he figured it money well spent to pay him fourteen. Then came the difficulty that ninety out of every hundred exhibitors experience before opening; the salary list was too large and the seating capacity too small; the same old story. Get a cheap piano player and singer.

Well, to make a long story short, the house opened and everyone in the neighborhood was willing to take a chance, once. The house was packed, the pictures were fine, but there was something lacking, something that gave the audience an uneasy feeling that made them restless. Mr. Narrowmind stood in the lobby as the crowd passed out, he heard several knocks, he could not understand. Charlotte de Luxe in the box office certainly looked good to the passers-by, and A. La Mode certainly gave everyone the glad hand as they let loose of the pasteboards, but, still the knocks continued night after night until some friend finally suggested a new piano player.

"What! a new piano player†" He only had to pay this one six dollars a week, and the way business was falling off he would have to get a cheaper one.

This can be applied to nine out of every ten exhibitors to-day. I have found that the average exhibitor regards the piano player as a fill in, or something to break the monotony. It grieves me to make this statement, but the average piano player is worse than something to break the monotony, he makes the show monotonous. It is not their fault, it is the fault of the manager, because he pays them such a small salary that they have no heart to work for his interests. They do not care whether the picture is comedy or drama, they are paid a "rag time salary" and it's "rag time music" the manager gets.

I know a great many managers who buy every new appliance for their machines; have installed the new screens and spend any amount of money to improve the picture, and still they employ a cheap piano player, who is worse than none at all. They do not take into consideration that the music makes the picture, and if they hope to make "picture fans" out of their audience, they should furnish the proper music with the pictures.

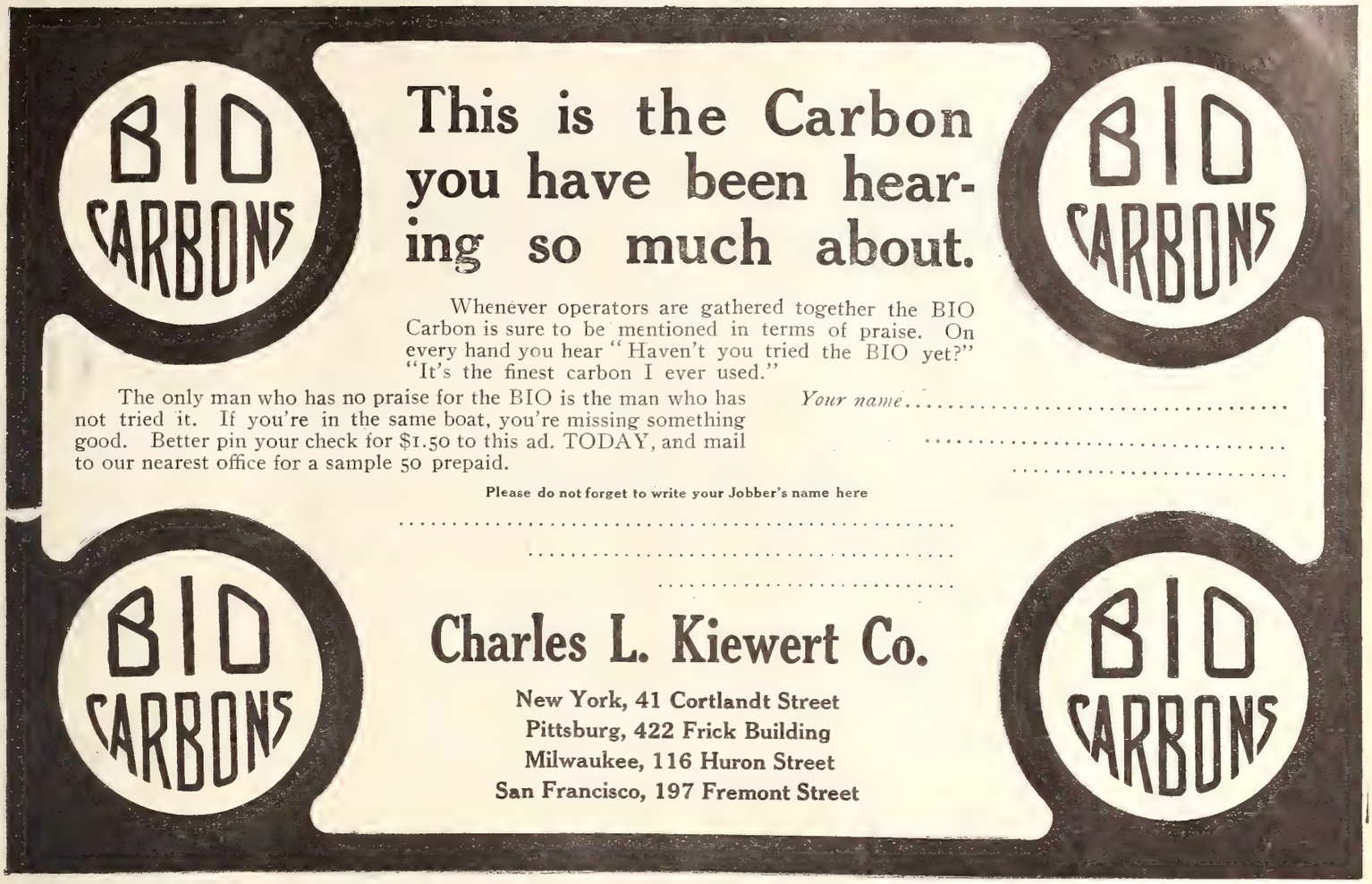
How many picture shows have you been in and heard some piano player playing a slow waltz through a comedy, or rag time through some dramatic scene? As soon as the exhibitor wakes up and insists upon his piano player following the pictures, and will pay him the right salary for the same, he will soon realize why his theatre has been a losing proposition in the past. The manufacturers are daily striving to better their productions and place pictures on a higher standard, the exhibitor should do his share.

In my next article I will give the piano players some tips that will be helpful to them in their work, and make them more valuable to the exhibitor, thus, bettering the salary question.

CLYDE MARTIN.

WHEELING HOUSES DOING WELL.

Picture shows in Wheeling, W. Va., promise to continue all winter though not so numerous as in the summer season. The Grand is running an exclusive picture house, while the Court is running pictures on the off nights and getting good crowds. The regular picture houses are all sprucing up and it is expected that they will get a good business. C. A. Young of South Wheeling, is arranging to reopen his theatorium which has been closed during the summer. Another new house is to be opened in Benwood, W. Va. The Star at Bridgeport was recently reopened for the winter, as was an additional house in Martins Ferry. John Papolous who operates the Lyric and Dreamland houses in Wheeling will open a first class house in Wellsburg.



Last 4 Weeks' Productions of Licensed Film Makers—Oct. 8

BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Sept. 15	In Life's Cycle	Drama	997
Sept. 19	A Summer Tragedy	Drama	987
Sept. 22	The Oath and the Man	War Drama	997
Sept. 26	Rose O'Salem Town	Drama	998
Sept. 29	Examination Day at School	Drama	991
Oct. 3	The Iconoclast	Dramatic	992
Oct. 6	A Gold Necklace	Comedy	576
Oct. 6	How Hubby Got a Raise	Comedy	416

EDISON CO.

Sept. 16	From the Arctic to the Tropics	Comedy	
Sept. 16	Bumptious as a Fireman	Educational	995
Sept. 20	An Unselfish Love	Dramatic	1,000
Sept. 23	A Jar of Cranberry Sauce	Comedy	495
Sept. 23	Almost a Hero	Comedy	485
Sept. 27	The Footlights or the Farm	Drama	275
Sept. 27	Over Mountain Passes	Educational	725
Sept. 30	Onoko's Vow	Indian Drama	1,000
Oct. 4	More Than His Duty	Dramatic	1,000
Oct. 7	Bumptious Plays Baseball	Comedy	650
Oct. 7	The Farmer's Daughter	Comedy	345

ESSANAY CO.

Sept. 14	Whist	Comedy	545
Sept. 14	He Met the Champion	Comedy	455
Sept. 17	Hank and Lank	Comedy	233
Sept. 17	The Pony Express Rider	Western Drama	750
Sept. 21	A Close Shave	Comedy	553
Sept. 21	A Flirty Affliction	Comedy	416
Sept. 24	The Tout's Remembrance	Western Drama	1,000
Sept. 28	Hank & Lank	Comedy	307
Sept. 28	Curing a Masher	Comedy	660
Oct. 1	Patricia of the Plains	Western Drama	1,000
Oct. 5	All on Account of a Lie	Comedy	1,000
Oct. 8	The Bearded Bandit	Western Drama	1,000

GAUMONT

Sept. 17	A Dummy in Disguise	Comedy	581
Sept. 17	Poems in Pictures	An Allegorical Idyll	391
Sept. 20	Sunset	Scenic	102
Sept. 20	Tactics of Cupid	Fairy Drama	896
Sept. 24	The Reserved Shot	Drama	741
Sept. 24	The Times Are Out of Joint	Comedy	252
Sept. 27	The Sunken Submarine	Dramatic	646
Sept. 27	Too Much Water	Comedy	351
Oct. 1	A High Speed Bike	Comedy	401
Oct. 1	The Diver's Honor	Tragedy	591
Oct. 4	Her Fiance and the Dog	Comedy	525
Oct. 4	The Little Acrobat	Comedy	466
Oct. 8	The Dunce Cap	Child Drama	898
Oct. 8	A Skier Training	Topical	100

KALEM CO.

Sept. 14	A Little Mother	Drama	980
Sept. 16	A Leap for Life	Indian Drama	985
Sept. 21	The Japanese Spy	Drama	975
Sept. 23	The Conspiracy of Pontiac	Drama	975
Sept. 28	The Heart of Edna Leslie	Drama	965
Sept. 30	Spotted Snake's Schooling	Indian Drama	885
Oct. 5	The Engineer's Sweetheart	Drama	1,000
Oct. 7	Big Elk's Turn-Down	Indian Drama	930

LUBIN MFG. CO.

Sept. 15	Mrs. Rivington's Pride	Drama	500
Sept. 15	Resourceful Robert	Comedy Drama	450
Sept. 19	Zeb, Zeke and the Widow	Comedy	990
Sept. 22	Love's Old, Sweet Song	Comedy	990
Sept. 26	The Sheriff's Capture	Comedy Drama	990
Sept. 29	The Path of Duty	Drama	990
Oct. 3	The Baggage Smasher	Comedy	975
Oct. 6	Woman's Vanity	Comedy	600
Oct. 6	The Golf Fiend	Comedy	350

MELIES.

Aug. 25	The Romance of Circle Ranch	Western Drama	950
Sept. 1	Won in the Fifth	Drama	950
Sept. 8	Baseball, That's All	Comedy	950
Sept. 15	In the Mission Shadows	Drama	950
Sept. 22	The Salt on the Bird's Tail	Comedy Drama	940
Sept. 29	A Plucky American Girl	Drama	950
Oct. 6	Billy's Sister	Western Drama	950

PATHE FRERES.

Sept. 12	Hunting the Panther	Colored Scenic	459
Sept. 14	The Two Sisters	American Drama	975
Sept. 16	Unconscious Heroism	Film D'Art	951
Sept. 17	The Vagaries of Love	American Comedy	950
Sept. 19	The False Friend	Dramatic	538
Sept. 19	Trip to the Isle of Jersey	Colored Scenic	397
Sept. 21	An Arizona Romance	American Drama	990
Sept. 23	Max in a Dilemma	Comedy	446
Sept. 23	The Mexican Tumblers	Acrobatic	476
Sept. 24	A Simple Mistake	American Comedy	950
Sept. 26	Max Is Absent-Minded	Comedy	551
Sept. 26	Colombo and Its Environs	Colored Scenic	426
Sept. 28	The Hoodoo	American Comedy	920
Sept. 30	The Sick Baby	Drama	984
Oct. 1	Who Owns the Rug?	American Comedy	690
Oct. 1	Southern Tunis	Educational	302
Oct. 3	Betty Is Still at Her Old Tricks	Comedy	490
Oct. 3	Molucca Islands	Colored Scenic	459
Oct. 5	Mirth and Sorrow	Dramatic	575
Oct. 5	Different Trades in Bombay	Industrial	410
Oct. 7	Slippery Jim	Trick	633
Oct. 7	A Life for Love	Tragedy	351
Oct. 8	An Indian's Gratitude	Drama	990

SELIG POLYSCOPE CO.

Sept. 15	The School Master of Mariposa,	Comedy Drama	1,000
Sept. 19	Bertie's Elopement	Comedy	1,000
Sept. 19	Big Medicine	Comedy	
Sept. 22	The Sargeant	Drama	1,000
Sept. 26	The Old Swimming Hole	Drama	1,000
Sept. 29	The Kentucky Pioneer	Drama	1,000
Oct. 3	A Cold Storage Romance	Comedy	565
Oct. 3	My Friend the Doctor	Comedy	370
Oct. 6	For Her Country's Sake	Dramtic	1,000

URBAN ECLIPSE.

Sept. 21	A Corsican Vendetta	Drama	699
Sept. 21	Scenes in the Celestial Empire	Travelogue	269
Sept. 28	The Quarrel	Drama	607
Sept. 28	Reedham's Orphanage Festival	Topical	394
Oct. 5	The Dishonest Steward	Dramatic	699
Oct. 5	City of a Hundred Mosques Broussa, Asia Minor	Travelogue	296

VITAGRAPH CO.

Sept. 10	The Three of Them	Drama	985
Sept. 13	The Sepoy's Wife	Drama	990
Sept. 16	Two Waifs and Astray	Drama	985
Sept. 17	A Lunatic at Large	Comedy	997
Sept. 20	Jean, the Match Maker	Comedy	1,000
Sept. 23	A Modern Knight Errand	Drama	967
Sept. 24	Renunciation	Society Drama	999
Sept. 27	Her Adopted Parents	Dramatic	998
Sept. 30	A Home Melody	Dramatic	907
Oct. 1	The Bachelor and the Baby	Society Drama	995
Oct. 4	Ransomed; Or a Prisoner of War	Drama	998
Oct. 7	The Last of the Saxons	Drama	1,007
Oct. 8	The Sage, the Cherub and the Widow,	Comedy	1,000

Length about 600 feet. *Released Thursday, October 6th.* *Length about 350 feet.*

WOMAN'S VANITY

A stunning dress as the feature of an excruciatingly funny story. There are a thousand feet of fun in the half length reel and the dress is an absolute novelty. Funnier than the hobble skirt and less hackneyed.

THE GOLF FIEND

The golf fiend developed the habit very suddenly and to make up for lost time he practised on the street or wherever he chanced to be. The ball did not always fly straight to the imaginary hole but it managed to hit something.

All good subjects are not Lubins, but all Lubins are good subjects

Released Monday, October 10. *Length about 990 feet.*

The Clown and the Minister

A story of stage life that is convincingly real. The hotel in a mining town was no place for a baby and the minister took the sick child and its parents into his own home. There the crisis of the disease came and the child slept in her father's arms. To rouse it meant the death of the child, yet the clown was urgently needed at the theatre where the cowboys and miners were clamoring for his appearance and to gain time the minister takes his place.

See Description Inside SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

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H. F. HOFFMAN

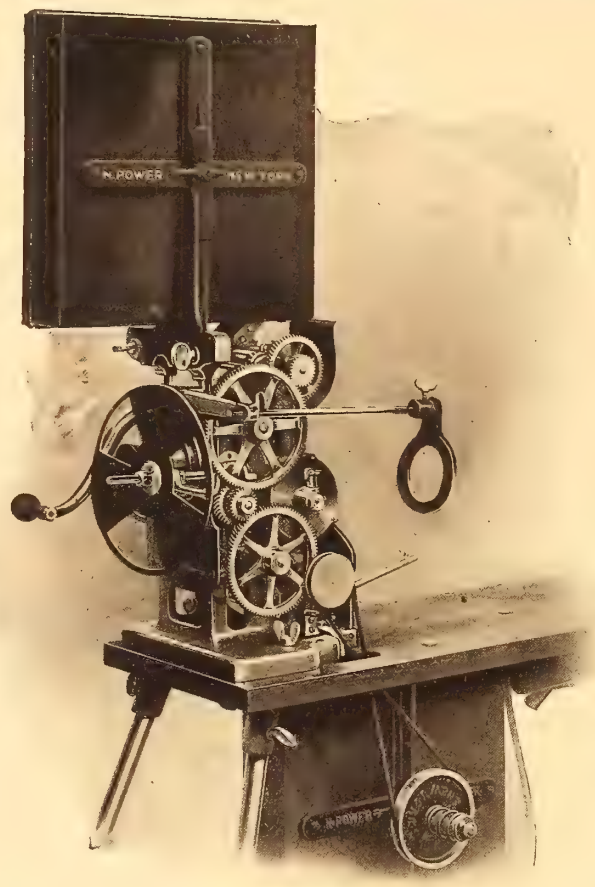
The Film Index

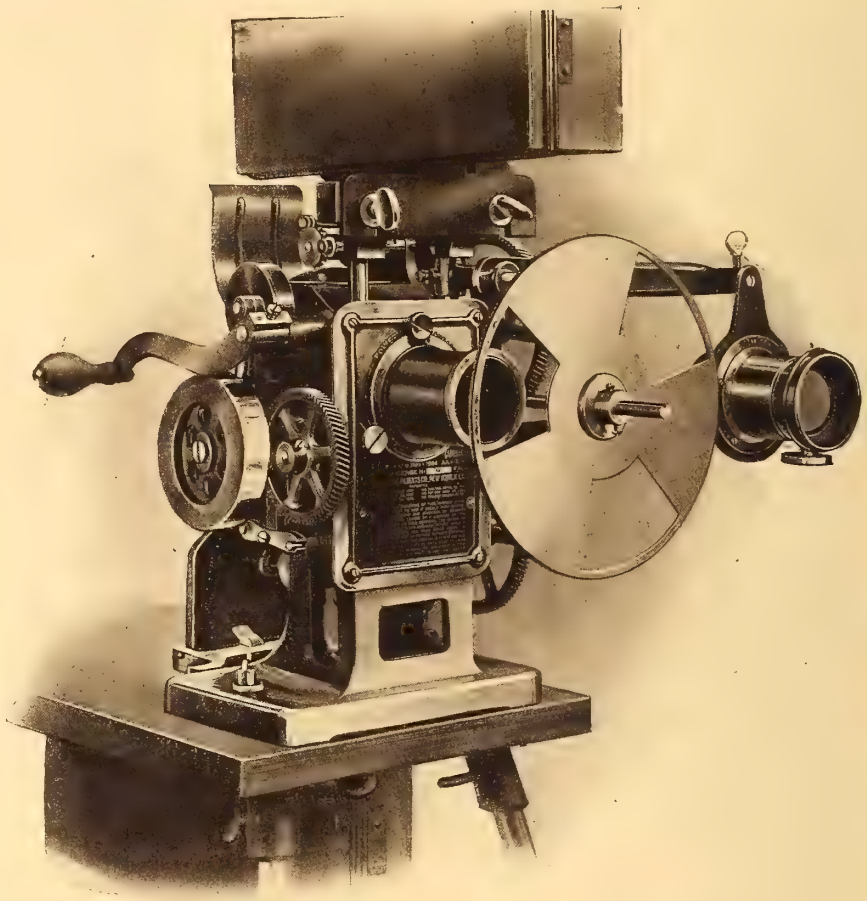
"THE COWBOY'S MOTHER-IN-LAW"
Scene From Essanay Western Comedy

Vol. VI. No. 16. NEW YORK, OCTOBER 15, 1910 Whole No. 234

POWER'S
CAMERAGRAPH No. 6

The Perfect Motion Picture Machine





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Flickerless Pictures
Steady Pictures
Guard against injuring or tiring the eyes of your patrons.

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Wide Bearings
Insure long wear. Buy a machine which will stand a steady grind of many hours daily.

Rugged Intermittent Movement
Do away with your delicate star and pin wheel which requires such close, careful adjustment and wears out so fast.

Accessibility of All Parts
There is a distinct advantage in having all the parts on the outside of your mechanism where they can be instantly gotten at.

Absence of Noise
Don't give your patrons the idea you are running a thrashing machine.

Evenly Balanced Movement
This will prevent pounding, undue wear and strain.

Ease of Operation
Indicating absence of undue friction.

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POWER'S CAMERAGRAPH No. 6

Write for our new catalogue "E," just out.

NICHOLAS POWER COMPANY, 115 Nassau Street NEW YORK

The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

THE CENSORS AND THE CRUSADE

By Epes Winthrop Sargent

TO the newspaper man who also knows motion pictures this poor effort of the New York World to create an interest that will react in favor of the circulation department through an abusive attack upon motion picture theatres is a most lamentable display of imbecility. It would be silly were it not that right or wrong the printed word carries its effect and these lurid outbursts carry conviction in some quarters.

With few exceptions newspaper editors are always looking for some feature that will get the paper talked about, that will hold the circulation already gained and add to the number of papers distributed. There is small profit from the "paper sale" direct. No publication can exist on the sale of the paper alone unless an unreasonable price is demanded, but the greater the circulation the higher the advertising rates for advertisers pay a rate based upon "per thousand of circulation."

In some instances, such as free ice and fresh air excursion schemes the results are for the good of the community, but it frequently happens that a crusade is merely the excuse for the printing of obscene and metricious statements that pander to the demands of a certain class. This does not apply so much to The World as to other publications, but in the present instance The World is conducting a crusade against the pictures without even taking the trouble to assign to the matter a reporter who has been advised as to he conditions of the business and he is attacking the Censorship apparently to gratify the personal spite of its informant and the licensed pictures because the informant is a member of the so-called independents.

Many of the pictures which have furnished the material for these journalistic outbursts never were passed by the Censors either because they are relics of several years ago or because they belong to a modern output which the manufacturers dare not submit to any sort of censorship.

The Philadelphia North American and the other publications which use that paper's Sunday supplement, carried a couple of weeks ago an article on the censors in which a careful editor first made certain of his facts and the point of the story was the fact that this rigid censorship was based upon the voluntary submission of the manufacturers to the decrees of an almost self-constituted body.

And therein lies the strength of the present Censorship. It is not an enforced supervision with any show of legal authority. It is a combination between the representatives of certain welfare bodies and the decent manufacturers looking to the improvement in the tone of motion pictures. The very fact that the old pictures are found offensive while the present product of the licensed manufacturer is found comparatively free from offense even to The World. The manufacturers and censors are working together to raise the standard of the pictures, increase their moral tone and make them even better suited to the taste of a general public, and it is precisely because they are working together that they make advancement.

Were there to be a censorship established either by the local police or the State authorities it is certain that political favorites would be appointed, men as utterly unfitted for their work as some of the present local censors and it is not necessary to go into details concerning these. It would cease to be a labor of love and become a matter of pull and graft that would entirely defeat the object aimed at.

At present few films are heavily censored because the editors of the various production departments have grown careful through previous experiences and their aim is not to see how close they can come to the deadline but to see how far from it they can get. They have their stories censored before production is made when they feel uncertain as to the propriety of a scene or theme, they do not take chances on a story and then try to argue it through because they know they cannot "slip a bill" to the censors and get the story passed.

The method of censorship does not please The World, but the committee is not censoring film to please the Park Row editors. It is a National Censorship, too liberal to please the narrow-minded, too narrow-minded to please those who demand blood and thunder, but just and restrained in its judgment and representative of the taste of the great body of citizens who are neither prigs nor degenerates. They are not made drunken by a sense of power to ruthlessly destroy because they have the power. They are trying to make the films conform to a standard of merit and to lead production toward a still higher artistic plane.

But the censors need no apologist. Their work speaks for itself in the betterment of the present production of censored film as compared with the work of those manufacturers who dare not submit their film to the body.

And The World deserves no apologist. Modern newspaper methods are in greater need of censorship, particularly in New York where it is almost impossible to obtain the conviction of a woman who kills a man because juries, keenly aware of the agitation being raised will not bring in a verdict displeasing to the violent dailies. She at once becomes young, innocent and beautiful, though she may be none of these. It is not that the papers care whether or not an electrical current puts an end to an evil life. The sob sisters find readers for their columns of slush and that is good for the circulation department. It is the same way with the present crusade. The World does not care what damage is being wrought—if any—by the picture theatres, but it does care that for a couple of weeks the picture crusade is good for a couple of columns of "hot stuff" each day and "hot stuff" is good for the circulation.

To those behind the scenes The World's preachment against the sensational in motion pictures is almost as genuinely funny as Hearst preaching civic duty to others with his Congressional record behind him, not to mention other facts.

ESSANAY STAFF REORGANIZED

New Talent in Studio and Plant Will Effect Great Improvement.

Many changes have been made in both the studio and plant staff of the Essanay Film Manufacturing Company during the past two weeks, which cannot but greatly benefit the release made by this firm.

The Production Department at the big Chicago studio is in the hands of Harry McCrea Webster, Stage Director well known both East and West, is a man of unusual originality and ability in the theatrical world. An entire new Stock Company has also been enlisted and productions will shortly prove that no mistake has been made in this direction.

Numerous other employees of the studio were also released and better people have been engaged to fill their positions. The printing, developing and mechanical departments also shared in a general change that cannot be otherwise than highly beneficial to the weekly output of this firm.

The management also states that their Western Company has been largely increased, and is in personal charge of Mr. G. M. Anderson and under his direction working in Colorado at the present time, making some very excellent subjects which are shortly to be released.

Under these new conditions a marked and decided improvement in the popular Essanay subjects will be observed, and the exhibitor and public will thereby benefit.

The
FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

OCTOBER 15, 1910.

CASUAL COMMENT

WE will only comment "casually" upon the cover which adorns this number of The Film Index; further comments will be left to our readers whom we consider to be more impartial critics of such things. The cover, by the way, has come to stay and, if our modest opinion may be expressed at this time, we would say that it is "some class." At that it is only in keeping with the body of the paper, which has already gained the reputation of being the best appearing publication in the picture trade. These facts should appeal to readers and advertisers alike. There is a lot in the way things are served, and our effort is to serve both news and advertising in the most attractive form.

Attention is called to the increase in price for single copies; ten cents will be charged hereafter instead of five. There will be no increase in the cost of a yearly subscription; that will remain at $2 as before. It is a great value for the money.

HERE'S to the new name, "Photoplay." That's the word which has been discovered by the Essanay Company after a period of exploration extending from August 1st to September 1st and to all parts of the civilized world, and will hereafter be used by all discriminating persons to designate the finest all around entertainment in the world: the Motion Picture. The Film Index agrees with the finding of the judges that the word is both expressive and convenient.

According to the Essanay reports there were over 2,500 names proposed and, from some of the suggestions, it is plain that some of the contributors did some hard thinking. Here are a few of the freaks which the contest developed: "Actorlifeograph," "Pleasurepictoritis," "Motionphotogallery," "Picturestusojoy," "Essanayograph," not to speak of others. The best indication was the general interest shown in the contest—evidence that the "Photoplay" has a great and growing audience.

The Essanay Company is to be congratulated upon the successful termination of the contest and it may count The Film Index among the pluggers for the "Photoplay."

SPEAKING of Essanay, Mr. George K. Spoor, president of that company, writes that the company's staff in studio and factory has been reorganized and that the work of making Essanay Photoplays is going on just as though nothing had happened. Better men have been engaged to take the places of those who were dismissed or who left the employ of Essanay, and Mr. Spoor expresses the belief that there will be a marked improvement in the future product of the company.

It stands to reason that this must be the result. The Essanay Company has established a reputation from which it can never be separated. Men may come and go in its employ, but there is an intangible something that will always remain, and it is that something that is so potent for the success of Essanay.

Therefore, the attempt of a number of former employees of the Essanay Company to trade upon the reputation of the Essanay product, will fail utterly. Not only will they fail to produce good pictures, but they will fail to find a market for whatever they do produce. Working under the direction of the Essanay Company, and in the atmosphere of success that prevaded the Essanay studios, those employees were able to produce good results. Removed from those influences to a field that is marked by numerous failures; that holds out no promise to new enterprise in its already over-crowded ranks, theirs is now a hopeless undertaking.

Under different circumstances these misguided workmen might become objects of sympathy when adversity overtakes them; but their purpose to embarrass the concern that taught them what they know about the picture business, and to trade upon its good name, places them quite outside the pale. They deserve the fate that is certain to be their lot. They have accomplished nothing but their own undoing.

SIGNIFICANT is the fact that the Bijou theatre of Bangor, Me., in which W. E. Green the independent exchange man of Boston is interested, has discarded the independent service on account of the poor class of pictures supplied, and is now receiving the service of the General Film Company. According to our correspondent competition was so strong in Bangor that the only way the Bijou could hold its patronage was to keep pace with the other theatres. It catered to a good class of patrons who would not stand for the line of junk called "independent" film, and the management was given to understand an improvement must be made. Green did the best he could to satisfy the people with the "independent" stuff, but finally gave up and "licensed" service was installed. The house is now doing its share of the business.

IN this number of The Film Index will be found an excellent article from the pen of Epes Winthrop Sargent on "The Censors and the Crusade," meaning the recent attempt of The New York World to discredit the work of the National Board of Censorship and the character of photoplays which come under its scrutiny. Mr. Sargent points out the difference between the voluntary censorship now in force and the so-called censorships established by law and ordinance, usually in charge of local police authorities.

The nature of the crusade of The World is well understood by Mr. Sargent, who is familiar with the ways of the Park Row editors and their campaigns of sensationalism. The flat fizzle of the crusade in question is evidence that it did not meet approval of even the purists, neither did it help the circulation of The World.

TURN ON THE LIGHT

On several occasions The Film Index has called attention to the advisability of lighting the auditoriums of picture theatres. The simple solution of the problem is to turn on the light instead of turning it out. This can be done if your curtain is a Simpson Solar Screen. A large number of Simpson screens have been installed within the past few months and are doing all that is claimed for them.

With such an excellent device at such a reasonable price there can no longer be the least excuse for a dark house, except it be that the manager seeks to attract to his place of amusement the vicious and the degenerate and make possible the commission of crime such as has been laid at the door of the picture theatre.

We hope no reader of The Film Index belongs to that class; so, get a Simpson Solar Screen and turn on the light.

LETTERS TO THE EDITOR

MORE REVIVAL SUGGESTIONS.

Elwood, Ind., Sept. 8, 1910.

Editor Film Indev, New York:

Dear Sir—I have been much interested in the lists of old subjects submitted by exhibitors in reply to your article in The Index of Aug. 20.

Here are a few of the many good subjects we have shown and which we would like to see reproduced:

Napoleon subjects, Vitagraph.
Legend of the Ghost, Pathe.
Red Man and the Child, Biograph.
Paul Revere's Ride, Edison.
Osler Joe, Biograph.
Stirring Days in Old Virginia, Selig.
Four Wise Men, Selig.

I beg to differ with some of the exhibitors who are asking for new copies of old subjects. I feel that each and every licensed manufacturer can safely take some of their old subjects and with the wonderful improvement in acting and photography produce subjects that will please far better than some of their present releases.

I also notice that there is a demand for more comedies. By all means let us have more comedy, but no reproductions, as the majority of comedies released two years ago, were "jokes" instead of comedies. Respectfully yours, R. J. WEBER.

WANTS 'EM PRINTED ON ONE SIDE.

I wish you would advocate the single-sheet description of the subjects issued by the manufacturers. I am not to get posters with each reel, so employ a sign writer. He often makes use of the Kalem, Melies and Lubin circulars, but as they are often printed on both sides we cannot use the whole description. If the film manufacturers would issue a description, size 12 by 18 inches, printed on one side, we could use them on our billboards and the patrons would read these and understand the pictures much better. Yours, George D. Stevens, Manager Grand Theatre, Torrington, Conn.

FOR WHAT IT'S WORTH.

Haverhill, Mass., Sept. 28, 1910.

Film Index Pub. Co., New York City, N. Y.:

Sirs—Quite often one reads in the trade papers of the need of new ideas for motion pictures, and as one very much interested in the game, I would like to suggest to the manufacturers the production of some of the following:

AN EXHIBITION OF POOL PLAYING.—One of the many experts with the cue could give an exhibition that would cover half a reel and not be other than of intense interest, not alone to those who play the game, but, too, to hose who would marvel at his wonderful control of the cue ball.

WRESTLING.—Two professional wrestlers could demonstrate the many holds, grips, etc., closing with a good, showy match.

STAGE MAKE-UP.—Showing how the stage people make-up for different characters. There could be a wealth of comedy worked into something of this kind.

A FOOTBALL STORY.—We have had football stories, but none that I have seen have shown real scenes of the game itself. Why not? That would be the real strength of the story.

FIREWORKS.—Sometime ago I saw a short reel of fireworks made by Pathe, but there wasn't much to it. Why not have some of these elaborate set pieces and have the film colored.

AMATEUR NIGHT AT A THEATRE.—There was one of these made some time ago, but not near as funny as it could be made. Many theatres run amateurs once a week and pack the house, and a good funny picture of this kind by some of the licensed manufacturers would make a big hit.

These are only a few suggestions. I could go on and give a hundred, but these few will give an idea of what a manufacturer could turn out and be sure of scoring a bull's-eye. "The Indian's Gratitude," "Nellie's Hatpin," and such titles are all right, but there is nothing that one can get out and cry about. What we want is something that will catch the interest of the people, something that will make them say, "Gee, here's something new." Respectfully,

W. E. FURBER, Mgr.

HAS NOVEL LIGHTING SCHEME.

Columbus, Ohio, Sept. 24, 1910.

Editor Film Index, No. 1 Madison Avenue, New York:

Gentlemen—Having been a constant reader of your paper for several years, I have always taken quite an interest in the discussion of lighted houses during performances. Have seen numerous suggestions, but none that were satisfactory.

Have just remodeled my house, and have installed a system of lighting which is absolutely perfect, and has been pronounced so by all who have seen it.

My only real competitor, Mr. Max Stearn, who is also a particular friend, wanted me to have the idea patented, which I don't think is possible. I would not do so if I could, as I would like to see all who can adopt the idea. Will try and give an idea of how system is installed.

My room is 122 feet 6 inches from machine to screen, divided by seven plaster beams 15 feet 1 inch apart. Have placed eight 8-c. p. clear finger lamps, with half round shade, on four beams nearest entrance to theatre, which makes it possible to see every one of 429 seats in the house at all times without affecting picture one iota. Lights are placed on side of beam facing screen, and are invisible to audience.

The latch string is out to any exhibitor who wishes to call and inspect the results of this system of lighting. Very truly yours, C. H. BROCKETT.

GOVERNMENT INSTALLING EDISON MACHINES.

The Theatre Film Supply Company of Birmingham, Ala., recently installed an Edison Underwriter's Model "B" in Fort Dade, near Tampa, Fla., for the benefit of the soldiers in that garrison. This fort is located on one of the extreme keys near Tampa, and the place is so lonely that the only people seen by the soldiers on duty there are the lighthouse keeper and his family; so that the motion pictures will prove very welcome and entertaining to them.

A Model "B" was also installed recently by the General Film Company, of Boston, Mass., on the U. S. S. New Hampshire, the order for the machine having been placed by Rev. W. G. Cassard, chaplain U. S. N. The "jackies" get a lot of pleasure and entertainment out of motion pictures, especially when on a long cruise, and the thoughtfulness of their superiors in providing them with so attractive and at the same time instructive a form of amusement will undoubtedly be thoroughly appreciated by them.

An Edison Model "B" was installed a short time ago by the Howard Moving Picture Company, of Boston, Mass., in the Post Exchange, Marine Officers' School, Port Royal, S. C.

"PHOTOPLAY" WINS IN ESSANAY CONTEST

Edgar Strakosch, Exhibitor, Sacramento, Cal., the Author.

OUT of more than 2,500 names submitted to the Essanay Film Manufacturing Company in their new name contest, the purpose of which was to obtain a new name for the entertainment and the exhibition places where motion pictures are shown, the name selected by Judges George Kleine, Fred. C. Aiken and Aaron Jones, is PHOTOPLAY. The successful contributor of the word is Mr. Edgar Strakosch, a well known exhibitor in Sacramento, Cal. The termination of the contest has proven several things. From the great number of names submitted, it is evident that the contest aroused unusual interest, and aside from the liberal prize offered, is further proof that the exhibitors and public were of one mind in their belief that a more suitable appelative is needed. In the selection of "Photoplay" the judges have undoubtedly chosen wisely, and, though the name may not completely describe the motion picture entertainment, it contains a sufficiency of description, is happily euphonious, simple and easy to remember.

The following letter addressed to the Essanay Company from Judges Kleine, Aiken and Jones, fully explains the reasons why they have selected PHOTOPLAY:

Essanay Film Mfg. Co., 435 N. Clark Street, Chicago, Ill.:

Gentlemen—After careful consideration of the list of words submitted us by you from which we were to select a name which would be descriptive of the entertainment given in motion picture theatres, we have selected the word "Photoplay" as being more closely descriptive and more easily assimilated by the general public than any other of the long list submitted.

While the word is not entirely satisfactory, considering every phase of the question, we were influenced in our selection by the necessity of adopting a term which would be easily remembered, descriptive in character, simple and appropriate.

The word "Photoplay" seemed to us to have better chances of adoption by the public than combinations of more abstruse or technical terms, such as "Kino," "Graph," "Drome," "Cine," etc. One may speak of "going to the Photoplay," or "seeing the Photoplay," as the public speaks of "going to the opera," or "hearing the opera," these expressions conveying immediately an accurate idea of the character of the performance.

Many of the names submitted show ingenuity and industry, and you are to be congratulated upon the great interest which your contest has aroused. Very truly yours,

(Signed) GEORGE KLEINE,
F. C. AIKEN,
AARON JONES.

In the selection of the name Photoplay the Essanay judges made mention of several other names which were exceptionally good, among which are Kinorama, Photodrama, Photodrome, etc. There were three other contributions of the word Photoplay, which were rejected, however, in that the contest terms stated that the first contribution of the prize-winning word would receive $100. These contributors are Charles E. Inslee, New York City, contribution received Aug. 26; Henry Phillips, Milwaukee, Wis., contribution received Aug. 29, and Kirk Meadowcroft, New York City, contribution received, Aug. 29. Mr. Strakosch's word was received Aug. 17.

Immediately the judges returned their decision a telegram was sent to Mr. Strakosch, and the following interesting letter was later received:

Sept. 29, 1910.

Contest Editor, 435 N. Clark street, Chicago, Ill.:

Dear Sir—Your wire dated Sept. 29 was received with surprise and pleasure. I am sending with this mail my photograph as per your request. In regard to data, I wish to say that I have been connected with the moving picture business since Aug. 26, 1907, when I opened Dreamland, which at that time was the handsomest moving picture house on the coast. In December of the same year I opened the Bijou, and in October, 1908, Wonderland. Prior to 1906 I was connected with leading theatrical enterprises in the East.

I wish to congratulate your firm on the excellence of their pictures and subjects, not only from the point of photography, but also from the dramatic and comic quality. They are always clean and wholesome.

Wishing you all the success, I am,

Very truly yours,

(Signed) EDGAR STRAKOSCH.

Already the Essanay Company have received letters from exhibitors who intend adopting the new name. Mr. Aaron Jones, one of the judges in the Essanay Contest, and also one of Chicago's leading exhibitors, announces his intention of naming his new theatre on Fifty-first street just now in the course of construction, the PHOTOPLAY THEATRE and will use the name in all advertising for this theatre.

Mr. C. H. Kerr, who with Martin E. Johnson, of Independence, Kansas, are the proprietors of the three "Snark" Shows intend to use the name on a new house, soon to be completed for this firm. The three Snark theatres in Independence are named in honor of 45-foot boat in which Mr. Johnson crossed the Pacific and cruised two years in the South Sea Islands with Jack London.

Many other exhibitors will use the new name as an advertising feature and announce their intentions of "playing it to the limit."

The Essanay Company in forthcoming issues of the Essanay Guide will offer exhibitors many helpful hints and suggestions as how to popularize the new name.

BAXTER MORTON OFF TO EUROPE.

Baxter Morton, vice-president and general manager of the Nicholas Powers Company sailed for Europe Wednesday, Oct. 5, on the Cunard liner "Campania." He is off solely on a business trip, for due to the rapid growth of the Nicholas Powers Company's European business, it was thought necessary to establish agencies in that territory. Mr. Morton will study the needs of the various countries and personally plan the best methods of exploiting the Powers Cameragraph No. 6, already well known among the largest exhibitors on the continent. It is expected that Mr. Morton will be gone several months.

THREE NEW HOUSES FOR WARREN.

Three motion picture theatres were opened in Warren, R. I., last week. Each house is of the up-to-date order, and rivalry for the commanding business will be keen all during the season, and the Warren patrons expect to see some great shows before the springtime opens.

In two of the houses vaudeville will be shown and the prices will be above that of the straight picture theatre. The houses are absolutely fireproof, and one has a stage large enough to accommodate large musical and dramatic attractions.

The people of Warren are much elated over the fact that their town is ahead of Bristol in the show business, and that it means many of the Bristol people will come to Warren this winter to patronize the Warren theatres.

POSTERS NOW FOR SONGS.

An innovation that is bound to meet with the approval of almost every exhibitor was inaugurated last week. One sheet lithograph posters are now to be be given to the renters of song slides illustrating the songs of Jerome H. Remick, publishers, New York City.

This innovation has been brought about through the energy of De Witt C. Wheeler, the big song slide maker and the enterprising spirit of the Jerome H. Remick Company. It has long been contended by song slide makers that posters were in great demand and were as essential to a motion picture theatre as were the posters illustrating the films. That the song slide makers were right in their contention is proved by the fact that Mr. Wheeler has been overflowed with requests for these posters. For the benefit of those who do not know, we will say that these posters are sent to the film exchanges and song slide exchanges who buy slides of De Witt C. Wheeler, illustrating the songs of Jerome H. Remick, and can be had free of charge by exhibitors.

A KALEM CHARACTER PLAY

Study in Southern Types

REFERENCE to the illustration which accompanies this story reveals the excellent character portrayals for which this Kalem subject, entitled "For a Woman's Honor," is noteworthy. The story of the picture is that of a young lawyer of the Southern type who has incurred the enmity of the father of the girl he hopes to marry; having bested him in a lawsuit. The young folks decide to override the parental judgment by eloping and start to carry out their plans. The young man and the girl are presumably on their way to the minister's house when they discover the aged housekeeper of the village miller sitting on her doorstep in great pain.

Jumping from his horse the young man assists the woman to the extent of binding his monogramed handkerchief about her head, and then goes about his business.

Eventually the woman dies of her injuries and the old miller finds her body on the doorstep when he returns home. The sheriff is called and the handkerchief is found that points to the young lawyer as the cause of the woman's death. He is apprehended and placed on trial, with the old lawyer and father of his fiancee actively interested in his conviction.

There would have been no difficulty in explaining matters in the young man's favor if the proposed elopement had been carried out. But the girl repented of her decision and returned home, which action required that the night's escapade be concealed for the sake of the girl's reputation. Consequently when the young man was asked to testify in his own behalf he refused to say a word that would reflect upon the girl. Matters might have gone badly with him if the girl had not learned of the trial and rushed to her lover's rescue.

These events have been dramatically portrayed by the Kalem players, and their good work is enhanced by the excellent scenic effects which have been worked into the picture by the producer.

SCENE FROM KALEM SUBJECT "FOR A WOMAN'S HONOR."

NAYLOR SAILS FOR HOME.

After spending three delightful weeks in New York City, Mr. Peter C. Naylor, the Johannesburg exhibitor, sailed for London on the White Star liner "Oceanic," last Wednesday afternoon.

During the time Mr. Naylor was in this city he visited many of the best picture houses and expressed a favorable opinion of all that he saw. Mr. Naylor was much impressed with the Lincoln Square theatre, and claims that Manager Fuqerson and Assistant Manager Bradt certainly knew how to run an up-to-date house. He was also interested in the airdomes he visited.

WILL RUN TWO HOUSES THIS WINTER.

M. S. Bennett, manager of the Belford Airdrome, at 642 Second street, Brooklyn, N. Y., closed that house for the season last Tuesday, and has moved into the Casino at Kent and Franklin avenues. The house, which seats 299 persons, is modernly equipped in every respect, and patrons, who visited the airdome last summer will find the same class of pictures at the new house. Mr. Bennett will also run the motion picture house on Bedford avenue, between Myrtle and Willoughby streets. This house also seats 299 persons.

PICTURE HOUSES SHOULD BE LIGHTED

Best Houses in France and England Find It Most Profitable—Would Stop Many Complaints

That the motion picture houses in this country should be properly lighted is claimed by Mr. John Collier, secretary of the National Censorship Board, to be, perhaps, the most difficult problem that now confronts the members of the Censoring Board. Mr. Collier, during his recent travels in England and France, where he made a special study of the lighting systems used by managers of both in and out-of-door theatres, received the impression that if the same system was employed in this country there would be no cause for adverse comment from either the general public or the Censorship Board.

In the English picture theatres and airdromes it is always light enough for one to distinguish his neighbor on the other side of the house. The airdromes are practically as light as day and the method of showing the pictures, while very simple, makes them really clearer than if shown in a darkened room.

At the Bourge Bouiller, Paris, where open-air performances are shown three afternoons a week, the system employed is perhaps the most novel as well as practical. The screen upon which the picture is thrown is encased by a funnel-like hood that extends out from the screen about twenty feet. The inside of this hood is covered with a black cloth, thus causing a contrast that gives the picture the proper effect.

The lighting of the indoor theatres is entirely by means of diffused light. The object is to screen the light so that no direct rays will fall either in the eyes of the audience or upon the screen. The most simple manner to do this is to have all lights attached to the ceiling of the house. The lights are screened by a hood and the reflection is then cast on the white painted ceiling, giving an equal diffusion of light to all parts of the house. This does not interfere with the picture's brilliancy. It also makes the interior of the houses light enough to see throughout the audience and removes any glare that might hurt the eyes. This is the principal thing that the theatre manager has to consider.

For some time in this country physicians and oculists have claimed that motion pictures have greatly affected the eyes of the theatre-going public, and after making a study of the real cause, they claim it is not from the flicker of the picture, but the bad light that is found in the theatres that injures the eye.

Mr. Collier also claims that dark houses bring two out of every three complaints that are made regarding the conduct of picture houses; and that as long as houses can so easily be made light and at such a slight expense, he thinks the American exhibitor should take advantage of what is being done on the other side and do likewise.

FAMOUS OLD THEATRE RUNS PICTURES.

The Belvedere Hall, Cumberland's oldest theatre, Cumberland, Md., closed as a playhouse for more than a score of years, was reopened September 24, as a motion picture and vaudeville house by Fisher. It has in recent years been used as a business college. In the old playhouse Mary Anderson, the elder Jefferson and many players of renown, now dead and gone, starred, from shortly after the Civil War until the old playhouse was colsed following the erection of the City Hall.

O'LEARY & O'NEIL BUY LYRIC THEATRE.

Gilbert Edwards has sold the Lyric theatre, Northampton, Mass., to James O'Neil and William O'Leary, who will transform the house into a motion picture theatre. The house is one of the best known in Northampton and should make an excellent place for motion pictures.

Both are practical picture men, having been in the business for the past three years. Mr. O'Leary was the operator of the Lyric prior to its closing down last spring. Mr. O'Neil was, for a long time, connected with Cook's theatre.

PATHE KEEPING UP THE PACE

Forthcoming Productions of American Company Interesting Subjects

"OUTWITTED" and "The Mystery of Lonely Gulch" are the titles of two Pathe American productions that will be received with interest. "Outwitted" is a plain tale of a new man put in charge of a force of workmen who is waylaid by a jealous member of the gang in an attempt to steal the weekly payroll. The plot is discovered and frustrated by the girl in the case, who takes the money from the new foreman and gets away in safety while he has a finish fight with the plotter. The picture reveals good photography and action.

"The Mystery of Lonely Gulch."

In "The Mystery of Lonely Gulch" there is a real mystery which must be left for the reader to discover when he sees the picture. The principals are a wealthy ranch owner, his new wife, an actor and the sheriff. The actor arrives in the little Western town and treats the ranchmen at the hotel to some lightning character changes. Later the old ranch owner and his young bride arrives. The bride proves to be the sweetheart of the actor and they put up a job on the husband. The trick to get the old man's money is a clever one, but the sheriff is clever, too, and penetrates the disguise of the actor, defeating his plans and sending both him and the woman accomplice on their way. It is the sort of photoplay that holds attention.

SCENE FROM PATHE SUBJECT "OUTWITTED."

SCENE FROM PATHE SUBJECT "THE MYSTERY OF LONELY GULCH."

A SPECTACULAR DISPLAY

Peoples Amusement Company Feature an American Pathe Subject to Good Effect

Pathe Freres have kindly supplied The Film Index with a letter from Melvin G. Winstock, General Manager of the Peoples Amusement Company of Portland, Ore., describing the manner in which that company featured the Pathe American subject, "The Cheyenne Brave" at the Star theatre, Portland, together with a photograph of the display described. The letter and photograph are reproduced herewith:

We desire to congratulate you particularly on the artistic beauty and photographic perfection and thrilling interest embodied in "The Cheyenne Brave." Immediately upon its arrival we were convinced of its magnificent possibilities and we employed a scenic artist to paint a splendid picture, a photograph of which we will send you under separate cover, and placed the same across the front of the Star theatre in this city. The picture itself was fifty by eighteen feet. We not only had this elaborately painted as a "bally-hoo," but the painting contained a practical waterfall, a practical moon, and we had the picture so arranged that across the river and apparently going through the river there was a canoe—a fac simile of the canoe in the picture—containing the Indian brave and his bride. We can state without exaggeration that fully one hundred thousand people witnessed this interesting outside exhibition, and the result was that "The Cheyenne Brave" proved a tremendous box-office winner.

Our company always seizes every advantage to exploit pictures of this kind, and we have had in every single instance substantial financial recognition by reason of this original advertising. We have heard it urged that this spectacular advertising might possibly work against drawing the better class of the community. We have not found this to be true, as at all of our theatres in this city we have cultivated the real picture "fan" and our patrons consist of the most intelligent and appreciative people of the community, and the same people who go to the Orpheum and the Klaw & Erlanger productions visit our first run theatres and consider that they have missed something when they fail to see every first run picture exhibited.

While the foregoing is a fine commendation for the picture, it also illustrates what a resourceful manager can do in the way of publicity now and then when a suitable subject is offered.

SPECTACULAR DISPLAY AT STAR THEATRE, PORTLAND, ORE.

WELLS & ORPHEUM COMPANY OPEN MORE HOUSES.

The Wells Amusement company and the Orpheum Amusement company, which has its headquarters in Louisville, Ky., have added three new houses to the circuit. The houses are the Wells Bijou motion picture theatre, of Nashville, Tenn.; Orpheum, of Birmingham, Ala.; and the Lyric theatre, of Chattanooga, Tenn. All the houses will present five first-class acts of vaudeville together with first reels of motion pictures.

Since the two companies have combined, business has greatly improved; the patrons have a chance to see the best there is in both lines of amusement and it adds much to the standard of the different houses on the circuit. Irvin C. Simon is manager, with headquarters in Louisville, where the company runs the Hopkins theatre.

Homer Everitt has purchased the Nickelet at Stroudsburg, Pa., from Bert Palmer, and will conduct the same kind of a show that has been run by the former proprietor. In the spring several new improvements will be made.

"A Mohawk's Way" and "The Sepoy's Wife" were well received at the White City theatre, Pueblo, Col., last week.

IN THE CANADIAN ALPS

Edison Comedy with a Rocky Mountain Background — The Three Captains Again

UNDER the title "The Swiss Guide," a story of the Canadian Alps, the Edison Company have prepared for early issue a subject which presents some startling views of the Rocky Mountains of Canada. The Alpine touch is given by the guide who pilots the party of tourists up the mountains and over glaciers 10,000 feet above sea level. A bit of comedy is injected which gives added interest to the wild mountain scenery and furnishes the suggestion of a tragedy which is well within the imagination.

It comes about by the Swiss guide falling in love with one of the fair tourists and buys a pair of gloves as an evidence of his affection. On an excursion into the mountain wilds the guide declares his love for the girl and is promptly and severely repulsed. The girl runs away and is soon lost amid the snow and ice, and, to make matters worse, she falls and hurts her ankle so that she is unable to proceed further. While the girl is lying helpless on the ice her absence has been noted at the hotel and the guide's dog, a collie, is sent out to find her. He succeeds and the girl fastens her glove to his collar and sends him back for help. The guide's wife recognizes the glove because she saw it once before and it has been the cause of soreness of heart to her; but she goes to the rescue and brings the girl safely back to the hotel. Of course the guide is badly disturbed over the outcome of his affair, but he comes back home and there is an affectionate reconciliation.

SCENE FROM "THE SWISS GUIDE."

HIS BREACH OF DISCIPLINE.

In that international affair of the corset, "The Great Secret," the Edison Company introduced three captains as special sleuths of the Secret Service. Evidently these characters looked good to the producers, for they have come back on another similar mission in the forthcoming subject, "His Breach of Discipline," a pictured version of one of Roy Norton's stories.

The tale begins with a quarrel between a young officer of the French army and his superior. The latter has insulted an actress with whom the former is in love. A duel follows, in which the young man's superior is left for dead. To escape the consequences of his insubordination the young officer bids his sweetheart a quick farewell and makes his way to a California mining camp. Later the girl joins him and they are married on sight.

By chance some one recognizes the fugitive and word is sent back to France. The old general in charge of the Secret Service calls in his three captains and sends them after the fugitive officer, who is subsequently brought back to face the music. He bravely faces the old general, expecting to be punished for his crime, but there is a happy surprise in store. The duel did not result fatally and the young officer's antagonist lived to fight other battles and die of honorable wounds in Algeria. Before he died he confessed that he was to blame for the duel and that the young officer deserved exoneration.

This is what the chief of the Secret Service gives him and congratulations are passed around. The girl is there, and she surprises the old general by a generous kiss on either cheek, much to his delight.

Other coming Edison photoplays include two topical subjects, "The Riders of the Plains," which gives a glimpse of the life and work of the Royal Northwest Mounted Police, and "The Boy Scouts," a picture of the camp life of the boys under the direction of Ernest Thompson Seaton and Dan Beard at Silver Bay, Lake George, N. Y. A third subject, and the one calculated to arouse the most interest, is entitled "The Key of Life," in which the principal role is portrayed by Mlle. Pilar Morin, already well known to admirers of Edison subjects.

In this picture the Buddist theory of re-incarnation is the theme. The favorite pupil of a priest of Budda is given the mystic robe and the book of life by the dying priest. Later he tries it on the cat, which changes to a beautiful woman. Unfortunately the woman retains all the cat's instincts. This is not intended as an insinuation, but is a serious proposition, and the cause of it has his own time with the reincarnated woman with whom he is inclined to fall in love.

SCENE FROM "HIS BREACH OF DISCIPLINE."

SCENE FROM "THE RIDERS OF THE PLAINS."

SCENE FROM "THE KEY OF LIFE."

But in arousing love in this strange creature's breast, he also manages to stir up some jealousy and the woman reverts back to the cat.

The subject affords an excellent opportunity for Pilar Morin to display her pantomimic ability, which she does with infinite grace. The photographic effects are equally good.

MELIES' "UNCLE JIM"

A Comedy Drama in Which He Who Waits Wins

Self-control is perhaps the greatest attribute a man can have. It makes rich men of the poor and masters of men of the clever. To the ordinary man it usually brings happiness and prosperity.

Jim, hero of Melies' coming release "Uncle Jim," is an ordinary man, who practices self-control. When Bill, his partner in the mine and his best friend, married the girl whose hand they were both trying to win, he didn't go up in the air, get drunk, and be a continual failure ever after that. On the contrary, he stuck around and became the trusted friend and confident of the happy couple. As soon as the offspring of this happy union was able to talk, it just sort of naturally happened that she called her daddy's dear friend "Uncle Jim."

But it would seem that when we are either too happy or too sorrowful Fate takes a hand and alters conditions. It happened in this case at any rate, for in a terrible explosion in the mine Jim's friend and his wife's father were killed, which sad event left the once happy wife dependent on her own labors to obtain the necessities of life for herself and child.

Jim, the ever faithful, was still a true friend. He brought playthings for the child and more than once proposed marriage—if not in words, at least in lingering looks. But the widow was never ready to consent. She held to the old idea that a woman must be true to a dead man, and who would believe that it was her own child that changed her frame of mind eventually? How the girl's honest, childlike affection for dear, old Jim, who had been so kind to her, made two hearts happy can only be appreciated by seeing this Melies' life study.

"Uncle Jim" will be released Oct. 20.

MONTREAL NEWS.

During the past week matters of utmost momentous importance to the local exhibitors have occurred. First and foremost amongst these, is the decision rendered by the Court of Appeal upholding the validity of the Province of Quebec to enforce a statute which, in the opinion of the plaintiffs, the motion picture exhibitors, is purely a matter of Federal jurisdiction. Accordingly M. P. houses may be legally prohibited from giving performances on Sundays; but as the plaintiffs have appealed to the Supreme Court of the Dominion of Canada to further decide on this knotty question, the exhibitors in consequence will be able to continue to keep open Sundays without any police interference. The new $500 license is also being contested before the courts and a decision is awaited for very eagerly.

The Jeffries-Johnson pictures are causing some friction out here. Summonses have been issued against local exhibitors for having made use of these pictures, but as the judges of the police court are somewhat puzzled to know to what extent these pictures are legally immoral, they have taken the cases in deliberation to look up further authorities.

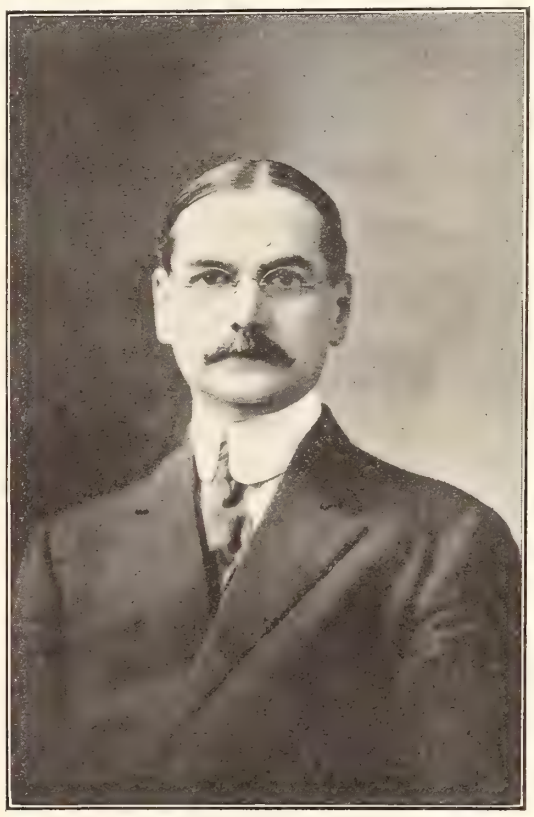
A company incorporated with a capital of $100,000 has ben launched in this city. Its name is "The Canadian Amusement Co., Limited," at the head of which as President is William Bell, assisted by D. Zarafonites, Vice-President, and D. A. Murray, as Secretary-Treasurer. Their first new M. P. house in this city is the "Moulin Rouge," which has a seating capacity of 950, and since its inauguration a fortnight ago has been catering to large audiences. With the aid of a 16-ton girder it has been possible to reduce visual obstruction from supports, etc., to a minimum, and this is one of the redeeming points of this house. In the operator's booth two of the latest types of Edison machines are used with splendid results. The vaudeville programme last week consisted of Alquiste & Clayton, singing and dancing act; W. Villeraie, French comic singer; Paul Dajax, opera baritone, assisted by an orchestra of five pieces under Prof. J. Goulet.

NEW YORK'S MODEL HOUSE.

J. E. Costello Conducts High-Class Picture Theatre in Old Central Opera House.

The Central Opera House, Nos. 205 to 223 East 67th Street, New York City, was originally constructed at a cost of one and one-half million dollars, about twenty-one years ago by Jacob Ruppert for the German Societies of New York City. The building occupies more than one-half of a city block and contains one large auditorium with balcony having a seating capacity of 3,700. There is also a small auditorium with balcony having a seating capacity for 1,000 and standing room for 2,000 persons.

This magnificent structure has been vacant for a number of years and was used for no particular purpose until about a year ago when the small auditorium was turned into the most modern motion picture theatre in the city. The



J. E. COSTELLO.

exterior of the building is illuminated by two 4,000 candle power flaming arc lamps and by an electric sign reading on two sides "Motion Pistures." The lobby is large. On the left is a spacious ladies' parlor furnished in antique upholstered mahogany with rich carpets on the floor and large mirrors on the wall forming a most attractive waiting room for the ladies and children. On the right hand side of the lobby is a gentlemen's smoking and lounging room which is equally well equipped.

Upon entering the auditorium one is impressed by the dignity and the completeness of the equipment. The comfortable seats are placed on an inclined floor and face a screen 18x24 feet in size, upon which is projected one of the most brilliant and steady pictures one could desire. The actual size of the picture is about 17 feet high and the distance from the lens to the screen is 90 feet.

Under the balcony there are placed about 30 green incandescent lamps of two candle power each, in ornamental glass shades, which furnish ample illumination at all times so there is no difficulty in finding a seat at any time. The walls are lined with large mirrors which further increase the illumination of the house by reflecting some of the light from the screen without interfering with the quality of the picture. An orchestra of four pieces furnishes the necessary and appropriate music for each picture and illustrated song.

The balcony hangs from the main ceiling and is reached by a spiral iron staircase on each side at the rear of the auditorium. The balcony is divided into boxes, having comfortable chairs and, as the balcony hangs from the ceiling on iron rods, there is absolutely no obstruction of any kind in any part of the house and the pictures can be seen from any point.

The operating room is located in the center and rear part of the balcony. The motion picture equipment consists of the following: Two Powers No. 6 machines, each one mounted on a specially made table and at the further end of the booth there is a double dissolving Stereopticon equipment of the latest improved design.

The exhibition of motion pictures at this theatre is of the highest class and reflects great credit upon Mr. J. E. Costello, the manager, whose photograph is herewith reproduced. Mr. Costello is an old timer in the business, having been associated with "Pop" Rock, the father of the Vitagraph Company, many years ago. The manager of the theatre is assisted by his son, Mr. Lawrence Costello. The projecting machines are in charge of Mr. John Burkhart, chief operator, and an assistant.

One cannot fail to be impressed with the system and rigid discipline of the management, employees and audience. There is no familiarity between ushers and patrons so annoying in many theatres. Everyone knows his place and keeps it. The show is first class in every respect and proves skillful management and clever work by the operator.

The writer believes that anyone interested in the business can learn something of advantage by making a call at the Central Opera House. It is a pity that this perfect motion picture house could not be located on the "Great White Way" where there is room for a high class exclusive motion picture theatre with large seating capacity.

J. H. HALLBERG.

VITAGRAPH NOTES.

Mr. Eugene W. Logan, of the Star Theatre, Syracuse, N. Y., with his wife and Miss Frost, called at the Vitagraph studios the past week to inspect the plant and learn something about the art of producing "Life Portrayals."

Prof. George Grechter, of the Avenue Theatre, Cleveland, Ohio, called on the Vitagraph and spent an afternoon witnessing the portrayal of some of the pictures which he will exhibit in his two Cleveland houses this season.

The day before Columbus Day, Tuesday, Oct. 11, "Brother Man," a dramatic, and absorbing in development and climax, will be discovered to be full of noble thought and high purpose, with enough passion and action in it to keep us wide awake all the time. Friday, Oct. 14, "On Her Doorstep," a sharp, crisp and clear comedy, with enough natural funny denouements to make a dyspeptic turn his liver upside down with laughter. A regular "laugh cure." It's coming! "The Legacy." It will be here on Saturday, Oct. 15, and it is a rich inheritance.

This is a time of peace, but the interest in the great war of the Union will never die. Few of the present generation have any real knowledge of the varied and trying events of that period, 1861-'65. The Vitagraph Company will soon release some of the most beautiful and stirring stories incidental to the Civil War—emotional, dramatic and artistic feature films.

Mr. J. Bernard French, superintendent of the Vitagraph studios, won two first prizes and a second prize at the motor cycle contests at Guttenberg, N. J., on Oct. 1. Mr. French is an expert in motorcycling, and displays with just pride the two beautiful medals and a pair of gold cuff buttons as evidence of his skill and speed.

"Three of Us" and "How She Won Him," two of the Vitagraph Company's latest productions, were the features at the Grand theatre, Youngstown, O., last week.

Edward Harris, formerly electrician at the Wilson Opera House, Main street, Hackettstown, N. J., has leased Apgar's Hall, Califon, and will transform that place into a motion picture theatre.

CHICAGO LETTER

By James S. McQuade

FOR some time past, editorially and otherwise, The Film Index has devoted considerable space to a discussion of the dark auditorium moving picture theatres. Moreover, when the discovery was made that a curtain could be used that would show the projected pictures perfectly, even when the theatre was lighted, so that one could read a newspaper in his seat, The Film Index issued the dictum, "the dark picture theatre must go." And that was written more in a spirit of helpfulness and warning to exhibitors than as a demand; of helpfulness, because the lighted theatre will bring increased business, and of warning, because our modern social government will not long permit the existence of places of entertainment where youth may be contaminated.

Besides, viewing the question from the standpoint of the licensed manufacturer, he has an indisputable right to demand the observance, on the part of the licensed exhibitor, of everything in particular that lies within his power to commend the licensed product to picture theatre goers.

If discussion is raised on this point, one need not puzzle his mind to discover sufficient reason. Every licensed manufacturer today is on razor edge in praiseworthy competition to excel, both in point of quality of the finished product and of the high moral standard of each subject produced. By their cordial invitation to, and hearty co-operation with, worthy men and women in New York, the National Board of Censors was formed, the main object being to make moving picture entertainment the handmaiden to instruction and wholesome divertisement that the discovery of motography foreshadowed. And no expense has been spared to turn out pictures that will fully meet the expectations of the picture loving public, many single subjects alone costing $10,000 and upwards.

In the face of such lavish expenditure on the part of licensed manufacturers to furnish the finished product, and in view of the small proportional rentals charged exhibitors for the use of it,, is it too much to require of these latter that they provide a fitting and decent home for its presentation? If the manufacturer is able to continue to furnish the highest and best product possible at such low rental rates to the exhibitor, it is not because he can now sell so many prints of each subject, but for the primary reason that he had faith in his enterprise and invested the capital that enabled him to create a market.

Is it not the mission and duty of every exhibitor of the licensed product to see that his patrons can view the pictures to the best possible advantage and amid the cleanest and most favorable surroundings. Here the exhibitor must bear his share of the burden, in the development of the picture industry, and eagerly seize every opportunity to make the picture theatre a clean, safe resort, where every member of the family, young and old, can attend without any risk of being subjected to baneful influences.

There can be no mincing of the matter. DARK PICTURE THEATRES MUST GO.

The exhibitor who persists in ignoring intelligent and moral opinion in this matter, will find himself placed on the shelf in company with wooden ploughs and other relics of semi-barbarism. He is a real menace to the moving picture business and, if he persists, the law will compel him to do what he should gladly do voluntarily.

It is unfair to the licensed manufacturers and to the many licensed exhibitors, who have already taken advantage of the improved lighting systems and curtains, to have such "back numbers" in the licensed ranks. As a rule these "dark" theatres are in the very neighborhoods where the utmost precautions should be made against the encroachments of vice, and where the exhibitor's eye can never see beyond a nickel. Such men must not be allowed to bring discredit on a great and thriving industry. They must either light their theatres or be driven out of business.

This article has been suggested by the reading of an article in the September issue of the "Pictorial Review," written by Anna Steese Richardson, and entitled "The Menace of the Moving Picture Theatre." While thoroughly agreeing with that lady in the spirit that prompted her to write the article, I respectfully exclaim against the high, melodramatic coloring employed in the narration of facts; and, while I commend the lady's earnestness and zeal, I am compelled to pronounce her effort as being inclined to exaggeration and her treatment of the subject one that evidently aims at creating a thrill. The mere statement of the cases cited by the lady would be sufficiently to thrill any decent man or woman.

Miss Richardson, however, has no disposition to treat the moving picture unfairly, as the following excerpt shows, and it also shows her unsparing treatment of disreputable exhibitors:

"The moving picture has a mission and a broad one. It should be an invaluable educational factor in every community. It should teach geography, history, travel, science and art in a way that will derectly reach the masses. It should provide the individual of limited income with a pleasant and profitable evening of tabloid drama or comedy at ten cents. It has been proven that in certain localities crowded with what are known as detached men, i. e., men without families or homes, it has been a successful rival to the saloon. It gave a man a decent place to go for the price of a drink, and he went.

"The inventors and makers of moving picture films meant that this should become the popular, wholesome, normal amusement of the people. They yielded to public sentiment and submitted their output to a national board of censors who had the right to strike out any picture which would vitiate the moral taste of spectators. But there was just one factor in which these men did not count, and that was the dark auditorium, affording opportunity to the moral degenerate and the "cadet" to seek their victims and ply their trade. It was not until criminal records unfolded tale after tale of moral depravity and youthful tragedy that the police department, the Children's Society and the various social agencies of New York united to make war on the dark auditorium.

"In New York City there are 700 picture shows. In every city of any size there are picture shows by the score. Even an unpretentious village has one house, and a real town anywhere from two to four. Some of these shows are run by men who honestly try to live up to the law and refuse admission to children under sixteen when unaccompanied by guardians. These managers are themselves decent, and keep a respectable class of employes around them. In other houses, from manager to cleaners, the entire staff may represent the riff-raff of humanity, conniving at offences against society and combining to evade the law."

Outlining a remedy for the evils enumerated, Miss Richardson writes:

"There is a remedy for all this, a way to make the moving picture show what it should be, a wholesome, educational institution to furnish amusement for the masses, the poor man's theatre, where he can send his children in perfect safety. It is—Light! The dark auditorium is not a necessity, it is an economy.

"The pictures are now projected through darkened space to a huge canvas screen. That screen can be coated with a newly patented material of which aluminum forms the basis, and the pictures can then be seen in a house as light or lighter than the ordinary theatre. Pictures shown on this screen are free from the annoying flicker, but more importantly those who prey upon youth will find it impossible to carry out their vile designs in an auditorium where the safe and blessed light reaches every bench and every corner of the room.

"The Film Index, the leading publication devoted to the moving picture trade, has been urging the use of this curtain and the lighting of the moving picture auditorium for almost six months. So far, only one moving picture house among New York's seven hundred has introduced the new screen. Why? Because it costs $1.00 per square foot to chemically treat the old one.

"A law compelling the use of a chemically treated curtain will eventually solve the problem."

Miss Richardson claims that "practically no out-of-town houses have adopted" the new screen and I now request all exhibitors throughout the country, who are presenting pictures in a lighted auditorium, to write me, or the home office in New York, giving the name of the theatre, the manager and the town or city. The list will be published for the lady's benefit.

I, myself, can give the names of a great many theatres here in Chicago and elsewhere, in which pictures have been run in well lighted auditoriums for some time, and through the kindness of Frank L. Hough, traveling salesman for the Edison type B machine, I am able to furnish some interesting information, appropos to this article, concerning Decatur, Ill.

Mr. Hough was in that city recently, when the Civic League, having read Miss Richardson's artitle, was stirred to investigate the home theatres. The Colonial and Colonade theatres, managed by Mr. Harvey, and the Bijou theatre, managed by Mr. Sigfried, were found to be excellently lighted, and the good ladies then signified their desire to censor the pictures presented at each of the houses. Messrs. Harvey and Sigfried immediately expressed their pleasure with such co-operation, notwithstanding that every picture used by them is censored, either by the National Board of Censors, New York, or by the Chicago Board, a fact unknown to the members of the Decatur Civic League.

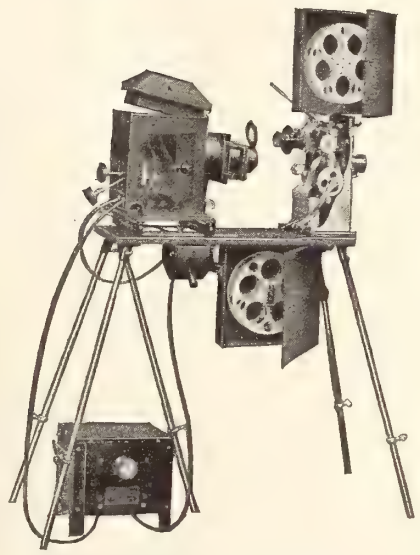
This is an instance where Miss Richardson's remedy was in full operation, and yet well meaning citizens saw an opportunity to do something for the picture theatre which had been, and is being, done by some of the most intelligent and reputable professional men and women of New York City.

When will this hypercritical treatment of the picture theatre cease?

(Continued on page 26.)

EDISON PROJECTING KINETOSCOPES

FOREMOST SINCE 1887



MODEL "B" MACHINE

It WAS the FIRST Projector
It IS the FIRST NOW

The Machine that is always in operating condition because the PARTS are INTERCHANGEABLE. The most DURABLY constructed Machine, finished in the most attractive and artistic manner.

THE UNDERWRITERS' MODEL TYPE "B"

Projects

Absolutely flickerless, steady and brilliant pictures. Guaranteed against defects in manufacture.

Edison Kinetoscopes on Exhibition at the Annual Electrical Show, Madison Square Garden, New York City, Oct. 10th to 20th, and Mechanics' Exposition, Mechanics' Hall, Boston, Mass., Oct. 3rd to 29th.

EDISON MANUFACTURING CO.

73 LAKESIDE AVE., ORANGE, N. J.
90 WABASH AVE., CHICAGO, ILL.

KALEM FILMS

THE TYRANNY OF THE DARK

A Drama Exemplifying the Old Adage "Truth is Stranger than Fiction"

Issued Wednesday, Oct. 19th. **Length, 990 feet.**

Jeanne while aiding her father in his chemical experiments is blinded by an explosion in the laboratory.

Her sister comes from a distant city to nurse her, meeting Jeanne's sweetheart, who immediately falls in love with the pretty little nurse. The complications which arise and the final outcome are intelligently worked out by actors of superior ability.

In telling this real life story the Kalem players display a high quality of dramatic talent.

Refined Drama for the Discriminating

THE EDUCATION OF ELIZABETH

A Comedy of the West

Issued Friday, Oct. 21st. **Length, 1000 feet.**

Elizabeth goes East to be educated, but among new friends and grand surroundings she does not forget old friends or the true spirit of the West. After completing her course at school she returns to the ranch and her cowboy sweetheart. Shortly after Elizabeth returns home she is visited by her aunt and very much citified cousin. The initiation of the city cousin to the ways of ranch life affords humorous situations that are bound to bring forth roars of laughter.

AN INIMITABLE COMEDY

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

"JUSTINIAN AND THEODORA"

A Stately Classic Film by Selig

JAS. S. McQUADE

SEVERAL months ago, I announced in my Chicago letter that William M. Selig had been fortunate enough to enlist the services of Elbert Hubbard, the Sage of East Aurora, for the production of "Justinian and Theodora" in picture form.

The well-informed reader will recall that the classic drama of that title was written by Elbert and Alice Hubbard, and that it is due to their happy efforts that "the one gleam of light during the dark ages" has been made to gladden our eyes and stir our hearts in these modern days, when so much of justice and orderly government that we enjoy can be traced directly across the wide gap of years, to the great Justinian.

But it must be remembered that the reduction of a drama to the scenario form, required for a pictured production, necessitates considerable change in the incidents of the story and the introduction of various scenes that are left to the imagination in the dramatic production. That Mr. Hubbard has succeeded so admirably in arranging and writing this stately, picturesque historical romance for picture use bespeaks his possession of an art that is in worthy keeping with the other splendid gifts with which Nature has endowed him.

To make the presentation of this great film still more delightful to picture lovers, Mr. Selig has been successful in gaining the consent of Mr. Hubbard to appear before the camera in characteristic poses, for a few seconds, so that the first 20 or 30 feet of the film will show the famous Fra himself, bowing to the welcome of millions of spectators.

Just as in the "Life of Moliere," which was reviewed by me in the issue of Oct. 1, it was essential to throw a little light on the man and his times, for an intelligent understanding of the pictures, so, in "Justinian and Theodora," it is even more necessary to have some familiarity with the lives of these titular personages and their times.

The events treated of in "Justinian and Theodora" are laid in the period between A. D. 518-523. The principal scenes are laid in Constantinople and Ravenna, Italy. At that time Constantinople was the financial mistress of the world, and the artistic and literary centre of Christendom, being the capital of the Eastern Roman Empire. Justin I. was then on the throne and filling out the closing years of his reign.

Justinian, his nephew, was born in Bulgaria, in 483 A. D., and traveled on foot to his uncle's court, at Constantinople, when 18 years old. Unlike his uncle, he was educated and soon rose to the position of Prime Minister of the Eastern Empire.

Theodora was a daughter of Acacius, a native of Cyprus, and keeper of the wild beasts in the amphitheatre at Constantinople. Acacius was killed while discharging his dangerous duties, and Theodora and her two sisters assumed them after his death. They were scarcely more than children at that time, and their occupation brought them prominently before the public eye. All three were born in the theatre and took parts in plays from the time that each was able to toddle. Theodora was a wonderful impersonator of character, and that without speaking a word. As a mimic of celebrated personages, she delighted her audiences. Mr. Hubbard, in Act I. of "Justinian and Theodora," thus describes her: "She was the original Pierrot, and seemed to have the subtle skill of the divine Sara, the intellect of a Rachel, the tragic qualities of Duse, the wistfulness of Maude Adams and the wit of May Irwin."

There was a ban on the theatre in those days, so that actors and actresses were in low social standing. It was all the more astounding, therefore, under the circumstances, when Justinian openly avowed his love for Theodora and, in the end, secretly married her. As his uncle Justin's favorite nephew, he was looked upon as his successor, and the alliance was frowned upon by the aged Emperor.

Prince Rechizad, another nephew of the Emperor, but not in his favor, also loved Theodora passionately, and determined to have her even at the risk of being charged with treason. When, therefore, Justinian was taken captive, while on his way to Rome, by the followers of the Gothic king, Theodoric, and held as a hostage for three years at Ravenna, Prince Rechizad conspired to seize the throne. Justinian, being advised by a secret messenger, sent by Theodora, of the perilous condition of his crown, contrived to escape from Ravenna and arrived just in time to prevent the consummation of the plot of Rechizad. The latter was slain, and Justinian and Theodora were crowned by the expiring Justin.

I take this opportunity at this point to express my delicate appreciation of the courtesies extended me at the Selig plant by Superintendent Tom Nash and Producer Otis Turner. The first positive print had just been put together, without the sub titles, when I requested the privilege of having it run off, and Mr. Turner most kindly sat at my right and informed me on the scenes and incidents of long since past years as they were unfolded.

From Mr. Turner I learned that two full months had been spent in making preparations for the production in building typical Gothic fastnesses; in providing the multitudinous and archaeological array of properties and accoutrements; in designing, fashioning and selecting the bewildering variety of rare costumes; in the quest and choosing of the rich hangings, tapestries and gorgeous velvets, and in rehearsing, training and massing the great company of men and women employed in the production. After all these had been in readiness and the opening scene was entered upon, I learned that it took about 9 days to complete the film in what might be called the carefully censored rough. Since then deft finishing touches have been added here and there, so that the film, when offered to the public, will represent the finished product of the best that brains, art, experience, patience untiring supervision and superior facilities can furnish.

The matter of costumes alone taxed the ability and knowledge of one of the best authori-

ELBERT HUBBARD, THE SAGE OF EAST AURORA, WHO CONTRIBUTES HIS MASTER WORK, "JUSTINIAN AND THEODORA," TO BE FILMED BY THE SELIG POLYSCOPE COMPANY.

ties in this country for over two weeks. Mr. Fritz Schultz of Fritz Schultz & Co., one of the largest costuming establishments in the world, took personal charge of this department and devoted his entire time to it—designing this, arranging for that and collecting the others. No makeshifts were allowed, the compelling aim being to reproduce the costumes of the time as accurately as human skill and knowledge could accomplish.

Then take the scenic adjuncts—one of them only, for space forbids detail. The great ramparts wall surrounding the palace of Theodoric, at Ravenna, that part of it which is shown in the pictures, took two weeks to build. It was first built of solid masonry, on the shore of the lake in the Selig grounds, and then filled out with stucco and faced with cement, so as to represent perfectly the hewn stone used in Gothic architecture. It was built wide enough on top to permit the passing of armed men and the walking of two abreast. The escape of Justinian, when he scales its precipitous height, accompanied by his followers, and the near discovery of the guard, and then the actual discovery, followed by the plunge of the fleeing men into the dark waters beneath, amid a shower of spears, is about one of the most realistic and thrilling scenes yet offered in motography.

The many impressive scenes revealed in this film, if treated according to their due artistic worth, would take pages to describe; but I can faithfully and truly state that the intelligent man or woman given to research and conversant with the costumes, manners, architecture (interior and exterior), decorations, armors and arms, and all the other surroundings of civilization in those early days will find in "Justinian and Theodora" a wealth of material for study, reflection and comparison. And the fuller their knowledge, the more pleasure they will take in proving the fidelity of the Selig film to things as they were then. Moreover, to the many who will find satisfaction in witnessing the scenes of those semi-barbaric times, without delving into hidden lore for purposes of comparison, the eye and mind will find little time for rest while "Justinian and Theodora" is being presented.

THE CROWNING OF THEODORA AS QUEEN IN SELIG'S GREAT CLASSIC PICTURE, "JUSTINIAN AND THEODORA."

CHICAGO HEALTH DEPARTMENT ADVOCATE PICTURES.

Motion pictures are advocated by the Chicago health department to educate the public in matters pertaining to health.

All nationalities enjoy pictures. There is nothing in the amusement which restricts it to classes. It is the number of people which can be reached by the motion pictures where tracts or pamphlets would fail that has caused the health department to advance this unique campaign. Relatively few people, say the health officials, will go across the street to hear a lecture on health. But if motion pictures are announced as part of the lecture, hosts will come, they declare.

The pictures and lecturers can be taken into the most illiterate districts and be of benefit to the people. Those who cannot understand the lecturers will understand the pictures. Those who can understand the lecturers will be doubly impressed.

The health department has two sets of motion pictures on the fly pest. During the last sixty-five days these pictures have been shown to 43,825 people. They were shown in the 5 cent theatres in the congested districts.

PRISONERS SEE MOTION PICTURES.

With amazement, enjoyment and interest, nearly 100 prisoners at the State penitentiary, Columbus, Ohio, for the first time in their lives, saw motion pictures September 26. The 1500 others who saw them were equally delighted.

Instead of the regular chapel services at the prison, usually consisting of songs, orchestra music and a sermon, the prisoners were entertained by several subjects taken from life, and projected on a huge screen stretched over the platform.

Illustrated songs gave variety to the entertainment.

MRS. MOORE MAY RUN NEW THEATRE.

Mrs. John Moore, of Wilkes-Barre, Pa., who has been in Bloomsburg, Pa., conferring with William Hutton regarding the building of a large amusement place on North and Main streets, which will be used for a motion picture theatre, is evidently much pleased with the prospects. Mrs. Moore is a wealthy promoter and has done wonders in the amusement line in that part of Pennsylvania. She always strives to put on the best class of entertainment for the patrons and if the project goes through Bloomsburg can look forward for some great picture shows this coming winter. Mr. Hutton hasn't said when he will start the new theatre, but from what can be learned building will begin soon. The house will seat over 1000 persons. It will be strictly fire-proof and will be equipped with all modern appliances.

Thomas Hicks, who has been running a picture theatre in Mt. Gretna, Pa., during the summer, returned to Myerstown last week.

Motion pictures at Electric Park, Roanoke, Va., have attracted large crowds all during the summer months.

The Elite theatre building, Hutchinson, Kan., is undergoing repairs. The house was opened with pictures some time during September.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 6.—The alternating current is so named besause it oscillates or reverses in other words, goes back and forth over the same wires and through the same lamps and motors many times a second.

The alternating current may be of any given voltage, but this voltage is only apparent because at the instant of each reversal of the current there is no voltage generated.

Due to the fact that there are moments of no voltage on an alternating system, it is necessary to make the frequency or change of reversal many times per second in order to maintain the illumination constant.

"ETECTRICAL TALK" NO. 7

ALTERNATING CURRENT (Continued).

In order to clearly impress upon you the difference between direct and alternating current, I want to offer one more example.

The Mississippi river gathers the water in the upper part of the country, flowing continuously towards the gulf; the water has a steady, direct flow practically from north to south. A large water-wheel may be set in the river and due to the downward flow of the water it would rotate and produce power. The sun gathers the water from the gulf to the clouds, which put the water back again in the upper part of the country from where it flows. The river, thus completing this direct or continuous current water flow.

The lower part of the Hudson river, on the other hand, is a good representation of the alternating current system, because when the tide is low the fresh water flows downward towards the ocean. Within a few hours when the tide rises again, the water flows in the opposite direction against the downward stream of water—actually reversing it. This is an alternating current water system, surging back and forth in the river with the rise and fall of the tide and the cycle of reversal of this current is equal to the rise and fall of the tide. If a large water-wheel was put in the Hudson river it would turn in one direction; when the tide is low it would stop for a short time; when the tide begins to rise and the water-wheel would be turned in the opposite direction.

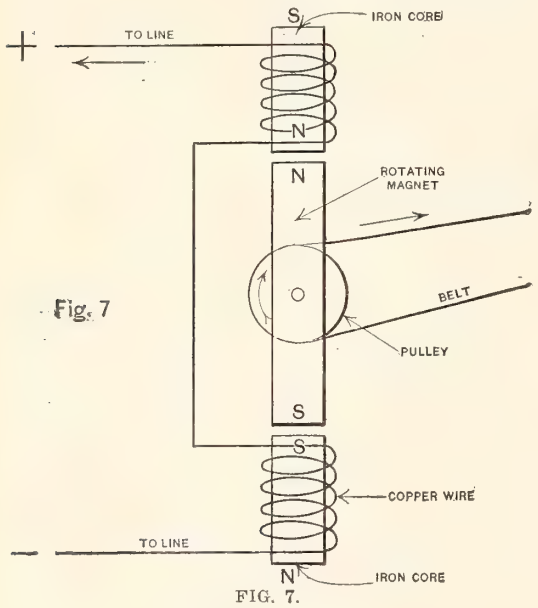


Fig. 7

FIG. 7.

This shows you in the simplest possible way how an alternating current, whether represented by water or electricity, actually stands still or rather is not produced at all at the instant the flow of the current is being reversed; in other words there is no current or no pressure or no voltage at the instant of current reversal.

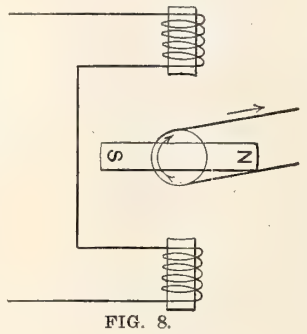


FIG. 8.

In "Electrical Talk No. 4," illustration Figure 3, shows a direct current electric generator having an iron core terminating into two pole pieces called the "field" surrounding part of the rotating armature. There is also a device mounted on the armature shaft and connected to the armature called the "commutator" and there are also two or more brushes which collect the current generated by the armature through the commutator. Practically all direct current generators have to be equipped with a commutator. The purpose of which is to keep the current flow in one direction.

An alternating current generator does not require a commutator, and is therefore much simpler in construction and furthermore, as the commutator can be dispensed with, that it is possible to generate a much higher voltage and there is absolutely no chance of sparking.

Figure 7 illustrates a simple form of the alternating current generator. The rotating magnet is mounted on a shaft which, through the means of a pulley and belt, is rotated at high speed between the upper and lower iron cores. These iron cores are surrounded by coils of copper wire which may be connected to the line wires. Suppose the magnet is rotatitng at under the upper iron core in Figure 7 the said iron core will be magnetized to the fullest extent, making the lower end of it a north pole magnet and the upper end a south pole as indicated by "S." At the same instant when the rotating south pole "S" is directly over the lower stationary iron core it will be magnetized to the fullest extent south and north as indicated by "S" and "N." As we continue to revolve the magnet we will stop at the position indicated in Figure 8. At this instant the rotating magnet is exerting no influence on either one of the iron cores.

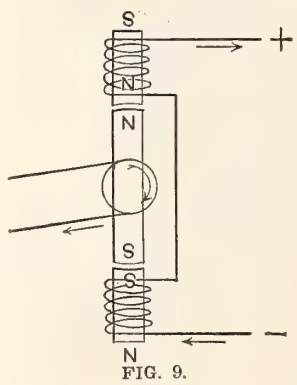


FIG. 9.

Continuing the movement of the magnet, we find as illustrated in Fgure 9, that the magnetism in the upper and lower iron core has been reversed. Going still further, as indicated in Figure 10, there is again a point or instant when there is no magnetism in the upper and lower iron core.

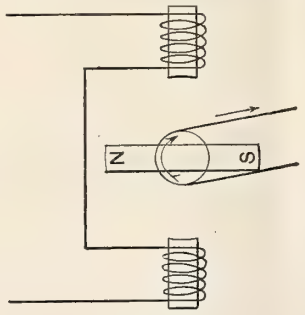


FIG. 10.

It may be well to impress upon you the fact that when you rotate or move a magnet towards or from a piece of soft iron, or in fact any kind of iron, the iron will remain magnetized as long as it is under the influence of the magnet, which in the case illustrated is rotating between two soft iron cores.

I want to further impress upon you that when a coil of copper wire is put on a bar or core of soft iron, electric current can be induced or created in the copper coil by suddenly moving a magnet past the end of the soft iron core upon which the coil is mounted.

It is also a fact that if you move the north pole of a magnet past a soft iron core surrounded by a copper wire coil, electricity will be generated in the coil flowing in one direction and if you move this same north pole back and forth the current will be pulsating, but it will always be in the same direction.

Suppose we influence this same core and coil by first moving a north pole magnet past it, the current will flow in one direction, instead of coming back with the north pole magnet we bring around the south pole then the magnetism in the soft iron core will be reversed and a current will be generated in the coil, but flowing in the opposite direction.

As it is always easier to secure a rotating motion, dynamos or electric generators for alternating current, have the magnet pole pieces mounted on a shaft, and the soft iron cores and the copper wire magnet coils are mounted on a frame surrounding the rotating magnet pole pieces. This arrangement permits sudden and smooth movement of the rotating magnet past the stationary iron cores which are thereby first magnetized in one direction then in the other as fast as the magnet pole pieces are being rotated, and in consequence thereof electric current is generated in the copper wire coils which is then distributed to the line wires.

It is obvious that the magnetism will be strenuous in the iron cores and the current on the line will consequently be at the highest voltage or strength, when the rotating magnet is in the position indicated in Figures 7 and 9.

It is also evident that when the rotating magnet is in the position indicated in Figures 8 and 10, there is no voltage nor current on the line, because at that instant there is no magnetism in the soft iron cores, but the moment the rotating magnet is turned slightly, each one of the two poles is nearing its respective stationary iron core, which is thereby magnetized and begins to generate current in the copper magnet core.

To give an illustration of the flow of current we might assume that when the magnet is in the position shown in Figure 7 the upper line wire is positive (+) and the lower is negative (—), but when the magnet is in the position as shown

(Continued on page 29.)

The Leading Motion Picture Producer of the World

SELIG — FOLLOW THE FLAG

OCT. 20th—AN OUT OF THE ORDINARY MILITARY DRAMA

"TWO BOYS in BLUE"

A Wild-West show—they stranded went.
Says Hank to Bill—"The Army for us."
Togged all up in blue—with nary a cent
Spoiling for an Indian fight—or Wild West fuss.

Length about 1000 feet

Code Word Blue

GET ON OUR MAILING LIST

COMING COMING

TRADE MARK

(2 on 1)

USE SELIG POSTERS

"The Ghost of the Oven"

(585 ft.) (Code Word Ghost)

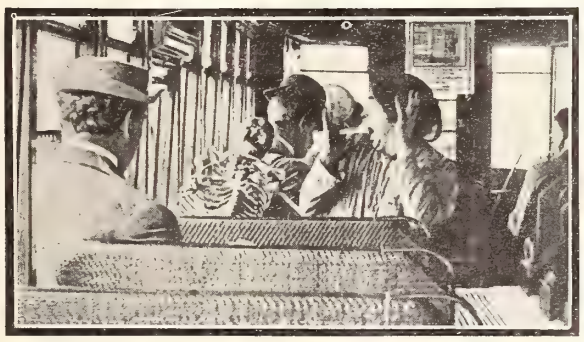
A Comedy of the unusual kind—
the kind that SELIG makes—

——AND——

"O! YOU SKELETON"

(365 ft.) (Code Word Skeleton)

A novel Comedy, brimful of laugh provoking situations.
Oct. 24th.



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MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCT. 10, 1910—4 REELS

BIOGRAPH—That Chink at Golden Gulch, drama, 998.
LUBIN—The Clown and the Minister, drama, 990.
PATHE—The Stigma, drama, 630.
Betty is Punished, comedy, 351.
SELIG—The Sanitarium, comedy, 1000.

TUESDAY, OCT. 11, 1910—3 REELS

EDISON—The Song that Reached His Heart, drama, 1000.
GAUMONT (Kleine)—The Lovers' Mill, colored phantasy, 292.
The Three Friends, drama, 654.
VITAGRAPH—Brother Man, drama, 610.
Actors' Fund Field Day, topical, 387.

WEDNESDAY, OCT. 12, 1910—4 REELS

ESSANAY—Hank and Lank, comedy, 302.
Papa's First Outing, comedy, 698.
KALEM—45 Minutes from Broadway, comedy, 892.
PATHE—A Summer Flirtation, American comedy, 990.
URBAN (Kleine)—Foiled by a Cigarette, or the Stolen Plans of a Fortress, drama, 991.

THURSDAY, OCT. 13, 1910—4 REELS

BIOGRAPH—A Lucky Toothache, comedy, 570.
The Masher, comedy, 415.
LUBIN—Liz's Career, comedy, 990.
MELIES—Out for Mischief, comedy, 950.
SELIG—In the Golden Harvest Time, drama, 1000.

FRIDAY, OCT. 14, 1910—4 REELS

EDISON—The Chuncho Indians, educational, 250.
The Stolen Father, drama, 750.
KALEM—Winona, drama, 990.
PATHE—Werther, drama, 892.
VITAGRAPH—On Her Doorsteps, society drama. 967.

SATURDAY, OCT. 15, 1910—4 REELS

ESSANAY—The Cowboy's Mother-in-Law, Western drama, 1000.
GAUMONT (Kleine)—The Romance of a Necklace, drama, 995.
PATHE—Aeroplanes in Flight and Construction, educational, 680.
The Aviation Craze, comedy, 243.
VITAGRAPH—The Legacy, drama, 982.

EDISON MFG. CO.

"THE SONG THAT REACHED HIS HEART."—Old songs, like old wines, become more mellow and sweet with age, and what man or woman whose sun of life is just beginning to dip toward the Western sky has not old memories awakened and bygone days brought back by the soft melody of some long-forgotten song? We pass an open window and catch the strains of some song of long ago, a tune that mother used to sing, or some air that she loved best, and our minds and fancies go rushing back through the corridors of time to all that was once sweet and dear in life. And does it not make one better and truer after all? Of course it does.

It was evident that the author of the Edison picture, "The Song That Reached His Heart," had this thought in mind when he wrote the story, for we are shown a rough lumberman at work in the Canadian woods hewing down giant trees and trimming them for the market, surrounded by all sorts and conditions of men in the atmosphere where rough jokes and strong drink are the predominating elements; while in contrast we are shown a refined, delicate woman singing the low, soft strains of "Annie Laurie" into a phonograph, which has caught the beauty of the song and the sweetness of the singer's voice and stamped them in wax, from which records will be taken, moulded and sent to the four corners of the earth.

Away out in Western Canada we see a man of brawn and muscle made rough and rude by his life and surroundings, buying a phonograph, and with his pals seated of an evening listening to the old songs

of long ago. The sight of the joy and pleasure it brings into their lives is only a make-believe representation of what gratitude the world owes Thomas A. Edison for his wonderful invention. Alone we see the lumberman listening to the song of "Annie Laurie," and as the strains of that dear old song sink deep into his heart the past comes before him, and he sees his mother seated at the old organ, father with his evening paper and his pipe, while beside him stands his boyhood sweetheart singing this old song. As the vision fades he tries to cast off his sweet spell, and seeks forgetfulness at a gambling table in a nearby Western hotel.

The threads of fate have drawn the singer of the song of the earlier scene to this same hotel, and just as the lumberman is about to commit the crime of theft the notes of the song reach him again from the rooms above where she is stayinig. Drawn by the charm of his spell, he listens outside her door and, while listening, discovers a plot to rob the girl within. The subsequent events reveal his bravery and the saving of her life, which act nearly terminates his own; but ere the picture is brought to its romantic close we discover that the singer is none other than his boyhood sweetheart, and we feel that "The Song That Reached His Heart" will eventually find its echoes in the chimes of wedding bells some sweet day.

This picture has special interest due to the fact that all the exterior scenes were taken in the actual stage settinig that the author intended it should be, mainly the Northwestern Canadian woods, and much credit and thanks is due to the Canadian Pacific Railroad in helping the Edison players in securing the proper stage setting for such a charming story of romance and love.

"THE CHUNCHO INDIANS OF THE AMAZON RIVER, PERU."—This is a most unusual film and possesses great interest. The Chuncho Indians were formerly the most savage of all the known tribes in South America. They inhabit the Parene Valley, which even to-day is accessible only by mule-back or pack train. Some twenty years ago an English syndicate purchased from the Government of Peru one million two hundred and fifty thousand acres of land in the Parene Valley, and as a result great coffee plantations now grow where formerly there was nothing but dense tropical jungle. The Chuncho Indians have been carefully trained in the art of coffee cultivation and harvesting, thus becoming useful members of the community.

In our picture we see them on their way down the mountain on a pack train, passing along the narrow margin of difficult mountain trails, going through gorges of unusual beauty and over the curious swinging bridges which indeed swing so much that we are almost alarmed for the safety of those crossing them. After showing the preparation of coffee in a somewhat curious way, and preparing for

shipment, we now visit the Indian as he appears in more of his natural state. On very curious native boats which seem so badly balanced that one wondows how they keep afloat at all, we see the Indians take their regular trips on the river, navigating their craft with a skill that could not be surpassed by one in a boat built on the most scientific plan. Finally we land with the party and are shown a typical view of a Chuncho home with all the members of the family.

This film shows a section of the country probably but little known to most of our readers, and because of the fact that the scenery itself is so picturesquely beautiful, we feel confident that it will meet with popular approval.

"THE STOLEN FATHER."—Here is a story entirely out of the ordinary run of subjects with an unusual plot and series of incidents that are certainly novel and interesting.

The early scenes show the struggles of a young woman in New York to obtain employment and to support herself. It becomes evident that the search and the struggle are anything but easy for her and that she is penniless and near the stage of desperation. Walking into the park she sits down on a bench and tries to think over the situation and find some solution. As she sits there an old gentleman, evidently a traveler, comes on, and being weary, perhaps not feeling well, sits down not far from her. In taking his handkerchief from his pocket, a large and well-filled wallet drops to the ground. The girl notes it, and stooping, hands it to the old man, but not until she has noticed the amount of money which it seems to contain. Not very long after, when she is again busy with her own thoughts, the old gentleman tries to speak to her, but in vain, and she only comes to when collapses in a heapq against the back of the bench. Jumping up, she goes to him, but is unable to obtain any response. She calls for help and some passerby summons an officer who makes an examination of the man and assures her that he is not dead. He asks her if the man is her father. Seeing the helpless old gentleman there before her and knowing that he possesses the means to care for himself and for her, and knowing that he cannot protest and that no one else will be the wiser, the girl yields to the temptation and tells the officer that she is the old man's daughter. They take the old man home in an ambulance and she has him carried to the big front room in the boarding-house where she is in arrears already for her own rent. Of course, the landlady demurs at another member, and demands evidence that her rent will be forthcoming. Having gone thus far, our little heroine takes the wallet from the old man's pocket and pays the rent for the

THE FILM SERVICE THAT SATISFIES

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two rooms, carefully returning the wallet to its owner's pocket thereafter. The later scenes show how she cares for the old man, how he very slowly recovers, and how his own funds provide for his own care and for the maintenance of the girl, who has become his self-appointed nurse. One day while she is reading to him, we see her start at some notice in the paper, and on the screen appears an advertisement from a man in England who is in search of his father, a traveler who disappeared shortly after landing in New York and with a considerable sum of money. Our heroine at once realizes that this must be the son of her helpless charge and the temptation assails her to remain silent and continue to enjoy the prosperity which has meant so much to her and saved her from apparently impending disaster. After a short mental struggle, she decides to be true to herself and write a letter calling the son to America. Now the old man, who has been under her care so long, has recovered more than she suspects and has gradually passed from a stage of suspicion to one of regard and finally affection for the girl who has

nursed him back to a semblance of health. He sees the paper, understands what it means to her and sees her write the letter, thus triumphing over her temptation. And then the son comes and she feels that her term of office has expired and that there is nothing for her to do but go back to the weary search for employment, the following of help wanted ads. in the papers and besieging the offices where girls are employed. She hands him her account of the moneys expended and says "good-bye" to the old man. And then she gets a surprise, for instead of being helpless, he comes and stands before her, shows her the result of her nursing in his recovered strength. She is glad, but still feels that she has no longer a place in his life. He asks her to stay, she points to his son; but the son, understanding the father's mind, and perhaps seeing the beautiful face and the sweetness of the girl who has done so much for his father, adds his own invitation to that of the old man. The picture closes with a happy trio and a promise of good days to come for them all together, perhaps of a love story which will grow to a wedding so many days or months ahead.

The picture is simply but beautifully played and its originality should commend it strongly to those who are tired of the hackneyed everyday themes of the silent drama.

ESSANAY CO.

"HANK AND LANK, OR THEY GET WISE TO A NEW SCHEME."—In this instance Hank and Lank step into good fortune quite by accident. Pausing in front of a bargain drygoods store, a young lady rushes up and asks Hank to hold her baby while she goes inside to make a few purchases. Shortly after she returns and liberally tips the little man for his services as nurse.

Lank sees how easily Hank has made his money and resolves to try the trick himself. Hank agrees to help him, but they wait some time and no lady with an infant to hold puts in an appearance.

The scene changes to the lawn of a residence nearby and shows a young woman and her husband about to take the baby out for an airing. The mother insists that she has too much work to do and turns the baby over to her husband with instructions that he be back in half an hour.

The proud young father and his charge are returning home at the appointed time, when two jolly young fellows stop them and invite Father into a saloon for a drink. Father cannot resist the temptation, and when Lank appears on the scene he put him in charge of the baby and tells him he'll be out in five minutes.

Five—ten—fifteen minutes drag by and Lank yawns.

Pulling a pillow from the baby-cab, he makes a bed on the sidewalk and drowses off to sleep.

A moment later he awakens to find the mother of the infant yanking him to his feet and demanding to know where her husband is. Poor Lank suffers a good drubbing at the hands of the irate mother, when the father with his two friends come on the scene. Lank has not waited for his tip, and Father hurries off after his angry wife.

"PAPA'S FIRST OUTING."—Contrary to the regular custom of the Smithkins family, Papa is persuaded by mother and the children to take a long-needed rest at the seashore instead of themselves. He demurs, pleading a rush of business, but the unselfish hearts will not hear of it, and the next day he is bundled off to the seaside summer resort.

A week goes by and the daily letter from Father keeps them in touch with the little head of the family. He is having a good time, but longs to be back with them.

It is unfortunate that a stray paragraph in the daily paper sets Mrs. Smithkins wondering what kind of a "good" time Papa is having. The paragraph reads: "Lured from Wife and Family by Beach Affinity," and goes on to explain how a perfectly honorable family man falls a victim to the wiles of a seashore Circe.

Mrs. Smithkins reads the horrifying news to the children and all are unanimous in their opinion that Father should either come straight home or should be watched. They decide on the latter scheme and a female detective is put on his trail.

Another week passes and the despairing detective, who is unable to find any evidence against Father. Twice she has seen him absolutely refuse to make eyes, even when he was invited, and sometimes his aloofness with the feminine contingent of the place has bordered onto incivility and discourtesy.

Resolved to try the trick herself, she follows Father, and after much difficulty she engages him in a conversation. Engaging her most subtle arts she makes his promise her a boat ride and then leaves him for time to make up the rest of her plan. Her snapshot camera she turns over to a boy with instructions to snap them when she gets Father in a compromising position.

The result of the day's work is a sheaf of photographs picturing Smithkins spooning with the female detective and which are forwarded to Mrs. Smithkins with a long letter, mostly imaginary, in which Father's perfidy is exaggeratedly described.

When Father gets home the photographs are shown him, and what follows is best reserved for the time you see it in the film.

"THE COWBOY'S MOTHER-IN-LAW."—Nellie Blair, the niece of a wealthy ranchman, and an orphan, comes to make her home with her uncle, and shortly after her arrival finds that the whole "Circle A" outfit, every manjack on the place, is in love with her. One by one they propose until Charley Martin, better known as "Cayuse" Charley, makes an appeal to Nellie's fancy and wins her consent to marriage.

A short time later they are married and go to live in "Cayuse" shack. Cayuse is the happiest man in the world, and his ever-smiling face strikes the envy chord in the other hearts. As a benedict, at least for the first few months, he proves ideal, spending his evenings at home, "doin'" the dishes or scrubbing the floors to make Nellie's work lighter, but finally his long spell of usefulness ends.

After the first few little excuses to get away evenings, Nellie finds that he does not care much for housework, and when she asks him why he has so neglected her he retorts sharply that he reckons a woman ought to do her own work.

It is only a slight step from neglect to ill-treatment and one morning, after being roughly abused by "Cayuse," Nellie resolves that she must appeal to her old-time friends to help her in bringing Charley to terms.

The boys are indignant when they hear that Charley has been maltreating their former sweetheart, and endeavor to think of some plan to bring him to time. "Better string him up," one suggests. 'Ride him on a rail," says another. "Listen to this," from Pete the Coyote, who has been reading the Lariat Bugle, "Mother-in-Law Tames Vicious Hubhand."

After reading the item through, all of them suggest that they see Nellie and have her send Mother

down. They learn to their dismay that Nellie has no mother.

In the end the following plan is adopted. Pete is

(Continued on page 18.)

VITAGRAPH

"LIFE PORTRAYALS"

THE LEGACY

SATURDAY, OCTOBER 15th

Here Is a Homespun Life Portrayal from Actual Experience—A Poetic Drama of General Appreciation and Vital Interest

It came as a genuine surprise when old Mr. and Mrs. Jones inherited a large fortune with the distinct proviso that they occupy the swell town house of the deceased to properly sustain the social distinction and dignity of their acquired wealth.

With many misgivings and regrets they close the old farm house in which they have lived for over fifty years and start for the city. On the train they are very much "upsot" by the novelty of things. Crossing the river on the ferryboat, they are astonished at the skyscrapers which loom up before them and which they have a sneaking feeling will fall over on top of them. A gentlemanly stranger on the boat who volunteers some information is looked upon with suspicion by the unsophisticated couple, who take an extra grip on their goods and chattels.

In the great city at last, they try to find their way unaided to upper Fifth Avenue, where the inherited mansion is located. Unaccustomed to trolleys and elevated roads, they decide to take "shank's mare" and go plodding on, followed by a constantly increasing crowd of "ragtag and bobtail" as they are passing through the thickly populated tenement districts of the west side, where they are greeted as "Rube."

Reaching one of the city parks, they seat themselves on a bench; in the cool of the evening, they become drowsy, the old gentleman takes off his boots and hat, while the old lady removes her bonnet, thus making themselves comfortable, they fall into a restful doze. Their slumbers are disturbed by a policeman, who awakens them, and, after questioning them, learns where they want to go, calls a taxicab, sends them on their way, and they are taken speedily and safely to their place among the upper ten.

They press the button and a stiff uniformed lackey appears at the front door and bids them enter, which they do with much fear and trembling lest they offend the gents in brass buttons, whom Mr. Jones wants to shake hands with and make friends, which friendliness is received with coldness and contempt. The old folks are disturbed and wish themselves back on the farm, where every neighbor around the place is nearer " 'an a relation."

In the quiet of the elegant boudoirs they feel like cats in a strange garret, and don't know how to make use of the elaborate furnishings. The maid and valet appear upon the scene and insist upon dressing Mr. and Mr. Jones for dinner. Mrs. Jones is too frightened to resist, but Jones says: "By heck! I ain't no infant, and nobody has put on my clothes but my mother, and I can't so far forgit myself as to allow any other fellow to deprive me of my manful right as a natural and free-born independent citizen, and what's more, I ain't going to rob another feller of his manhood by allowing him to do it." The valet insists, and Jones submits with the remark: "I don't mind a little help, but it ain't my style."

At dinner the butler and servants await their coming. When the old people are seated at the table they are waited upon like children,

The last straw comes when they are escorted to separate bed rooms. Mrs. Jones is snugly tucked in bed, and Mr. Jones is provided by the valet with a suit of pajamas, which he indignantly slams on the floor and exclaims: "Goshamighty! This is beyond all tolerance. I ain't never wore my clothes to bed yit, and I'm dang sure I ain't going to begin now. The old-fashioned nightgown is good enough for me and anybody else that's got common sense enough to be sensible."

During the night the old couple manage to have a little private conversation, arrange an escape from all this "pesky" style and nonsense, get their things together, stealthily leave the mansion and all its "vanity and vexation" behind them and return to the old home, where we leave them located and thoroughly satisfied to be content in the peaceful enjoyment of all its blessings.

ACTOR'S FUND FIELD DAY

Tuesday, October 11th

RELEASED WITH BROTHER MAN

The Passing Show and the Follies of 1910 All Rolled into One.—The Men and Women of the "Rialto" at Play with Their Friends.

It's more fun than a barrel of monkeys. Regular village "cut-ups" are those actor chaps and actresses. They don't keep still a minute when they get loose on the village green at the Polo Grounds.

The band begins to play and the procession starts from Madison Square in "buzz wagons" and keeps moving until they get to the grounds where every actress, actor and actorman in town passes in review before the grandstand of political and social celebrities there assembled. Here they come now: Eddie Foy, Bert Williams, Marie Dressler, Lew Fields, Marshall P. Wilder, George M. Cohan, Victor Moore, Jim Corbett, Tim Sullivan, Joe Humphreys, Emma Carus, Louis Mann, Terry McGovern, Annie Oakley, Irene Franklin and—well, just watch them as they pass by and you can pick them all out.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
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LONDON, 25 Cecil Court
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VITAGRAPH

"LIFE PORTRAYALS"

BROTHER MAN

Tuesday, October 11th

A Dramatic Play in Which Two Men of Opposite Environments Recognize and Appreciate the Good Qualities of Each Other and Extend the Hand of Fellowship in the Establishment of the Brotherhood and Betterment of Mankind.

At the club the young husband receives word that an interesting event is about to occur. Hatless and coatless he rushes home, and after watching and waiting learns that it is a boy. The doctor leaves the house and the happy father falls asleep in a chair.

A burglar climbs up the porch, enters the house, and, coming into the room where the man is sleeping, holds him up and takes his watch, and, holding him at bay, searches the secretary and finds a roll of money which he readily appropriates. The young man tells the burglar not to disturb his wife, who is confined in the adjoining room. The thief asks what's the trouble. When told, his sense of manhood asserts itself and he gives back the watch and the money, takes a ten-dollar bill of his own and asks the child's father to give the ten-spot to the kid with his compliments, and tells him he will try to brace up and lead a better life.

He leaves in haste, but is caught by a policeman just as he is stepping from the porch and brought back to the owner of the place. He might have had the prisoner arrested and sent to prison for life, but, remembering the fellow's tenderness for his wife and new-born babe, he feels a responsive feeling of brotherhood which he cannot dismiss from his mind and awakens an interest in the other fellow who has gone wrong but shows evidence of being reclaimed. He tells the officer the man had called to see him on business and he had just dismissed him; the officer begs his pardon and goes back to his post.

Overcome with emotion, the burglar cannot express his gratitude to the man whom he would have robbed. He grasps his hand and thanks him heartily for his kindness. The gentleman gives the fellow his card and tells him he will help him find honest employment and become an honored member of the brotherhood of man.

ON HER DOORSTEP

Friday, October 14th

A Refined Society Comedy, with Some Very Funny Examples of What a Fellow Will Do to Spite Himself in Hope of Getting Square with Somebody Else.

"A Lover's Quarrel." All about smoking a cigarette. She insists upon smoking if he does. He objects to women smoking. This is all done good naturedly until he tries to assert man's supremacy over women by taking the cigarette from her and throwing it away. She gets real mad now, gives him back his engagement ring and tells him to go. He does, but no further than the doorstep of her home, where he determines to sit until she comes to him and asks him to return. The rain is pouring in torrents, and every time she looks out of the window she sees her lover sitting on the step, drenched and miserable. She orders the servants to drive him from the house. He is attracting attention and creating scandal. The hirelings go; the young "Spartan" bribes them to let him remain at his post, and they report to their mistress that it is impossible to get him to leave.

"What's to be done? It's disgraceful. I'll just tell mamma." So she goes to her mother and reports to her the condition of things. The mother goes down to the front door and calls a policeman, whom she asks to make the young man go home. The young fellow explains the case and the policeman simply laughs and moves on. Lovers' quarrels are out of his jurisdiction.

Mamma goes back to bed and tells her daughter she must settle it herself. The young beau holds the fort against all comers—milkman, butcher, baker; and all the rest of the early risers stop, laugh, and go on their way thinking him drunk or crazy, but the young man sits on. His girl is frantic, tries to fight against herself and forget him. She can't—"He is wet to the skin and will certainly get his death of cold. Something must be done"—and she does it.

She goes down to her forlorn and water-soaked "Napoleon" and asks him to come in out of the rain. She is very sorry and it's all her fault. He comes in as quick as his stiffened and aching joints will permit him. They kiss and make up, even as you and I, and there's an end to it. The clock in the steeple strikes three; he looks at his watch, "Yes, three o'clock in the morning." They kiss again and he makes tracks for home and a change of clothing, and so happily endeth a lovers' quarrel. How foolish it all seems. But, after all, isn't it true?

NEXT WEEK

Tuesday—Auld Robin Grey
Friday—Davy Jones' Domestic Troubles
Saturday—Clothes Make the Man

MELIES RELEASES

Oct. 13, 1910

OUT FOR MISCHIEF

A star comedy for all lovers of fun. Children are amusing institutions. In this picture we have two of a "kind" that are bound to keep us good natured and happy.

Approximate Length 950 Feet

Oct. 20, 1910

UNCLE JIM

A drama of deep emotional power, showing the strength of true friendship and love. This picture is a mirror in which the image of real heroic life is clearly shown.

Approximate Length 950 Feet

We have Posters, too. Write us for them if your Exchange does not supply you.

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WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

Manufacturer's Bulletins

(Continued from page 15.)

to disguise as Nellie's mother and is to bring "Cayuse" to time. The outfit is obtained and the big cowpuncher, arrayed in the feminine wig and skirts, would send any man's heart to his throat if he thought of having trouble with her.

That evening when "Cayuse" returns he is even more fretful than before. He does not make much headway, however, before "Mother" puts in an appearance.

The following scenes are extremely funny. "Cayuse" is made to perform all sorts of stunts in the kitchen, and once, when he balks, finds a big "forty-four thrust under his nose. In the end he is forced to sign a pledge in which he promises not to abuse his wife under penalty of being shot by any one of Nellie's friends.

"Now, kiss your mother-in-law," says Pete, but when he feels the rough cheek he grabs for his pistol, at the same time reaching for Pete's wig. Pete is too quick for him, and the pistol drops from "Cayuse's" hand.

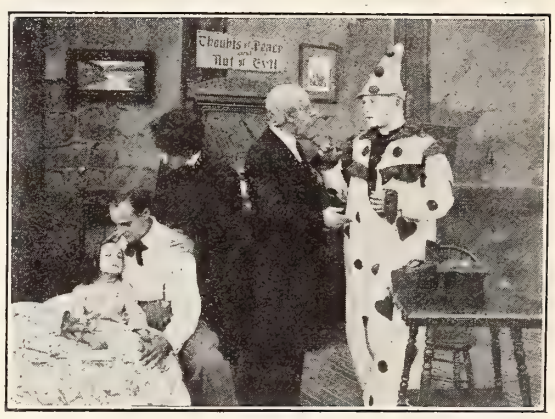
However, "Cayuse" is cured, and when the film closes we have the intimation that "they lived happily ever afterward."

LUBIN MFG. CO.

"LIZ'S CAREER."—Liz was a country girl, and, it must be confessed, something of a hoyden. Her high spirits attracted the attention of Deacon Slocum who held one of the good, old-fashioned mortgages on the dear old homestead and who threatened to foreclose unless Liz would consent to become Mrs. Slocum III. Liz didn't want to become a first wife, let alone a third, and there was something about the Deacon's face she didn't like, so she told him "No" with considerable emphasis and went to the country to earn the money with which to pay off the mortgage. She got a job quickly, but she lost it with even greater rapidity and an amusing succession of jobs appeared to be greased she lost them with such startling rapidity. It began to look as though Liz's

chances of raising the mortgage were similar to those of a snowball in certain localities when the bill board announcing amateur night caught her eye. Liz entered the contest and did her very best. Her very best was so exquisitely bad that they thought she was about the best "rube comedienne" ever. There was a music hall manager present and he not only gave Liz a job, but offered her a lot of money before he found out that she wasn't a clever actress, but the greenhorn he thought she was pretending to be. For two months Liiz was the rage and when she went home and the Deacon came with the mortgage Liz had more than enough to pay him and he was foiled again. It's a great little farce played with sprightliness.

"THE CLOWN AND THE MINISTER."—The noisy hotel was no place for a sick child, and when the little troupe of barn-stormers came to Stanton's Hole the Minister suggested to the Clown that he bring the little one to the modest parsonage where the quiet would benefit the tiny sufferer. It was hard to leave the baby and assume the motley but Blanco was the star of the troupe and his presence was necessary. Reluctantly he turned away and the audience never dreamed of the aching heart that beat beneath the highly colored costume. Then came the crisis of the fever and the distracted mother sent for her husband. There was still another turn to give,



but paternal love was stronger than sense of duty and the clown rushed to the bedside, where presently the child lay in his strong arms and dropped off into the sleep that, if continued for an hour, meant recovery. Blanco did not dare move when the manager sent for him, but there was the hint that if he did not go the cowboys would come after him and the noise would rouse the baby's slumber and sound her death knell. But there was one hope. The minister might assume the garb of the clown and hold them off for a time. It was risky in a country where human life is held cheaply, but he did not falter. The precious hour was gained and the child, now on her way to recovery, smiled upon the deputation of cowboys who filed into the room while Minister and Clown alike gave thanks.

G. MELIES.

"OUT FOR MISCHIEF."—The natural child seems to be made up of one-third spiritual, one-third hu-

man, and the other third mischief; just mischief. If we see them any other way we are always afraid there is something the matter with them or they will certainly die young. There is always something interesting and refreshing about a perfectly natural child that seems to win us every time and we always like to see them.

In this picture we enjoy a rare treat when the two youngsters who start out on a campaign of childish pranks appear upon the scene with a couple of cans of paint and a brush and make up their minds to do things and put a little life and color into them. They enter the dining-room and show their artistic skill by putting a moustache and goatee on grandma's portrait.

Then they saunter out into the garden and paint the sweat-bands of the hats of two visitors; then, in search of other fields to conquer, they transform the baby into a real live darkey to the astonishment of the nurse and her "feller" the "cop." Hiding behind the garden bench on which their big sister and her beau are seated, they watch their chance to exercise their sense of the humorous and get it just as the two lovers are about to kiss by placing a piece of sticky fly-paper between the impending smack and they are immediately stuck on each other and their lips become glued together.

They put frogs in the soup, and when the two visitors with the painted sweat-bands come to dine the host and hostess are astonished to see black streaks encircling their foreheads. They are equally surprised and shocked when they behold the portrait of grandmother with whiskers, have a good laugh and sit down to dine. The hostess begins to serve the soup and stops with a scream as the frogs appear in view. The housemaid tells them that their children are culprits, and it is not long before they are captured and sent to their rooms, but not for long.

They soon escape and proceed to get square with the maid by starting a blaze of papers in front of the door of her bedroom where she is making ready for bed, and she is very much disturbed, rushing out into the hall minus her wig, false teeth and plumpers. The kids run into the dining-room and hide under the table, where they are discovered and soundly trounced by their infuriated parents to the great delight of the guests.

PATHE FRERES.

"THE STIGMA."—A prisoner convicted for his first offence is liberated before the end of his term, sub-

ject to police supervision. He returns home to find his wife and children in great poverty, and searches for work in vain—his past is against him. Finally he obtains a job in a large factory, but forgets to report himself to the police, and his employer is informed and he is discharged. On his way home he succeeds in saving a little girl in the nick of time from being run down by a reckless automobilist. That night, desperate at the thought of the privation of his wife and child, he breaks into a house. In the darkness he knocks over a statue, and disturbs the owner of the house, who enters pistol in hand. He is about to summon the police to give him in their charge, but at that moment his little daughter steals in, and with a sudden cry of joy, she runs to the

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burglar, recognizing in him the man who had saved her life. Explanations follow, and the father, grateful and compassionate, is instrumental a few days later in procuring work for the man and starting him afresh in life.

"BETTY IS PUNISHED."—Those who know Betty will not be surprised to learn that she has to move. If she lived in New York we doubt if any landlord would stand her in an apartment for 24 hours; in Paris they seem more lenient. She has, however, at

last to move, and such an event, as may be imagined, gives her plenty of scope for the exercise of her peculiar talents, and under pretence of helping her father and mother in the arduous business of packing furniture, we find her causing numerous dire calamities. As a final stroke of genius, she locks her mother in a closet which is to be lowered through the window, and when the men come to effect the lowering by means of ropes, she lends them a willing hand. A sudden jerk, however, drags her and one man out of the window, and both, clinging desperately to the slackening rope, fall with a crash to the ground on top of the closet. This article is immediately shattered into pieces, and Betty's mother emerges from the ruins to vent her just anger on all and sundry. Several passersby stop to aid her, the furniture carriers lay about them vigorously and Betty retaliates, but Betty gets a severe drumming from them all that will make her remember this removal for a long time.

"A SUMMER FLIRTATION."—Two chums, Jack and Jim, take a room together for their vacation at a summer resort, and both become deeply attached to Dolly. The story opens when they are both attempting to be her partner in a game of tennis, a problem

that is only solved when her parents come along and ask Jim to accompany them for a walk round the garden. Jim, to find some excuse that will take him back to Dolly, pretends to hurt his knee, and as soon as the old couple are out of sight runs back in time to hear Dolly make an appointment with Jack for 8 o'clock that evening. To get rid of Jack, he tells him that Dolly's parents require his presence, and he then suggests to Dolly that he take her out for a row on the lack. Jack soon finds out the message was a hoax, and returns in time to get into the rowboat is about to start. Jim refuses to row and Jack prefers to sit next to Dolly. She, however, not wishing to get mixed up in a scrape, gets out of the boat, and Jim follows and makes an appointment also to meet her at 8 o'clock. Jack overhears this. Both lads depart to their room, and having over two hours to spare, decide to take some sleep. Jack wakes up at 7, and, seeing the boot polish, blacks Jim's face while he sleeps, and then returns to his bed. Jim wakes up later and the same idea occurs to him, and he blacks Jack's face. At 7.50 they are both up and laughing to think what a fool the other looks, not knowing that he himself is in the same position. They proceed separately down the street to Dolly's home, followed by crowds of curious per-

sons and school children. Jack arrives there first, and Dolly goes into hysterics when she sees him, and her father ejects him down the steps, much to Jim's delight, who sees this as he approaches. Jim also then enters and is not recognized at first. He kisses Dolly, leaving black marks on her face, and at last is able to explain who he is. They give him a glass and, seeing his plight, he goes out swearing vengeance on Jack. They meet in their room, and with the aid of two friends, the beds are moved aside, coats taken off, and a fist fight commences. At this moment each receives a letter from Dolly to the effect that she and her parents are leaving next day for New York and that she has enjoyed her flirtation immensely. Finding out that they were about to quar-

EDISON FILMS.

Released October 18th

THE HOUSE OF THE SEVEN GABLES

By Nathaniel Hawthorne

A splendid film story from this world renowned classic. Handled with the utmost care and in such a way that Hawthorne's genius is felt in seeing the picture. The curse which the old carpenter Maule, when executed for witchcraft, hurled at the Pyncheon family because of the great wrong done him, after lasting through many generations, is finally conquered by love.
A splendid dramatic story and a film to make one **THINK.**

Approximate Length, 995 feet

Released October 21st

A WEDDING TRIP THROUGH CANADA TO HONGKONG

Those who recall with pleasure—and there are many who do—our film "A VACATION IN HAVANA," can promise themselves an even greater treat when they see the above. It is a most delicious comedy carrying the newly married pair—so much in love with each other!—from Montreal to Vancouver where they depart for Hongkong. Many and most laughable are their adventures and the splendid scenery shown adds a wonderfully effective background.

Approximate Length, 1000 feet

Don't Miss Our Next Release "HIS BREACH OF DISCIPLINE" By Roy Norton, Oct. 25th

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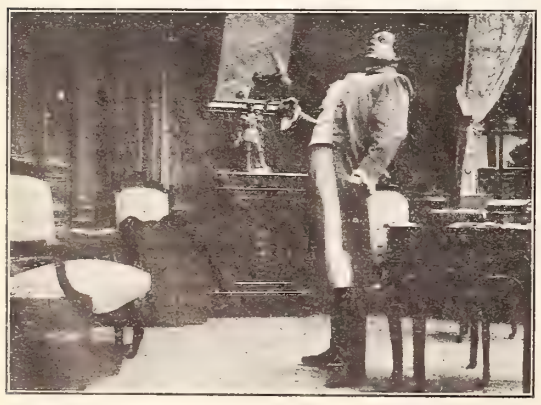
rel over one who was only trifling with their feelings, they shake hands and make up.

"WERTHER."—The picture opens with Werther's first meeting and introduction to Charlotte at her home, where he immediately becomes infatuated with her grace and charm. Some days later at a garden party, a spiteful friend of Charlotte's tells Werther that Charlotte is already engaged to be married, and points out to him the engagement ring on her finger. Werther is disconsolate, but calls at her home the next day, where he meets her future husband,

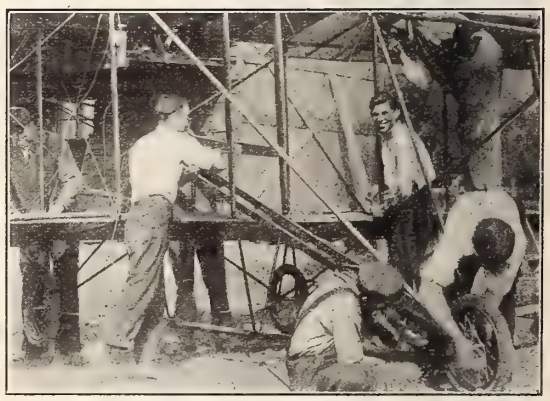


Albert. Then he sees there is no chance of his ever marrying Charlotte. The next scene shows us Werther sitting on a bench, and the wedding party passing by. They ask him to join in the festivities, but he refuses. Some days later he passes Charlotte's home, just as Albert is leaving. She asks him in and he takes advantage of the fact to tell of his great love for her. She is horrified, and flies to her room and locks himself in, while Werther almost knocks Albert down as he goes out. Albert's suspicions are aroused, especially when he finds Charlotte locked in her room. She, however, soon reassures her husband of her undying love for him. Meantime Werther returns home and writes an expressive note to Albert for the loan of his pistols, stating that he is about to take "a long voyage." Charlotte understands, and hesitatingly hands the weapons to the waiting servant at her husband's bidding. The servant returns with them to Werther, who dismisses him, and with his last thoughts of Charlotte goes out on the long journey from which no traveler returns.

This picture, though a tragedy, is most beautifully and perfectly acted, and will surely be appreciated by the higher class of audiences.

"AEROPLANES IN FLIGHT AND CONSTRUCTION."—The first part of the picture shows the works at Hammondsport, N. Y., where famous Curtiss fly-

ers are made. The visitors are taken on a tour through the machine room, where skilled mechanics are working on various parts of the frame. Thence to the wood-turning room, where a man is busily



engaged in cutting with a hand saw the mystic curves of the propeller. Next we see how the covering is put on the frame—laced on, in fact, with thongs stitched through brass eyelets set in the edge of the canvas and also through holes pierced in the framework of the ailerons.

Having seen the various parts in the course of construction, we are permitted to watch them assemble a complete machine, tightening the wire stays, fastening the little pneumatic tired wheels in place, mounting the powerful motor, and finally we have a view of this wonderful air craft ready to carry its human freight at terrific speed through miles and miles of space at almost any altitude up to a point where the aviator freezes in the rarefied atmosphere.

Then we are shown with what speed the machine can be dismounted and packed in four trunks for shipment. While thousands have seen aeroplanes in flight probably only a few are familiar with the seeming frail construction of these wonderful flying machines. In spite of their light construction, however, they are carefully made, as will be seen in this picture, and the proof of it lies in the fact that a man can project himself into space by means of a few yards of canvas and a wooden fan.

The picture ends with some marvelous stunts in flying by Mr. Ely and "Bud" Mars, the latter performing his hurdle jumping trick and taking several hair-raising dips which Hamilton made famous at the aviation grounds at Mineola.

In view of the widespread interest in aviation this film should be particularly timely and interesting in all parts of the country.

TRADE MARK

AMERICAN PRODUCTIONS

Released Saturday, Oct. 8

An Indian's Gratitude

One of those Indian pictures that excite and thrill the audience. A tale of two prospectors in California in the early fifties. See the sensational fall from the high cliff of the medicine man.

Released Wednesday, Oct. 12

A Summer Flirtation

The best comedy picture yet produced by our American Company. Not slapstick, but the real stuff with a good interesting story from beginning to end. This will make them howl.

Released Saturday, Oct. 15

AEROPLANES IN FLIGHT AND CONSTRUCTION

A most interesting and instructive film, taking you through one of the leading factories and showing marvellous stunts in flying by the famous aviators, Mr. Ely and Mr. "Bud" Mars.

Released Wednesday, Oct. 19

Outwitted

A sensational picture with a good holding story, a sparkling tale of adventure alive with action and incident.

Released Saturday, October 22

Mystery of Lonely Gulch

A dashing Western story that is absolutely different to anything ever attempted in motion pictures. The plot is intensely thrilling right up to the final scene and is very cleverly worked out.

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URBAN-ECLIPSE

Scene from Urban-Eclipse Feature

"Foiled by a Cigarette, or The Stolen Plans of the Fortress"

Release of Oct. 12, 1910.

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CURRENT RELEASES

Fully described on another page

OUR POSTERS

are successful in every way

We print a bulletin regularly which tells about our films and usually contains remarks of general interest. It is mailed free.

The Scene below is from the 995 foot Feature Gaumont to be released October 15, 1910.

"The ROMANCE of a NECKLACE"

AND GAUMONT

"THE AVIATION CRAZE."—Here is surely a film that will produce some of the largest, longest and loudest laughs yet heard. In the first film on this reel we see the real aeroplane constructed and in flight, while this picture portrays some of the most crazy stunts of an airship that the most diseased brain could possibly imagine. We will not describe them here, but you can rely that any audience seeing this will leave your house in a very happy frame of mind.

SELIG POLYSCOPE CO.

"THE SANITARIUM."—Charley Wise with a Waldorf appetite on a beany salary finds himself growing unpopular with his landlord as well as other creditors. In fact, the sighing breezes seem to whisper "Charley, it's your move." So, together with Pete, his valet, they decide upon a visit to the country to spend a few days with the rich old uncle. Upon their arrival they find Uncle Jim and Sarah are just planning a trip to Europe, and the timely arrival of Charley renders it unnecessary to close up the home, as he is placed in full charge with faithful Pete as his assistant and Jim and Sarah are off for the other side.

Charles repairs to the race track and donates the remaining fragments of his bank roll—to the other man's better judgment. Pete hits upon a plan to open the palatial home of the uncle as a sanitarium and thus collect a few of the shining shekels that health seekers are always anxious to let loose of. Accordingly an ad. is inserted in the daily papers, a sign over the door, and the rooms all numbered in regular one per city hotel fashion.

The patients begin to flock in like children to a nickle shown. All sorts, ages, sizes, suffering from every known and unknown malady from Reno-tis to raving maniac.

Pete was collecting in advance and the place in a few short hours looked more like a castle garden or Blackville Island than a country home. The money was rolling in so fast that Chas. and Pete went into hysteria. Just then a telegram arrives from Frisco from Uncle Jim saying that Aunt Sarah had lost her necklace and was returning home that night to find it. To clear the house for her coming was no small job, and they encounter all kinds of trouble, compelled to return their money, which has a telling effect on Charles' ambitions. No sooner than this part of the program was completed a second message arrives saying the necklace has been found and they were off for Europe.

Charles had no time to rejoice over the finding of the pearls—he was too busy thinking about the money he had found necessary to return to his sanitarium patients.

"TWO BOYS IN BLUE."

A Wild-West Show—they stranded went.
Says Hank to Bill, "The army for us."
Togged all up in blue—with nary a cent,
Spoiling for Indian fight—or wild west fuss.

The lure of the white-top and the music of the band is food for the bronco buster and he is happy with the plaudits of the gathered throng. The grand entre is on and all is agog with excitement as Tom and Jerry cut their capers. Just then Sheriff Ketchem rudely announces he has an attachment for an unpaid feed bill at Hebron, Ind., and proceeds to "sew" the show up. So Bronco Bill's Congress of Celebrities are busted—broke and hard on the rocks.

Tom and Jerry reitre gracefully with their tools in trade—two saddles. But as the cook tent was one of the things Sheriff Ketchem had planted on, there was no sign of the forthcoming bean soup, coffee and—as well as other delicacies usually accompanying the cook's top repast. So the poor man's friend—the pawnshop—holds out its welcoming hand to Tom's and Jerry's saddles. The loan made—the boys are out to see the sights. But they cost money, and soon the duo are on the breakers again—when they are attracted to Uncle Sam's sign calling for recruits.

This seems to hold the key to the best excitement outside the rag and blue inclosure, and accordingly they are assigned to detachment that is detailed to put down an Indian uprising. The officer in charge soon finds he has found two real knights of the saddle and decides to send them scouting to locate the hostile tribe—they are soon surprised and find more real excitement than Bronco Bills ever dreamed of. The old water hole is destined to figure in operations, a message is received by the commander of the post that the men are surrounded and can only hold out six hours longer, signed by Capt. John Wells.

Upon receipt of the message the scouts are sent to lead the cavalry against the Indians' stronghold—desperate fighting and final victory, one that has resounded through the pages of history, and has made the army post memorable, and even to-day Standing Rock has become a landmark of the great northwest reservations. When Tom and Jerry are decorated with honors they plainly show that this world isn't so bad after all.

VITAGRAPH CO.

"BROTHER MAN."—At the club the young husband receives word that an interesting event is about to occur. Hatless and coatless he rushes home, and after watching and waiting learns that it is a boy. The doctor leaves the house and the happy father falls asleep in a chair.

A burglar climbs up the porch, enters the house and, coming into the room where the man is sleeping, holds him up and takes his watch, and, holding him at bay, searches the secretary and finds a roll of money which he readily appropriates. The young man tells the burglar not to disturb his wife, who is confined in an adjoining room. The thief asks what's the trouble. When told, his sense of manhood asserts itself and he gives back the watch and the money, takes a ten dollar bill of his own and asks the child's father to give the ten-spot to the kid with his compliments, and tells him he will try to brace up and lead a better life.

He leaves in haste, but is caught by a policeman just as he is stepping from the porch and is brought back to the owner of the place. He might have had the prisoner arrested and sent to prison for life, but, remembering the fellow's tenderness for his wife and new-born babe, he feels a responsive feeling of brotherhood which he cannot dismiss from his mind and awakens an interest in the other fellow who has gone wrong but shows evidence of being reclaimed. He tells the officer the man had called to see him on business and he had dismissed him; the officer begs his pardon and goes back to his post.

Overcome with emotion, the burglar cannot express his gratitude to the man whom he would have robbed. He grasps his hand and thanks him heartily for his kindness. The gentleman gives the fellow his card and tells him he will help him find honest employment and become an honored member of the brotherhood of man.

"ACTOR'S FIELD DAY."—It's more fun than a barrel of monkeys. Regular village "cut-ups" are those actor chaps and actresses. They don't keep still a minute when they get loose on the village green at the Polo Grounds.

The band begins to play and the procession starts from Madison Square in "buzz wagons" and keeps moving until they get to the grounds where every actress, actor and actorman in town passes in review before the grand stand of political and social celebrities there assembled. Here they come now: Eddie Foy, Bert Williams, Marie Dressler, Lew Fields, Marshall P. Wilder, George M. Cohan, Victor Moore, Jim Corbett, Tim Sullivan, Joe Humphreys, Emma Carus, Louis Mann, Terry McGovern, Annie Oakley, Irene Franklin, and—well, just watch them as they pass by and you can pick them all out.

This show takes in every show in Manhattan and the suburbs. There goes the wild men of Borneo in a Salome war dance. The phonie band is a close second. You can't hear them play any music because

BIOGRAPH FILMS

Trade Mark. Trade Mark.

THAT CHINK AT GOLDEN GULCH

Released October 10th, 1910

THAT CHINK AT GOLDEN GULCH

A Chinaman's Sacrifice through Gratitude

This Biograph subject exhibits a phase of the Chinaman's nature that we are slow to appreciate. We are too wont to consider him the "Yellow Peril" without considering what good he may be worth. The story tells of the supreme sacrifice suffered by a Chinaman grateful for an act of kindness bestowed upon him by a young girl and her sweetheart. A dandified cowboy tries to separate the girl and her sweetheart, hence the chink keeps his eye on him. Later it transpires that the mail carrier is held up and the robber successfully eludes capture. The chink, however, suspects the dandy, and catches him red-handed. To effect his capture, the chink sacrifices his sacred queue with which to bind the culprit. This act makes him an outcast forever among his fellow-men. The reward he receives for this act he bestows upon the girl as a wedding present. Approximate Length, 998 feet.

A LUCKY TOOTHACHE

Released October 13th, 1910

A LUCKY TOOTHACHE

This is a delightful little Biograph comedy, proving that good may come even of our afflictions. The little school mistress suffers from toothache, and Tom, one of the cowboys, offers to cure her if she will submit to his treatment. This proves to be a kiss. Whee! but the girl is mad. She flies into such a rage that the toothache is forgotten. After the storm quiets, she is more reasonable and even grateful, and a romance is started that looks very promising. Approximate Length, 570 feet.

Released October 13th, 1910

THE MASHER

A masher has been for some time annoying the ladies frequenting the park. The police are warned and are on the lookout. Poor Hiram, through a mean trick of fate, is arrested as the disturber of the peace and as the circumstantial evidence is so convincing he is incarcerated while the real offender enjoys his liberty. Approximate Length, 415 feet.

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GEORGE KLEINE, Selling Agent for Chicago, (52 State Street, Chicago, Ill.)

they don't. Annie Oakley gives an exhibition of fancy shooting and seh does it. Bert Williams and Billy Reeves in a sparring exhibition would make an owl laugh, and the "greased pig chase," just before the pie-eating contest—one was as funny as the other, and then you couldn't stop laughing. The chorus girls played the actormen, and they played them good and plenty, and there were many high balls caught on the fly by the girls in bloomers. Well, to tell you the truth, there were so many things pulled off I couldn't describe them all. Just get a look at his picture and you will get acquainted with the "profesh" and their doings.

"ON HER DOORSTEP."—A lover's quarrel. All about smoking a cigarette. She insists upon smoking if he does. He objects to women smoking. This is all done good naturedly until he tries to assert man's supremacy over women by taking the cigarette from her and throwing it away. She gets real mad now, gives him back his engagement ring and tells him to go. He does, but no further than the doorstep of her home, where he determines to sit until she comes to him and asks him to return. The rain is pouring in torrents, and every time she looks out the window she sees her lover sitting on the step, drenched and miserable. She orders the servants to drive him from the house. He is attracting attention and creating scandal. The hirelings go; the young "Spartan" bribes them to let him remain at his post, and they report to their mistress that it is impossible to get him to leave.

"What's to be done? It's disgraceful. I'll just tell mamma." So she goes to her mother and reports to her the condition of things. The mother goes down to the front door and calls a policeman, whom she asks to make the young man go home. The young fellow explains the case and the policeman simply laughs and moves on. Lovers' quarrels are out of his jurisdiction.

Mamma goes back to bed and tells her daughter she must settle it herself. The young beau holds the fort against all comers—milkman, butcher, baker, and all the rest of the early risers stop, laugh and go on their way, thinking him drunk or crazy, but the young man sits on. His girl is frantic, tries to fight against herself and forget him. She can't—"he is wet to the skin and will certainly get his death of cold. Something must be done"—and she does it.

She goes down to her forlorn and water-soaked "Napoleon" and asks him to come in out of the rain. She is very sorry and it's all her fault. He comes in as quick as his stiffened and aching joints will permit him. They kiss and make up, even as you and I, and there's an end to it. The clock in the steeple strikes three; he looks at his watch; "Yes, three o'clock in the morning." They kiss again and he makes tracks for home and a change of clothing, and so happily endeth a lovers' quarrel. How foolish it all seems. But, after all, isn't it true?

"THE LEGACY."—It came as a genuine surprise when old Mr. and Mrs. Jones inherited a large fortune with the distinct proviso that they occupy the swell town house of the deceased to properly sustain the social distinction and dignity of their acquired wealth.

With many misgivings and regrets they close the old farm house in which they have lived for over fifty years and start for the city. On the train they are very much "upsot" by the novelty of things. Crossing the river on the ferryboat, they are astonished at the skyscrapers which loom up before them and which they have a sneaking feeling will fall over on top of them. A gentlemanly stranger on the boat who volunteers some information is looked upon with suspicion by the unsophisticated couple, who take an extra grip on their goods and chattels.

In the great city at last, they try to find their way unaided to upper Fifth avenue, where the inherited mansion is located. Unaccustomed to trolleys and elevated roads, they decide to take "shank's mare" and go plodding on, followed by a constantly increasing crowd of "ragtag and bobtail" as they are passing through the thickly populated tenement districts of the west side, where they are greeted as "Rube."

Reaching one of the city parks, they seat themselves on a bench, heated and exhausted; in the cool of the evening they become drowsy and the old gentleman takes off his boots and hat, while the old lady removes her bonnet, and thus making themselves comfortable, they fall into a restful doze. Their slumbers are disturbed by a policeman, who awakens them, and after questioning them learns where they want to go, calls a taxicab, sends them on their way, and they are taken speedily and safely to their place among the upper ten.

They press the button and a stiff uniformed lackey appears at the front door and bids them enter, which they do with much fear and trembling lest they offend the gents in brass buttons, whom Mr. Jones wants to shake hands with and make friends, which friendliness is received with coldness and contempt. The old folks are disturbed and wish themselves back on the farm, where every neighbor around the place is nearer "'an a relation."

In the quiet of the elegant boudoirs they feel like cats in a strange garret, and don't know how to make use of the elaborate furnishings; everything looks so grand "they don't jest look like they was meant to be used, only admired, museum like." The maid and valet appear upon the scene and insist upon dressing Mr. and Mrs. Jones for dinner. Mrs. Jones is too frightened to resist, but Jones says: "By heck! I ain't no infant, and nobody has put on my clothes but my mother, and I can't so far forgit myself as to allow any other fellow to deprive me of my manful right as a natural and free-born independent citizen, and what's more, I ain't going to rob another feller of his manhood by allowing him to do it." The valet insists, and Jones submits with the remark: "I don't mind a little help, but it ain't my style."

At dinner the butler and servants await their coming. Mr. Jones offers to shake hands with the help, who stand as rigid and cold as icicles. When the old people are seated at the table they are waited upon like infants until the old countryman tells his wife: "They was bein' treated as if they'd reached their second childhood and couldn't feed their own faces."

The last straw comes when they are escorted to separated bedrooms. Mrs. Jones is snugly tucked in bed, and Mr. Jones is provided by the valet with a suit of pajamas, which he indignantly slams on the floor and exclaims: "Goshamighty! This is beyond all tolerance. I ain't never wore my clothes to bed yit, and I'm dang sure I ain't going to begin now. The old-fashioned nightgown is good enough for me and anybody else that's got common sense enough to be sensible."

During the night the old couple manage to have a little private conversation, arrange an escape from all this "pesky" style and nonsense, get their things together, stealthily leave the mansion and all its "vanity and vexation" behind them, and return to the old home, where we leave them located and thoroughly satisfied to be content in the peaceful enjoyment of all its blessings, quietly musing:

"What's the use of all this grand life and high situation,
With nary a pink or hollyhock a-blooming 'round the door?
Let's be content in our own life and station
Just where we've always been so happy and so poor."

BIOGRAPH CO.

"THAT CHINK AT GOLDEN GULCH."—Civilization has worked wonders for humanity, but like many other benefits it is bound to bring its drawbacks. The tree of civilization has borne luscious fruit, still there is the fungus. The fruit is the development of the mind, inducing higher endeavors, which efforts are nurtured by the soul. The fungus is the enemy of the soul; its root is selfishness, its branches thoughtlessness and greed. Charlie Lee, a poor chink, who is the hero of this Biograph story, is made to experience the strength of this disorder in the extreme. Having located at Golden Gulch as a laun-

dryman, his old father is about to take his leave for his home in the Flowery Kingdom. Before going the old man warns his son to cherish his sacred queue, for should he lose that he would be an outcast and disbarred frob returning to his native country, which every Chinaman who leaves, looks forward to doing. His father gone, the chink feels very much alone and low-spirited, for though a saffron-skinned Pagan, his soul is white and red blood pulsates his heart. He takes up a basket of laundry work to deliver and on the road is made to feel the result of two thousand years of civilization, for while passing a gang of cowboys, they pull his pigtail, threaten to cut it off, and roughly handle him until rescued by Bud Miller and his sweetheart, Miss Dean. For this intervention the chink is deeply grateful, and when Gentleman Jack, the dandy, tries to cut Bud Miller out in Miss Dean's affection, Charlie, the chink, keeps his eyes open. Through this the Dandy and Bud come to blows, but are separated by the boys. However, the chink hears the Dandy threaten to do Bud at first meeting. The chink resolves to save his friend at any cost. The excitement at the Gulch is the repeated hold-ups of the registered mail carrier, and the effectual evasion of capture of the robber. A reward of $5,000 for his capture is posted and the attitude of the dandy towards the notice arouses the chink's suspicion, hence he follows him like a shadow. His efforts prove fruitful, for he is a witness to the dandy's operations, who, disguising himself, makes his way to a lonely spot in the road and holds up the mail carrier. At a distance he views the dandy change his disguise and lay out on the ground to rest and gloat over his success. Here stands the poor chink apparently helpless. He is unarmed and with nothing with which to secure his captive. There lays the dandy with his hands clasped above his head. All that is needed is a bit of rope. A thought strikes the chink, but what a sacrifice it means. A sacrifice which will make him forever an outcast. There is no other way, so whipping out a knife, he with one slash cuts off the sacred queue and binds the dandy's hands so quickly that he is taken into the camp before he knows what has occurred. After the excitement of his deed is over, the poor Chinaman then realizes what his condition really is. The reward he receives is made use of in an unlooked for way. When the sweethearts go to his shack they find a note which reads: "Missie Dean alsame Bud Miller too—Charlie Lee wishee much glad you two when alsame one. Hope take money for blidel plesent—Goodby. Charle Lee have went way." With the note is the bag containing the $5,000, but the chink could not be found.

"A LUCKY TOOTHACHE."—The title of this Biograph subject would seem paradoxical, but nevertheless it is true that an affair of the greatest moment came out of this case of toothache. Bessie, the new schoolteacher, arrives at the little Western village, and on her way to the school she meets a gang of cowboys, who having heard of her coming are spruced up and vie with each other in their attentions toward her. Tom, the "boob," is always frozen out, but manages to land eventually. Boxes of candy and other little offerings are bestowed, until the girl is seized with jumping toothache. Each one suggests a cure, but without success. The boys depart grief-stricken at their inability to relieve her suffering. Tom now appears and offers a cure. He leaves her a note stating if she will submit to his treatment he will guarantee to cure her toothache. She is in such agony that she is inclined to submit to anything, and so, though not knowing what the cure may be, consents. After great preliminaries Tom administers a resounding kiss upon her cheek. Fury! Bessie "goes up in the air good and proper," and is in such a rage that Tom thinks it best to "beat it." Calling the boys, Bessie tells them of Tom's act. The boys agree that he must suffer for the insult. Bessie tells them they must hang him. Upon this command they pursue and capture Tom, and placing a rope about his neck pretend to be about to dispatch him, when Tom begs that Bessie be sent for. When she arrives Tom insists that at her consent he did only what he promised to do in the note. The note is read, and the question put by the boys—"Well, is your toothache gone?" Bessie—"Yes." Boys—"Well, what are you complaining about?" So they leave Tom and Bessie to settle the matter, wihch they do quite amicably, and the bells are to ring out soon.

"THE MASHER."—It is tough to get the name and yet no part of the game. Poor Hiram didn't anticipate the trouble laid out for him when he and his wife went for a stroll in the park, she attired in a loud check waist. There has been a complaint sent to the police headquarters about an impudent fellow who had been annoying the lady visitors to the park with his intentions. Hiram, while seated with his wife, espies a very charming young lady paying him some notice. He thinks he has made a conquest and reciprocates. The madam catches him and a quarrel ensues, the climax of which sends Hiram to a different part of the park. After he has cooled down a bit, he realizes his fault and starts back to make peace. From a distance he sees the check waist, and making a dash for it gathers the wearer up in his arms, only to find her to be an old spinster, who has just been reading of the real masher, thinks Hiram he, and makes after him with a hat pin, calling for aid as she goes. By the time she reaches Hiram he is on his knees pleading forgiveness from his wife, who scornfully leaves him for another part of the grounds. His pursuers witness the end of this scene, and think it another case of annoyance, so he is arrested. Later the wife, not knowing her hubby's fate, returns to bring about peace. Here is where the real masher appears and forces his attentions upon the wife ,who calls for the police. The policeman tells her that if the masher is apprehended he will notify her, so when she arrives home she is met by the officer and escorted to the station house to appear against the miscreant. You may imagine her surprise when she is confronted with poor Hiram. She, of course, will not believe a word he says. Appearance are too conclusive, and so the poor innocent victim must suffer for the guilty.

THREE COMEDY HITS

TWO BIG RELEASES THIS WEEK

Release of Wednesday, Oct. 12

HANK AND LANK

(THEY GET WISE TO A NEW SCHEME)

(Length, approx. 302 feet)

The Hank and Lank cartoon filmlets have already gained a wide popularity with the picture fans. This picture is the funniest Hank and Lank we have ever issued. Read the descriptions and book quick. Released with

"PAPA'S FIRST OUTING"

(Length, approx. 698 feet)

With "Hank and Lank" this picture completes a reel of unusually excellent comedy—one of our best of recent Wednesday releases.

To insure an early booking wire your exchange. **GET THE POSTER.**

ANOTHER COWBOY COMEDY! **THE FUNNIEST EVER**

Release of Saturday, Oct. 15

A COWBOY'S MOTHER-IN-LAW

(Length, approx. 1000 feet)

This picture ranks easily an equal in laughing qualities to "The Ranger's Bride," "The Little Doctor of the Foothills," and other great Essanay hits. It is positively the funniest ever produced by our Western Stock Company.

You'll want this comedy quick—**yell** for it!

Posters at all exchanges

The Essanay Guide yours for the asking

The contest judges of the Essanay new name contest have selected the name "PHOTOPLAY" as the new descriptive name for "moving picture show."

LONDON
5 Wardour St., W.

ESSANAY FILM MFG. CO.
435 N. Clark St., CHICAGO, ILL.

BERLIN
35 Friederich Str.

GAUMONT.
(George Kleine.)

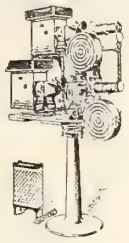
"THE LOVERS' MILL."—In presenting this film we feel certain that we are offering a production which will please absolutely any audience because of the novel features introduced. Arranged through a very mediocre plot we have a series of remarkably beautiful out-of-door scenes and of exceptionally interesting pictures. Briefly, the incidents of the story show us the following events:

A country miller has several yokels in his employ as helpers in the mill. He experiences a great deal of trouble with them because of the fact that whenever his two daughters appear among the workmen his men neglect their work to pay court to the maidens.

After frequently harangueing his wayward daughters and finding no improvement in their actions he decides upon a more stringent manner of obtaining his desires. He obtains the assistance of several of his neighbors and upon the first occasion of finding his daughters and the workmen killing time he and the neighbors bind the group and throw them in the hopper of the mill.

They go through the same processes as are used in making flour from wheat and come out in the huge kneading bins at the bakery. Here, to the consternation of the miller and his new helpers, the granulated particles of the offenders collect into their original forms and the astounded old miller gives his blessings to the lovers.

The film is beautifully colored throughout and moves rapidly from one scene to another while preserving a perfect continuity of plot.



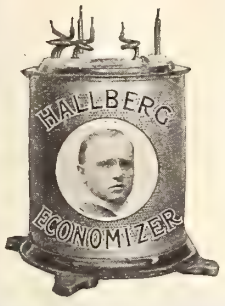
Hallberg Economizer

Saves Two-Thirds on Your Electric Bill

Gives 50% Better Light Than Rheostat or Other Current Savers

I CARRY IN STOCK FOR IMMEDIATE SHIPMENT

ALL MAKES MOTION PICTURE MACHINES



Come, let us get together. I can save you money, and give you a 50 per cent. better light in the bargain. If you already have a current saver, I will make a liberal allowance for it in trade for a "HALLBERG" Economizer.

Besides the wonderful "HALLBERG" Economizer, I make 4000 Candle Power Flaming Arc Lamps, and Economizers for incandescent lighting, and sell **all high grade motion picture machines** which I will gladly demonstrate; opera chairs, lenses and all kinds of supplies. Send $1.50 for a set of "HALLBERG" Terminal Connectors. They stop burning out of lamp leads, and my "Spec-Oil" at 35c. a can by mail, postpaid, saves 25 per cent. on the wear of your machine and over one-half on oil bill.

I make an allowance for your old M. P. Machine in trade for a new machine of any make.

"ELECTRA" Pink Label Carbons. Send for FREE catalogue No. 5 F. **"EXCELLO" Flaming Arc Carbons.**

J. H. HALLBERG, - 36 East 23d Street, New York

"THE THREE FRIENDS."—A great friendship exists between a cab-driver, his horse, and a pet dog, the first two being of rather advanced age. They are seen starting off for the day's work, and have not proceeded far when a party of four hail the cabman. He tells them that his horse cannot carry four, but his objections are quickly overruled, and in they get. While going up a hill the horse stops from sheer weakness, but the driver gets out, and after a lengthy struggle they arrive at the top. The strain however, has been too much for the old man, and just managing to get into the cab he faints away. The dog jumps on the box and cleverly drives to a hospital, where the driver is taken in, but there he dies, the strain having effected his heart. The acting of the dog is clever in the extreme, and the film should be in every theatre.

"THE ROMANCE OF A NECKLACE."—This film is a dramatization of the most interesting events in the life of Benvenuto Cellini, the friend of Francois I. of France, Charles the Fifth and Pope Clement the Fifth, and the immortal author of the statue "Persee," his masterpiece.

In 1530, in Florence, Count Giaccomo, his daughter Olympia and Cardinal Beppo, are visiting the studio

of the famous artist. Olympia admires a beautiful necklace. Benvenuto, who secretly loves her, makes her a present of the wonderful work. Olympia is engaged to Pompeo, the Pope's jeweler. She returns to her home, where the young man awaits her. When he sees the necklace she has he immediately thinks his rival, Benvenuto, gave it to her.

Pompeo, jealous, swears to kill his rival. He pays assassins to stab him. But Olympia, having heard of the plot, informs her lover, who, in spite of the warning, goes out unattended. He is attacked, but he succeeds in getting away without harm.

Meanwhile, Pompeo goes to Count Giaccomo to tell him that Olympia has eloped with Benvenuto. Hearing this, the count and Cardinal Peppo take soldiers with them to Benvenuto's home just at the time when Cellini has found that there is insufficient metal in the molds and that his masterpiece is about to be lost.

To avoid this, he takes all the rich silver goods which are in his studio and puts them in the cupola, and the casting is completed. The "Perseus" is saved and promptly taken out of the mold. The count and the soldiers arrive just at this time. But Cellini does not lose his temper; he takes a hammer and says he will break the "Persee" if they don't stand back. They all go back, and, Olympia, arriving, explains to her father what happened.

The Pope is informed and they are all to appear before him. But Cellini has come with his statue "Perseus," which he offers to the Pope. The Pope, to reward the famous artist, gives the nuptial benediction to Cellini and Olympia, in presence of the confused jeweler, Pompeo.

Count Giaccomo, with his daughter, Olympia, and Cardinal Beppo, visit the goldsmith, who is at work molding the statue of "Perseus." Pompeo, the Pope's jeweler, and an enemy of Cellini, awaits the return of Olympia, his betrothed. The carnival. The masquerade in the Gardens of Boboli. This necklace can be the work of no other than Cellini. A traitorous priest calls down a blessing on the swords of the would-be assassins. Cellini at work on his model, which he proposes presenting to the Pope. Olympia warns Cellini of the plot to murder him. The attempt. Cardinal Beppo sends a messenger to the Count Giaccomo saying that his daughter has been kidnapped by Cellini. The goldsmith's studio is stormed. Cellini has just suficient time to finish his model. "Stand back or I will break this model which the Pope is now expecting." The presentation to the Pope, who gives his protection to Cellini and Olympia.

URBAN-ECLIPSE.
(George Kleine.)

"FOILED BY A CIGARETTE, OR THE STOLEN PLANS OF THE FORTRESS."—Lieut. Brownlow, enraged because the Colonel's daughter prefers a comrade, Capt. Fenton, to himself, listens to the suggestion of a spy that he should steal some important military plans and cause suspicion to fall on Fenton. The spy drugs Fenton's liquor in a hostelry, and Brownlow breaks open a chest in the Colonel's room,

takes the plans, copies them, and puts the originals in Fenton's desk. In order to appear at ease to those he meets on the way, Brownlow is smoking as he enters the Colonel's room. His cigarettes have an uncommon mark on them, and he leaves one there. The plans are found in Fenton's quarters; he protests his innocence, and the Colonel is persuaded by his daughter to call in a detective. The latter finds the cigarette, has a friendly smoke with Fenton, and finds his do not correspond. Meeting Brownlow, the detective furtively throws away his own cigarettes, opens the case before Brownlow, and feigns surprise at finding it empty. The other naturally proffers his own supply, the detective takes one and finds that it bears the same mark as the one picked up near the rifled chest. Later he sees Brownlow hand the plans to the spy, and recovers them at pistol-point. Dashing into the room where Fenton is undergoing court martial, the detective vindicates the innocent and accuses the guilty. The Colonel hands Fenton back his sword and consents to his daughter's marriage.

KALEM CO.

"FORTY-FIVE MINUTES FROM BROADWAY."—This is the title of a comedy picture which the Kalem people announce for Wednesday, Oct. 12. The humor centres around the experience of a typical New York commuter living "Forty-five Minutes from Broadway."

He decides to take a day off with his family when a telegram from his lawyer informs him that an important law case has unexpectedly been reached. It is necessary for him to get into the city with the least possible delay. He starts off with a rush, but from the instant he puts on his coat his troubles commence. The door sticks and he climbs out of the window, only to be arrested by a newly-appointed constable. When this tangle is straightened out he makes a rush for the train, only to see it vanishing in the distance. He then hires a hand car, which breaks down and leaves him stranded by the roadside. A weary walk to the nearest village brings him to a garage, where he hires an automobile. The automobile breaks down and he takes to a hay wagon. A wheel falls off the hay wagon and again he gets a lift in an automobile. This time he is arrested for speeding, taken into court and after being held up while a number of minor cases are being settled, he is let off with a fine, and then thoroughly used up and disheveled he lands in his lawyer's office to learn that his case has been postponed and that he has had all of his rush for nothing.

"Forty-five Minutes from Broadway" offers at least a hundred hearty laughs in fifteen minutes, and without a doubt will prove one of the most acceptable of the comedy offerings of the week.

"WINONA."—Kalem's big Indian picture for Friday, Oct. 14, is called "Winona," and again exemplifies the remarkable progress which has been made by the Kalem players in portraying Indian types. "Winona" is a young white girl who has been captured by the Indians at an early age and brought up as one of the tribe. When she reaches a marriageable age she is much sought after by the leading young braves, but has not made a choice when a young white trapper appears on the scene and recognizes her as a childhood sweetheart. The young trapper has no difficulty in persuading her to fly with him, but the bucks of the tribe are not so willing to lose their prize beauty, and an exciting chase ensues.

It is needless to say "Winona" is finally rescued and becomes the bride of her white lover.

"Winona" as a play is exceptionally beautiful in scenic surroundings and in photography, and will certainly make a strong appeal to lovers of this class of the moving picture drama.

Arnold Hall, Point Pleasant, N. J., will this season be fixed up for a regular motion picture theatre. For a long time this well known summer resort along the beautiful Manasquan River has been in need of some kind of an amusement place to afford the winter inhabitants some recreation. The hall will seat at least 300 persons.

CHICAGO LETTER

(Continued from page 8.)

Family Vaudeville Theatres Comply With Ordinance.

The members of the Chicago Family Theatre Managers Association met September 30 to take action on a notice sent out to 24 nickel theatre owners by the city authorities, ordering certain modifications in their equipment. The notice, which was issued from the office of the Commissioner of Buildings and signed by him, the Deputy Commissioner and the Chief Theatre Inspector, reads as follows:

"You are hereby notified to restrict yourself to the use of one set of scenery, same to be made stationary to the stage. All movable curtains and drops must be removed except the fire curtain, one olio drop and one white picture curtain. You must also have diagram of floors showing exits printed on any and all programmes as required by Section 316 of the Revised Building Code. Comply with this notice or within forty-eight hours of the receipt of the notice your house will be closed by the Police Department without further notice."

At the meeting already referred to plans were outlined for opposing the enforcement of the ruling, which is made under the understanding that these houses are classed as Class 4 theatres. A fund of $2,800 was raised by the managers to provide for legal and other expenses, and they met again the same day to take up the matter further.

Seventy-five of the vaudeville houses are represented in the membership of the association, but the order will affect between 175 and 200 houses which come under the Building Commissioner's ban.

Managers of these theatres declare that if this ruling is enforced 75 per cent. of these theatres will have to close their doors.

Deputy Commissioner Knight on being interviewed to-day (Tuesday, Oct. 4), informed me that most of the men notified have already reported at the office and signified their compliance with the order. No arbitrary measures will be taken in any case, but due compliance with the ordinance will be insisted upon in every instance.

A Word About Sidney, Australia.

Joseph A. Hayden, manager of the International Film Service of Sidney, Australia, spent a few days in Chicago last week on his way to London, via New York. Mr. Hayden recently resigned his position as manager of the International and henceforth will be the buyer for that exchange in the English metropolis.

Mr. Hayden was accompanied to New York, where several weeks will be spent, by Mr. and Mrs. W. J. Morgan. Mr. Morgan was formerly the Seattle manager of the Amalgamated Exchange of Portland, Ore., and he has been appointed to fill the vacant position created by Mr. Hayden's transfer to London. Mr. and Mrs. Morgan will embark for Sidney early in December, and he will arrive in time to assume his duties by the first of the new year.

J. D. Williams, who owns the Colonial Theatre in Sidney, and who is now building Colonial Theatre No. 2 in that city, is president of the International Film Service Co.

Mr. Hayden stated that the new Colonial will seat about 1,500 people, or 300 more than the older house, both structures being handsomely fronted, with tastefully decorated interiors. The shows in the present house are continuous, four reels being given at each, at 6 and 12 cents admission (three pence and six pence). The program is changed twice weekly. The same policy will be followed in the management of the new house.

Mr. Hayden informed me that American film is now being used much more extensively than the European product, and that comedy and Western pictures are in big demand. The product of every American licensed manufacturer is represented in the program.

Police Called Out to "Uncle Tom's Cabin."

Joseph G. Rhode, manager of the Rhode Opera House, Kenosha, Wis., visited The Film Index office last week. He had nothing but praise for the excellent pictures being turned out by licensed manufacturers and laughingly informed me that he was obliged to call on the police to prevent the overcrowding of his theatre, when the "Uncle Tom's Cabin" series of films were exhibited. The following clipping from the Kenosha News of Sept. 28 describes the situation:

There are some things in which the people never lose interest and "Uncle Tom's Cabin" seems to be one of them. Last night three thousand Kenosha people saw the old slave play enacted in pictures at the Rhode Opera House and at times the crowd at the theatre was so great as to make it necessary to call the police to keep the people from overcrowding the theatre. This is the first time that the old-time play had been presented in moving pictures in Kenosha and the fact that hundreds of people were unable to get into the theatre for any of the three performances shows that this old play is still the biggest drawing card in American theatres.

A Specimen of Western Verbal Castigation.

It is only fair that a man should have a show for his "ante," and I suppose that friend Buckwalter, of "shanty" fame, would feel sore if I overlooked a bet. Of one thing he will not have the chance to accuse me, and that is, of not taking my medicine.

In the issue of Oct. 1, I had a short story on the history of a shanty in which "Buck" figured prominently. After its appearance in Denver, the following letter was mailed me:

If I wrote my opinion of you I would need a red-headed typewriter using asbestos paper. Don't you think it is bad enough to put brick walls around your treasures and then leave the windows and doors too small to get them out—I mean the treasures not the walls—without having any Scotch Oats Mick twit you about it The only penalty I see that will fit your crime is drowning. Of course, in your case I don't think I should try to use the water cure because you are beyond that. The next time I come to Chicago I am going to try to decorate your map with some of the ruby red "licker" sold by a mixologist named Davis. I believe the only way to keep you from writing things about me is to have you paralyzed. The idea of casting ridicule upon a pious young man who travels his straight and narrow path with religious rectitude is one I can scarcely conceive. It is like throwing stones at the good little boys going to Sunday School and I can readily understand you are one of the pirates who will hide behind a tree and cast rocks, as you did many years ago in the land of oats and thistle. And at that I am not sure they have any oats there and, if they do, they use most of it for adulterating the corn in making the broth that cheers as well as inebriates.

But such is fame Last week my name was emblazoned on the tents of the enemy at the expense of one Carl Laemelle. This week my friends come to the rescue and put my name in the village joke book. Next week I suppose it will be inscribed upon the minarets of the highest synagogues in the land. But I am going to get even with you before you die, because should I wait until after that event I might not have time to look all over Hell trying to find you."

Let me put "Buck" right in a few particulars. I am not Scotch, but I always remember that the Erse and Gaels are brethren. We never throw rocks in Ireland; just shoot off blunderbusses and swing shillalies and say things. Besides, we like to get paralyzed once in a while. As to the probability of finding me in the place hinted at in the close of his letter, it is very slim. But, in view of a remote chance of discovering me, I would advise "Buck" to quiz the gatekeeper of that abode and get a pointer. I am always careful of the company I keep.

Justice Lurton and Moving Pictures.

The "Popular Magazine" of Sept. 23 had the following interesting item on Justice Lurton and moving pictures:

"Justice Lurton, of the United States Supreme Court, comes from Nashville, Tennessee. One day just before the adjournment of Congress he met on Pennsylvania avenue in Washington Robert H. Watkins, a correspondent for Southern newspapers.

" 'Bob,' said the eminent jurist, 'I have made it a practice for several years to take my little granddaughter to all the moving picture shows in Nashville. The other day we started out to see all of them in this town, but there were too many. Let's go and finish up the list right now.'

"And they did."

FAMILY THEATRE, ADRIAN, MICH.

The Family Theatre is the newest and best picture theatre in Adrian, Mich., and its success, for the past two months that it has been running, has been so marked that plans have been already made to double the seating capacity. The manager, E. W. Simons, is an up-to-date hustler, who always aims at the comfort and entertainment of his patrons. His service, which happily combines both quality and variety, is furnished by the National Vaudette Film Co., of Detroit, Mich.

An Excellent Screen Coating.

I take pleasure in saying a good word for "Silvo," a chemical preparation of silver and aluminum for coating the screens of picture theatres. In this case I can write from actual observation and comparison, for in the private projecting room of the Kleine Optical Co., at 52 State street, I have had the advantage of seeing pictures run on the screen before and after the coating was put on. The pictures were so markedly improved, both in clearness, depth and lack of flicker, that I inquired the cause, and learned that "Silvo" had been applied. An examination of the canvas screen showed that the coating was hard and of considerable consistency, permitting the removal of dust with a rag without injury to the surface. Wood and tin surfaces can also be coated with "Silvo," with equally satisfactory results. The reader is referred to the Kurtain Koat Co.'s advertisement in another column.

Chicago Film Brevities.

The convention of electrical engineers which met recently at the La Salle Hotel, this city, was treated to an exceptionally fine display of electrical appliances, most of which bore testimony of the genius of Thomas A. Edison. Great

The Secret of the Consistent Success
OF THE
1911 MODEL
Edengraph

DOES NOT LIE IN ANY ONE OR TWO POINTS OF VANTAGE OVER OTHER MACHINES, BUT IN THE OVERCOMING OF EVERY OBJECTIONABLE FEATURE IN EVERY OTHER MACHINE

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and applied to its solution the store of knowledge and trained mechanical judgment which years of experience had given us. We not only worked for our customers, but with them, and suggestions from hundreds of exhibitors were considered in perfecting the machine.

The Men Who Make Edengraph Parts
know more about projection apparatus than about writing high-sounding descriptions of their product. They are careful, conscientious workmen.

Any Exhibitor Can Profit
by using the Edengraph. It costs nothing to learn about it. We have a comprehensive little booklet we would be glad to mail free.

Again We Say It Will Pay You to Buy
the Edengraph and we want to know men who doubt it.

Points of superiority enumerated and described in a handsomely illustrated catalogue which will be mailed on request

Edengraph Manufacturing Company
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"ELECTRA"

PINK LABEL
CARBONS

cannot be equalled in quality and efficiency by any other foreign or domestic make of carbons.

Even Combustion Quiet Burning
Brilliant White Light

Sole Importer for United States and Canada

HUGO REISINGER, *11 BROADWAY NEW YORK*

Pictorial Review Says:

"There is a remedy for the dark show, a way to make the moving picture show what it should be, A WHOLESOME, EDUCATIONAL INSTITUTION to furnish amusement for the masses, the poor man's theatre, where he can send his children IN PERFECT SAFETY. It is—

LIGHT
SIMPSON'S SOLAR SCREEN
is the remedy. Pictures in the daylight. Write
ALFRED L. SIMPSON, 113 W. 132d St., New York City

interest was taken in the Edison storage batteries for railroad cars, both passenger and Pullman. John Hardin, Western manager of the Edison Company, contributed to the entertainment of the visitors and their ladies by running off several high class films that were thoroughly appreciated. One of the evening papers printed the canard that the members of the convention were much disappointed over the non-arrival of some Edison talking pictures from New York, and which they had been led to expect; but the truth is nothing of the kind had been promised and therefore could not have been expected. Most probably the reporter had fondly imagined, for his own sake, that the talking machines and pictures would have been on hand.

A. C. Roebuck, president of the Enterprise Optical Manufacturing Co., states that 11 out of the 12 theatres on the Colonial Theatres Company's circuit use the Motiograph. He also states that, if orders increase as they have recently, the company will be compelled to add additional space to the factory, which now occupies two floors in the Ruprecht Building, with a superficies of 20,000 square feet.

William C. Preller, the Des Moines manager of the Pittsburgh Calcium Light & Film Co., stopped over in this city last week, on his way to the home office, at Pittsburgh. Mr. Preller stated that he is doing very fine business in his section. There are no "independent" customers in the city of Des Moines, so Mr. Preller told me. The only handler of the "independent" product there started out to buy "independent" film, but soon found that he could not satisfy the trade with their output, so he gave up buying anything except junk and "cold" copies.

Miss Kathlyn Williams has been transferred from the Los Angeles stock company to the Selig plant here, where she is leading woman of the Eastern stock company.

C. Danielson, manager of the Home theatre, 3949 W. North avenue, called at The Film Index office last week and renewed his subscription. "I do not know how anyone in the picture business can get along without The Film Index," said Manager Danielson. He informed me that he was doing excellent business with straight moving pictures and illustrated songs. "I could not run anything else out in my locality, as they would cut my head off," said Mr. Danielson, in speaking of the licensed product. "My people will not stand for cheap vaudeville," he added further.

The Edison film, "More Than His Duty," released Tuesday, Oct. 4, has made a big hit in Chicago. This film subject has an absorbing story of Northwestern mounted police life.

Frank L. Hough, traveling salesman for the Edison Type B machine, left for Boston Monday, Oct. 3, to attend the Edison electric demonstrations in that city, lasting from Oct. 3 until Oct. 29.

E. J. Stanton, manager of the Vaudette theatre, Michigan City, Ind., visited the General Film Company's offices at 77 S. Clark street last week. Mr. Stanton informed me that he has just finished the re-modeling and re-decoration of his house, which was re-opened about two weeks ago. Manager Stanton expressed himself highly pleased with the service furnished by Mr. Van Ronkel.

A. Powell, manager of the Ideal theatre, Kokomo, Ind., also visited Manager Van Ronkel last week. Mr. Powell is a well known, hustling exhibitor, and is well satisfied with the receipts taken in daily at the box office. The Ideal theatre is a beautiful house and is patronized by the elite of the city.

I ran across Louis Brown, manager of the Pilsen theatre, 1854 Blue Island avenue, last week, and he reported excellent business. The Pilsen has been running for four years and has always used associated and licensed film. It runs the year around and always to good paying business. Ed. Nolan, the light baritone singer at the Pilsen, is very popular among the patrons of that house.

I interviewed I. Natkin, owner and manager of the Ideal theatre, 1228 S. Halsted street, one day last week. The Ideal has been running for two years and was the first picture house in that neighborhood. Mr. Natkin has always conducted it on strictly business principles. He was one of the first to recognized the drawing power of moving pictures by themselves. At the outset he gave cheap vaudeville a three months' trial, and then discontinued it. He found that good moving pictures draw the best people in the neighborhood, something he never could accomplish when using cheap vaudeville. The Ideal has never been closed a day since it was opened, and Manager Natkin is highly satisfied with the business since he confined the entertainment to moving pictures exclusively.

JOHNSON-JEFFRIES PICTURES LIKED.

After a long wait the films of the Johnson-Jeffries contest were shown at the Star theatre, Cleveland, O., last week. The pictures were a great attraction at the house, owing to the notoriety they had received in all parts of the country. Many of the old sports said that the training of Jeffries was the most interesting part of the films.

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

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SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

De Witt C. Wheeler.

"NOW SHE'S ANYBODY'S GIRLIE."—By Williams & Van Alstyne; published by Jerome H. Remick & Co. A song on a new theme, handled in masterly style by these well-known writers. The slides are of the order that are becoming ever more popular and in demand—novelty. The clever ideas set forth in illustrating this song make this set of slides an extremely humorous and amusing one.

"LOVE DREAMS."—Words by F. J. Crawford; music by Henriette Blanke-Belcher; published by Jerome H. Remick & Co. A ballad of the higher order, yet simple in construction. The lyrics are exceptionally good, and the melody is dreamy enough to suit the most critical. Unlike the ordinary love ballad, this selection has given the illustrator opportunity for many wonderful double exposures. The dreams are all portrayed in a more beautiful way perhaps than you ever dreamed of yourself.

Scott & Van Altena.

"ARAB'S DREAM."—Words by Jas. Snyder; music by Edwin S. Kendall; published by Seminary Publishing Co., New York. For this song is produced a set of slides that every one, old or young, will delight in. A set entirely different from anything recently produced in that the scenery is all real Arabian scenery, with its picturesque desert, its camels and its oddly dressed inhabitants. It is easily recognized as the "real thing."

"DON'T GIVE ME DIAMONDS, ALL I WANT IS YOU."—Words and music by Chas. K. Harris; published by Chas. K. Harris, New York. When Chas. K. Harris composes a song we are in the habit of expecting something very good. This one is no exception. "Remarkable" is the only word that can rightly express the impression these slides give one. Remarkable models, remarkably well posed, and remarkable stage settings and lighting effects make this set of illustrations the best the firm of Scott & Van Altena have ever put out. That is saying a great deal for song slides.

"RUBBER-NECKING MOON."—Words and music by Chris Smith; published by Harold Rossiter Music Co., Chicago, Ill. Slides—a moonlight set containing some of the most amusing novelties you have ever seen. They tell the story of the song by themselves—humorously and cleverly.

"IN ALL MY DREAMS I DREAM OF YOU."—Lyrics by Jos. McCarthy; music by Al. Prantadosi; published by Leo Feist, New York. A love ballad with illustrations of the usual high order of Scott & Van Altena.

Alfred L. Simpson.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds. This number is a pretty love song such as the house of Haviland knows so well how to make popular. The slides are posed for by colored models and cleverly depict the lover and the sweetheart amid beautiful surroundings. Simpson knows where to find artistic scenery for his pictures and he goes after it. In this set he certainly outdid himself, for these slides are above criticism.

"ONLY LOVE DREAMS."—By Edward Madden, author of "Starlight," etc.; published by Shapiro. This is a beautiful love ballad with a melody fitting for such a tender theme. Simpson has done justice to this song with a wonderful set of slides remarkable for their beauty, clearness and natural coloring. The young lady who posed for this set of slides is very beautiful and the scenery is extremely picturesque.

Levi Company.

"I'M ON AGAIN WITH MONAGHAN."—Published by Shapiro. A rollicking comic song. The biggest hit of the day, full of melody and snap; a truly fascinating, and most original and humorous song. Slides by Levi Co. are posed in genuine Irish costumes amid charming scenery, making an attractive set filled with comedy features.

"GOOD BYE, MOLLY."—Published by F. B. Haviland. A sentimental ballad set to beautiful melody, agreeable and haunting. Slides by Levi Co. characteristically portray originality and beauty in every detail. Photography and coloring are good.

LAST FOUR WEEKS' PRODUCTIONS.

De Witt C. Wheeler.

"OH, YOU DREAM."—By Jerome and Schwartz; published by Jerome H. Remick & Co., New York.

"O-O-OHIO."—Words by A. Seymour Brown and Eddie Leonard; music by Nat D. Ayer; published by Jerome H. Remick & Co., New York.

"YOU STOLE MY GAL."—By Branen and Lange; published by Jos. W. Stern & Co., New York.

"I'M JUST PININ' FOR YOU."—By Williams and Van Alstyne; published by Jerome H. Remick & Co., New York.

"BELOVED."—Ballad by Robert M. Stults; published by F. B. Haviland Pub. Co., New York.

"THERES A GIRL UP IN THE MOON."—By Jerome & Schwartz; published by J. H. Remick & Co., New York.

"HE GOT RIGHT UP ON THE WAGON."—Words by Harry Williams; music by Egbert Van Alstyne; published by Jerome H. Remick, New York.

"ON MOBILE BAY."—Words by Earle C. Jones; music by Chas. N. Daniels; published by Jerome H. Remick, New York.

"FIFTY YEARS AGO."—(Dear Old Chums). Words by Earle C. Jones; music by L'Albert; published by Jerome H. Remick, New York.

"LOVE ME AGAIN."—Words and music by Robert A. Stults; published by F. B. Haviland, New York.

Scott & Van Altena.

"WHEN A BOY FROM OLD NEW HAMPSHIRE LOVES A GIRL FROM TENNESSEE."—Words by William Cahalin and Robert Roden; music by J. Fred Helf; published by J. Fred Helf Co., New York City.

"STOP! STOP! STOP!"—Words and music by Irving Berlin; published by Ted Snyder Co., New York City.

"JUST FOR A DEAR LITTLE GIRL."—Words by Thos. S. Allen; music by Jos. M. Daly; published by Daly Music Pub. Co., Boston.

"JUST A DREAM OF YOU, DEAR."—Words by Milton Weil; music by F. Henri Klickman; published by Victor Kremer, Chicago.

"NIGHT AND DAY."—Words by Jeff. T. Branen; music by Evans Lloyd; published by J. T. Branen Co., Chicago.

"ANY OLD TIME OR ANY OLD PLACE."—Words by J. Brandon Walsh; music by A. W. Brown; published by Victor Kremer, Chicago.

"BRIGHT LIGHTS GAY AS THE NEW MOWN HAY."—Words by Andrew B. Sterling; music by Harry Von Tilzer; published by Harry Von Tilzer Publishing Co., New York.

"WHEN FRIENDSHIP TURNS TO LOVE."—Words by Edgar T. Farran; music by Justin Ring; published by Seminary Music Co., New York.

"WILL YOU FORGIVE IF I FORGET."—Words by Kurt Hirsekorn; music by G. Selig; published by Will Rossiter, Chicago.

"GRIZZLY BEAR."—Words by Irving Berlin; music by George Botsford; published by Ted Snyder Co., New York.

"NIGHT BRINGS THE STARS AND YOU."—Lyric by Arthur J. Lamb; music by S. R. Henry; published by Jos. W. Stern & Co., New York.

Alfred L. Simpson.

"UNDERNEATH THE MONKEY MOON."—Words by Jack Drislane; music by Geo. W. Meyer; published by F. B. Haviland, 125 W. 37th St., New York City.

"IN OKLAHOMA."—Words and music by Stanley S. Sherman; published by F. B. Haviland, New York.

"THAT CHINATOWN RAG."—By Jack Drislane and Geo. W. Meyer; published by F. B. Haviland, New York.

"I WILL LOVE YOU ALWAYS JUST FOR AULD LANG SYNE."—Words by Robert F. Roden; music by Ed. V. Cupero; published by J. Fred Helf Pub. Co., 136 W. 37th St., New York.

"WHEN THE YELLOW JESSAMINE IS BLOOMING, SUE."—Words by Robert F. Roden; music by J. Fred Helf; published by J. Fred Helf Pub. Co., New York.

"PLAY THAT BARBER SHOP CHORD."—Words by Wm. Tracey; music by Lewis F. Muir; published by J. Fred Helf Pub. Co., New York.

"YOU ARE THE IDEAL OF MY DREAMS."—By Herbert H. Ingraham; published by Shapiro, Broadway and 39th St., New York City.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham; published by Shapiro, New York.

"DARKEY MOON."—By Jones and Deeley and Stanley Murphy; published by Shapiro, New York.

"DON'T YOU WISH IT WAS SUMMER?"—By Nora Bayes and Jack Norworth; published by the Norworth Publishing Co., 1431 Broadway, New York City.

Levi Company.

"WILL YOU LOVE ME WHEN THE HONEYMOON IS OVER."—Words by Al. Bryan; music by Fred Fischer; published by Shapiro, New York.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Words by Al. Bryan; music by Fred Fischer.

"WAY DOWN EAST."—Words by Cecil Mack; music by Joe Young and Harold Norman; published by the Gotham-Attucks Music Co.

"BABY MINE."—Words and music by Clarice Manning; published by Shapiro, New York City.

"WHEN THE GIRL WHO CAN'T FORGET YOU WANTS TO KNOW IF YOU'VE FORGOT."—Words by Robert F. Roden; music by Kerry Mills; published by F. A. Mills.

"SUPPOSE WE DO."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co.

"I'LL BUILD A FENCE AROUND YOU."—Words by Samuel M. Lewis; music by Kerry Mills; published by F. A. Mills, New York City.

"SMILING EYES."—Words by J. Young; music by Minerva W. Fields; published by Church, Paxson Co.

"ROSY CHEEKS."—Words by Dave Oppenheim; music by Joe Cooper; published by Harry Cooper.

"HALLBERG" EQUIPS BROOKLYN COLONIAL THEATRE.

R. H. McDonald, 7415 Fifth avenue, Brooklyn, N. Y., placed an order last week with J. H. Hallberg, 36 East 23d street, for a new Motiograph moving picture machine with "Hallberg" Economizer. Mr. McDonald has had another make machine in service during the past few months, but is one of those careful exhibitors who don't spare expense in order to give his patrons the best show, and any one interested in the business will find an intertsing comparison between the pictures produced by the Motiograph and those produced by another well-known machine of the latest model.

WANTED.

450 Opera Chairs—more or less. Answer quick. NATHAN GOLDSTEIN, Patchogue, L. I.

22 of the Leading Film and Picture Machine Concerns in New York City have bought

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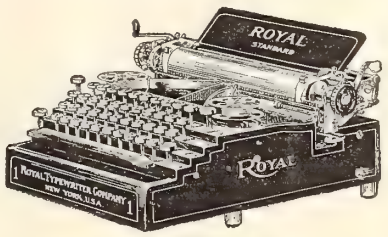

It not only costs less to buy than other standard machines, but costs less to keep—no repair bills to pay.

We make liberal allowances for old typewriters in exchange.

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ONE CAN OF SILVO at $6.00 will coat 350 SQUARE FEET. ANY SURFACE, whether wood, tin or canvas, roll or stationary

PRODUCES PICTURE TRUE TO PHOTO

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Bargains in Motion Picture Machines, Etc.

Cineograph $35, Powers Cameragraph $100, Edison One Pin Kinetoscope new $145, Motion Picture Machines $45 to $85, etc.
Passion Play Film and Slides, Supplies, Postal Card Projectors from $2.50 up. Get Sup. 33.

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Eberhard Schneider's Miror Vitae Product is used by all first-class Trust and Independent Mfrs. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators, Printers-neg. & pos., Film stock, Tripods, Tilts, Measurers, Menders, Cleaners, Travelers' & Laboratory Developing Outfits, Chemicals, M. P. Theatre Supplies, Special Lenses & Slides. Grade is the BEST. My 25 years of experience is yours. After Oct. 1st see me in my new quarters, 219 Second Ave., near 14th St., New York. Expert repairing. Prompt business methods.

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A. L. SIMPSON, Inc., 113 W. 132d St., New York City

ELECTRICAL TALK No. 7.

(Continued from page 12.)

in Figure 9 the upper line wire becomes negative and the lower one positive, and the continued motion of the rotating magnet changes the direction of the flow of the current as many times per minute as the pole piece is rotated past the iron core.

Summary.

Electric current can be induced in a coil of copper wire surrounding a soft iron core by suddenly moving the pole of a magnet past the iron core.

The direction of the flow of the current in a coil surrounding a soft iron core depends upon which pole of a magnet is moved past the core.

By rotating a magnet past a soft iron core surrounded by copper wire successive impulses of current are produced.

The frequency of the reversals depending upon the speed at which the magnet poles are rotated past the soft iron core.

In our next talk we will further discuss alternating current.

A. J. Margolin is erecting a motion picture theatre at 425-27 South street, Philadelphia, Pa.

Biograph subjects were the principal features at the picture theatre, Carlisle, Pa., last week. Helen Linder sang a number of the latest songs.

FAR ROCKAWAY TO BE READY IN NOV.

Mr. A. E. Silverman, who has successfully conducted a motion picture show at Aerodrome park, Mott avenue and James street, Far Rockaway, N. Y., has leased the property for a term of ten years of Mr. Samuel B. Althause. Mr. Silverman is now engaged in putting up a building which will be known as the Far Rockaway theatre. It will be opened November 1 as a motion picture and high class vaudeville house. Next spring Mr. Silverman intends making a feature of out-door evening entertainments. The interior of Aerodrome park is to be remodelled and converted into one of the most attracive amusement centres in the Rockaways.

THE REASON WHY

The **Motiograph** is so rapidly **displacing all other machines** is that managers are learning that

IT WILL BOOST THE BUSINESS

more than anything they know of. **Dozens of Motiographs** have been installed recently to **take the place of other machines,** many of which had been **used only a few months.**

The **Motiograph** has been

A BIG SUCCESS FROM THE BEGINNING

Each successive model is an improvement over the preceding one.
The moral is : **Don't experiment. Buy only the Motiograph.**

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THE SACKVILLE PICTURE HOUSE.

THE ROTUNDA.

TWO DUBLIN PICTURE THEATRES

The Sackville Picture House, 51 Lower Sackville street, Dublin, was opened on the 9th of April, 1910, by Sir Charles Cameron, C. B. It was the first of its kind to open in Ireland and from its inception has been an unqualified success. The theatre opens daily at 2 o'clock, and a continuous performance is given until 10.30. The theatre is furnished and equipped in the most up-to-date manner, and is situated on one of the finest thoroughfares in the world. The price of admission is 6d. and 1s.; this includes afternoon tea from the hours of 3 to 7 p. m. The program is well chosen and a large number of American films are included therein. A special feature is made of topical events, and the company spares no pains or expense to keep up to date in this respect. Most of the items of interest occurring in England or Ireland are presented the next day. The funeral of King Edward VII. was shown 18½ hours after the last scene at Windsor, the fastest time from London, where the films are producer, is 9 hours.

The theatre is conducted under the proprietorship of the Provincial Cinematograph Theatres, Ltd., 199 Piccadily, London, W. The managing director of the company being Dr. R. T. Jupp. The company will have over twelve first-class picture houses open before the end of the present year in different parts of the Kingdom. It has two in Dublin, open at present and a third one being built in Grafton street, which it hopes to have open by December next. These three houses will be under the management of the present manager of the Sackville picture house, Wm. H. Hirsch.

Another prominent Dublin picture theatre is The Rotunda on Sackville street, under the management of Mr. Jameison. The engraving is from a photograph taken at the time the Johnson-Jeffries fight pictures were being shown there. The Rotunda was formerly occupied by a dramatic stock company.

ALAMO THEATRE HAS BIG CROWDS.

The "Alamo," Atlanta's prettiest and most cozy motion picture theatre, opened September 26, to one of the largest audiences that ever tried to get in a theatre in that city.

The house, which is situated on Whitehall street, at the junction of Brown and Allen streets, has, perhaps, the best location of any theatre in the city. It is right in the heart of the business section and will draw from all the shopping districts, including the fashionable stores, on Peachtree street.

It is the purpose of the management to run two first run reels of pictures every day.

A SURE 'NOUGH AEROPLANE.

Levi Company Build an Airship That Has New York Public Guessing.

"What are they all gaping at, anyway† If one looks they all look in this city. Oh! I see now. Look up there, 'Bo," it's an airship. I wondered what they were all looking at."

"By Golly, you're right; it's one of them monoplanes. No! Hold on, that's not a monoplane, cause it's got two o' those sheets or wings or whatever you call them. That's one of them biplanes."

"Wonder whose 'tis. Bet it belongs to that fellow who flies over here from Jersey once in a while. Just like him to land on somebody's roof. But maybe it's Wright or Curtiss. Come on, let's find out."

These little snatches of conversation were heard around Union Square, New York City, last week, when Joseph Levi, of the Levi Company, slide makers, took some cardboard and wood to the roof of the building in which his office is situated and built himself an airship. Why the roof? Because New York offices can scarcely be adapted to house modern birds of the air, and this machine is the real thing—in size and appearance. So it was only natural that when this wonder of twentieth century science and invention was completed and placed so as to be visible from the street, crowds should gather and gaze skyward in wonder and amazement.

One might reasonably enough ask, "Since when has Joe Levi become an inventor?" Perfectly simple. Some kind of an air craft was needed to illustrate the song, "Come, Josephine, In My Flying Machine." Flying machines are expensive. Wood and cardboard are cheap; mechanical genius is a gift. Put the last tow together and what do you get?—an airship—almost.

BIO CARBONS

Common Sense

A tailor might make one coat to fit both Tom Thumb and Pres. Taft. It all depends on what you call a fit.

A carbon may work passably on a wide range of voltages and if you've never used BIO Carbons you might think you were getting good results.

BIO Carbons are made in two voltages. "BIO regular" for arc voltages 45 to 60 and "BIO A" 30 to 45. Every designer agrees that 45 to 60 volts is the proper one for best results, but there are a few who can't get it in their machines.

For them we make the "BIO A"—the best low voltage carbon ever made.

A trial of the BIO Carbon will give you a new idea of what a good carbon should be.

It has set a higher standard that is worth your efforts to reach.

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BIO CARBONS

Last 4 Weeks' Productions of Licensed Film Makers—Oct. 15

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Sept. 26	Rose O'Salem Town	Drama	998
Sept. 29	Examination Day at School	Drama	991
Oct. 3	The Iconoclast	Dramatic	992
Oct. 6	A Gold Necklace	Comedy	576
Oct. 6	How Hubby Got a Raise	Comedy	416
Oct. 10	That Chink at Golden Gulch	Drama	998
Oct. 13	A Lucky Toothache	Comedy	570
Oct. 13	The Masher	Comedy	415

EDISON CO.

Sept. 23	A Jar of Cranberry Sauce	Comedy	495
Sept. 23	Almost a Hero	Comedy	485
Sept. 27	The Footlights or the Farm	Drama	275
Sept. 27	Over Mountain Passes	Educational	725
Sept. 30	Onoko's Vow	Indian Drama	1,000
Oct. 4	More Than His Duty	Dramatic	1,000
Oct. 7	Bumptious Plays Baseball	Comedy	650
Oct. 7	The Farmer's Daughter	Comedy	345
Oct. 11	The Song That Reached His Heart	Drama	1,000
Oct. 14	The Chuncho Indians	Educational	250
Oct. 14	The Stolen Father	Drama	750

ESSANAY CO.

Sept. 21	A Close Shave	Comedy	553
Sept. 21	A Flirty Affliction	Comedy	416
Sept. 24	The Tout's Remembrance	Western Drama	1,000
Sept. 28	Hank & Lank	Comedy	307
Sept. 28	Curing a Masher	Comedy	660
Oct. 1	Patricia of the Plains	Western Drama	1,000
Oct. 5	All on Account of a Lie	Comedy	1,000
Oct. 8	The Bearded Bandit	Western Drama	1,000
Oct. 12	Hank and Lank	Comedy	302
Oct. 12	Papa's First Outing	Comedy	698
Oct. 15	The Cowboy's Mother-in-Law.	Western Comedy	1,000

GAUMONT.

Sept. 24	The Reserved Shot	Drama	741
Sept. 24	The Times Are Out of Joint	Comedy	252
Sept. 27	The Sunken Submarine	Dramatic	646
Sept. 27	Too Much Water	Comedy	351
Oct. 1	A High Speed Bike	Comedy	401
Oct. 1	The Diver's Honor	Tragedy	591
Oct. 4	Her Fiance and the Dog	Comedy	525
Oct. 4	The Little Acrobat	Comedy	466
Oct. 8	The Dunce Cap	Child Drama	898
Oct. 8	A Skier Training	Topical	100
Oct. 11	The Lovers' Mill	Colored Phantasy	292
Oct. 11	The Three Friends	Drama	654
Oct. 15	The Romance of a Necklace.	Medieval Drama	995

KALEM CO.

Sept. 21	The Japanese Spy	Drama	975
Sept. 23	The Conspiracy of Pontiac	Drama	975
Sept. 28	The Heart of Edna Leslie	Drama	965
Sept. 30	Spotted Snake's Schooling	Indian Drama	885
Oct. 5	The Engineer's Sweetheart	Drama	1,000
Oct. 7	Big Elk's Turn-Down	Indian Drama	930
Oct. 12	45 Minutes from Broadway	Comedy	892
Oct. 14	Winona	Drama	990

LUBIN MFG. CO.

Sept. 19	Zeb, Zeke and the Widow	Comedy	990
Sept. 22	Love's Old, Sweet Song	Comedy	990
Sept. 26	The Sheriff's Capture	Comedy Drama	990
Sept. 29	The Path of Duty	Drama	990
Oct. 3	The Baggage Smasher	Comedy	975
Oct. 6	Woman's Vanity	Comedy	600
Oct. 6	The Golf Fiend	Comedy	350
Oct. 10	The Clown and the Minister	Drama	990
Oct. 13	Liz's Career	Comedy	990

MELIES.

Sept. 1	Won in the Fifth	Drama	950
Sept. 8	Baseball, That's All	Comedy	950
Sept. 15	In the Mission Shadows	Drama	950
Sept. 22	The Salt on the Bird's Tail	Comedy Drama	940
Sept. 29	A Plucky American Girl	Drama	950
Oct. 6	Billy's Sister	Western Drama	950
Oct. 13	Out for Mischief	Comedy	950

PATHE FRERES.

Sept. 21	An Arizona Romance	American Drama	990
Sept. 23	Max in a Dilemma	Comedy	446
Sept. 23	The Mexican Tumblers	Acrobatic	476
Sept. 24	A Simple Mistake	American Comedy	950
Sept. 26	Max Is Absent-Minded	Comedy	551
Sept. 26	Colombo and Its Environs	Colored Scenic	426
Sept. 28	The Hoodoo	American Comedy	920
Sept. 30	The Sick Baby	Drama	984
Oct. 1	Who Owns the Rug?	American Comedy	690
Oct. 1	Southern Tunis	Educational	302
Oct. 3	Betty Is Still at Her Old Tricks	Comedy	490
Oct. 3	Molucca Islands	Colored Scenic	459
Oct. 5	Mirth and Sorrow	Dramatic	575
Oct. 5	Different Trades in Bombay	Industrial	410
Oct. 7	Slippery Jim	Trick	633
Oct. 7	A Life for Love	Tragedy	351
Oct. 8	An Indian's Gratitude	Drama	990
Oct. 10	The Stigma	Drama	630
Oct. 10	Betty Is Punished	Comedy	351
Oct. 12	A Summer Flirtation	American Comedy	990
Oct. 14	Werther	Drama	892
Oct. 15	Aeroplanes in Flight and Construction.	American Industrial	680
Oct. 15	The Aviation Craze	Comedy	243

SELIG POLYSCOPE CO.

Sept. 19	Bertie's Elopement	Comedy	1,000
Sept. 19	Big Medicine	Comedy	
Sept. 22	The Sargeant	Drama	1,000
Sept. 26	The Old Swimming Hole	Drama	1,000
Sept. 29	The Kentucky Pioneer	Drama	1,000
Oct. 3	A Cold Storage Romance	Comedy	565
Oct. 3	My Friend the Doctor	Comedy	370
Oct. 6	For Her Country's Sake	Dramtic	1,000
Oct. 10	The Sanitarium	Comedy	1,000
Oct. 13	In the Golden Harvest Time	Drama	1,000

URBAN-ECLIPSE.

Sept. 28	The Quarrel	Drama	607
Sept. 28	Reed[illegible]am's Orphanage Festival	Topical	394
Oct. 5	The Dishonest Steward	Dramatic	699
Oct. 5	City of a Hundred Mosques Broussa, Asia Minor	Travelogue	296
Oct. 12	Foiled by a Cigarette, or the Stolen Plans of the Fortress	Drama	991

VITAGRAPH CO.

Sept. 20	Jean, the Match Maker	Comedy	1,000
Sept. 23	A Modern Knight Errand	Drama	967
Sept. 24	Renunciation	Society Drama	990
Sept. 27	Her Adopted Parents	Dramatic	998
Sept. 30	A Home Melody	Dramatic	907
Oct. 1	The Bachelor and the Baby	Society Drama	995
Oct. 4	Ransomed; Or a Prisoner of War	Drama	998
Oct. 7	The Last of the Saxons	Drama	1,007
Oct. 8	The Sage, the Cherub and the Widow.	Comedy	1,000
Oct. 11	Brother Man	Drama	610
Oct. 11	Actors' Fund Field Day	Topical	387
Oct. 14	Off Her Doorsteps	Society Drama	967
Oct. 15	The Legacy	Drama	982

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Sir Genille, Cave Brown Cave, The Cowboy Baronet — Landing of the Pilgrims — Attempted Assassination of Mayor Gaynor

24 Union Square **LEVI COMPANY, Inc.** NEW YORK, U. S. A.

WRITE FOR OUR BIG SLIDE CATALOGUE

Released Thursday, October 13th. *Length about 950 feet.*

Liz's Career

Liz was a simple country maid, almost too simple to come to the city and earn the money with which to pay off the mortgage in the short time allowed her, but she didn't know that and ran away from home to accumulate the cash rather than marry the antiquated deacon. She lost a job in a restaurant before she got it, and as a servant she established a new short distance record, but she blundered into an Amateur Night, and she was regarded as clever because she was so unconsciously funny. A theatrical manager gave her a job before he realized that she was not a professional actress, and he gave her professional pay so that she was enabled to get back home and foil the dotard deacon. It is a screamingly funny production and the theatre scenes establish a new mark for production.

Look for the LUBIN It's the sign of success

Released Monday, October 17. *Length about 990 feet.*

HEARTS AND POLITICS

There are tricks in all trades, but in politics the tricks of all trades are combined. The reform candidate threatened to wipe out the long established machine, and the boss told of a woman to make love to the candidate and make his retirement from politics the price of her hand and heart. The promise was not to last over the election according to the ideas of the enslaver, but she lost out with victory in sight and the candidate asked the Boss "Who's looney now?'

See Description Inside

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

LUBIN MANUFACTURING COMPANY,
926-928 Market Street, PHILADELPHIA, PA.

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CHICAGO, 22 Fifth Ave.
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—BY—

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1908

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THE GREAT RACE SCENE

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1904

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1900

A Story Without Words

1896

SELIG

SELIG

SELIG

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SELIG

$2.00 PER YEAR 32 PAGES SINGLE COPIES TEN CENTS

H. F. HOFFMAN

The Film Index

"THE EDUCATION OF ELIZABETH"
A Kalem Western Comedy

Vol. VI. No. 17. NEW YORK, OCTOBER 22, 1910 Whole No. 235

Length about 465 feet. *Released Thursday, October 20th.* *Length about 470 feet.*

COMEDY!!! **DOUBLE BILL** **COMEDY!!!**

HAWKIN'S HAT

Hawkins hid his money in his hat to hide it from his wife. She gave the hat away and Hawkins had a lively time pursuing it.

ARCHIE'S ARCHERY

Archie was no archery champion, but there can be produced any number of persons ready to swear that Archie can hit things.

Released Monday, October 24th. *Length about 990 feet.*

ROMANCE IN THE ROCKIES

A romance with the crisp action of the West and a natural scenic environment that will win little "Oh!s" and "Ah!s" of appreciation. Some notably good riding forms a part of the romance which ends in a marriage on horseback.

See Description Inside

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LUBIN MANUFACTURING COMPANY,
926-928 Market Street, PHILADELPHIA, PA.

BRANCH OFFICES
CHICAGO, 22 Fifth Ave.
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The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

AN HOUR IN A "PICSHOW"

The Man from Reno Marvels at the Things Which Get By on Broadway

By William H. Kitchell

DAN was a man from Reno. Incidently, he was a concert-hall proprietor in the town that never sleeps, and he had made enough coin of the realm during the fight excitement to enjoy a "first-run" trip to New York. What Dan didn't see in Gotham didn't amount to much. He had motored by "rubber-neck" behind fourteen different lecturers, and had been six times to Coney Island. In the natural course of events, he was inveigled one evening into a first-class moving picture palace along "Picture Row."

Dan liked the pictures, including the ones which began and ended with several holes and a rainstorm. He endured the travelogue, even though everybody else in the audience wriggled and squirmed until the last antediluvian slide slid through the machine. He joined in the chorus of the illustrated song, although it was "mushy" in spots, and he was no lover of overdone sentiment. But he couldn't stand for the vaudeville.

"By the eternal!" he exclaimed, when the second pair of song-and-dance "artists" had done their "turn" and another picture was "on." "And they let decent women in here!"

Which was saying something, from a man from Reno.

Is it the films which most need fumigating—or is it the so-called "vaudeville?"

But vaudeville "pays," say the penny-wise exhibitors. Vice generally does pay, until it is stopped by the police. There used to be money in the manufacture and sale of French novels, until Anthony Comstock got busy. Then there was trouble for somebody.

It has been said that vulgarity on the American stage, in an immoral sense, can be traced to the "Black Crook." This spectacular production was the forerunner of burlesque, and it was imitated so energetically that soon every city in the country had its "burlesque" theatre, where a man could sneak away from home for an hour of inane vulgarity from across the footlights. But this wasn't so bad, because, to use the language of the man from Reno, "they didn't let decent women in." No man would have dreamed of taking his wife or daughter to see the "Pell Street Gaiety Girls," or other productions of the class, as harmless as they were during the early days of burlesque. For soon the inane vulgarity ripened into frank immorality, and numerous voiceless "comedians" and soubrettes became famous on an infamous notoriety for singing suggestive ballads and in croaking "Frenchy" dialogue into the smoky auditoriums. And it "paid."

Then came the moving picture—the deathblow of melodrama and vaudeville. There was money in pictures from the beginning, but not for the managers who were forced to the wall by the success of "canned drama." There was a scramble to invest in a white sheet and a picture machine. The former manager of the "Gaiety Girls" put his money—or what was left of it—into a "nickledrome." The writer of sensational melodrama went into the dime-novel business. The stage mechanics went to work for a living. As for the "comedians" and song-and-dance "artists," most of them went back to the factory or the hod, where they became useful citizens for the first time in their unnatural lives.

There was no call for their return to the spotlight. The five-cent houses everywhere were doing good business on pictures alone. Even the legitimate vaudeville houses that wisely accepted the situation and included moving pictures on the programme, did well by the change. There was no howl from the capable vaudeville performer with a "clean turn," because there was always room for him. There was no newspaper agitation against the picture houses, nor no broadsides from the pulpit. Decent people enjoyed a decent show of pictures, or pictures and clean vaudeville, and went out to spread the fame of the silent drama everywhere. And the pictures paid.

But now! Honestly, Mr. Exhibitor, is there a picture house showing vaudeville, in New York or elsewhere, where—if you were a modest man with the right kind of a sweetheart or daughter—you would enjoy taking her for an evening's amusement? Is there a booking-agent who doesn't ring-in on you at least once a week, a fresh-acting cigarette fiend and a wooden-faced soubrette with a cracked voice and reputation for vulgarity that wouldn't be tolerated in an old-fashioned burlesque theatre? And you stand for it thinking that because the pair get away with a round of coarse laughter and applause from the unthinking minority of your patrons, you are showing "good stuff" and filling a long-felt want of the public?

Arn't you smoking the wrong brand of poppy-leaves? Aside from the not-remote possibility, in New York, of an intervention from Mayor Gaynor, there is a reaction due from vulgar song-and-dance performers and the like. One of these days a stenographer hired by some Ministers' Association or Vice Committee will be taking notes in your auditorium of the dialogue used in your vaudeville "turns." There will be meaty reading in the notes—and strong evidence for the courts. Is it worth while risking a "shut-down" on an exhibition of immorality which the majority of people tolerate merely because it is not prohibited?

What of the people who detest "song-and-dance" and "slap-stick," who are passing your "Picture Palace" and spending their good money in the "Nickledromes" further down the street? There is more good than bad in the world. And there are millions of American citizens and non-voters who have never seen a moving picture—and never will as long as "dark houses" and disreputable vaudeville stunts give the picture theatres a bad name in the newspapers and pulpit. There are more people who have never seen "canned drama" than there are who have, and you are not going to draw them into your theatres with a one-piece orchestra and rotten vaudeville.

Besides, if you have any patrons at all, you have a good proportion of "regulars," who come, day after day, to keep up to date with the new releases. Do they enjoy seeing a senseless "sketch-artist" doing the same "turn" without a variation for three days at a stretch? Would you?

A well-known booking agent for picture vaudeville sat next to the man from Reno, watching the "try-out" of one of his own clients. Dan got him into conversation, and he talked, unconscious of the fact that he was overheard from behind.

"Where do they come from? I'm a booking-agent, and I don't know. A young lady in a home-made dress and a baby-smile dropped into my office from a country town in Vermont the other day. Said she was head-soprano in a church choir, and wanted to make enough money in Vaud'ville to go back and hynotize the young minister. I telegraphed her folks, and the old man came down and yanked her home with him. He didn't even pay for the wire, although there were reasons why he might have forked over a hundred for a souvenir. She had a lucky escape. The picture stage is no place for a girl brought up in a white house with green blinds."

"No," replied Dan, who had had enough of the show. "Judging from the antics of the pair of galoots on the platform yonder, I'd be ashamed to have my jackass seen in company with 'em. They ought to be taken out and spanked. But, man to man," whispered Dan, confidentially, "ain't you to blame for shoving

(Continued on Page 29.)

The
FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

OCTOBER 22, 1910.

CASUAL COMMENT

FOLLOWING up the crusade started by the New York "World," the members of the Exhibitors' Association of Greater New York are urging the passage of an ordinance by the Board of Aldermen of Greater New York to provide a censorship for photoplays used by them. A public hearing upon the proposed ordinance was held in the Aldermanic Chamber on Monday, October 10, which was attended by about twenty persons.

Mr. John Collier, Educational Secretary of the People's Institute, under which auspices the present National Board of Censorship is maintained, spoke at some length in opposition to the proposed ordinance, pointing out the inadequacy of such a provision to the necessities of the occasion. Alderman White, who proposed the ordinance, Secretary Driscoll, of the Exhibitors' Association, and Robert Luce, attorney for the exhibitors, spoke in its favor.

The ordinance itself was in a very nebulous state and provided merely that three Aldermen should censor all photoplays exhibited in Greater New York, with a penalty of $100 in case any one should exhibit a photoplay not bearing the Aldermanic O. K.

When Mr. Collier pointed out to the Committee of Aldermen the difficulties of the undertaking they seemed to resent the imputation that they were not as able and competent to perform the work as the present National Censors. Alderman White, father of the ordinance, pointed to his record as a referee of amateur boxing matches to prove his qualifications and gravely explained that he knew that "a boxing match was a display of science, while a moving picture of the same event was a bloody and brutal exhibition."

As usual with "hearings" of this character, little was accomplished, and the attorney, Mr. Luce, gave the committee a good excuse to adjourn by offering his services to help them frame the bill.

OF course the adoption of such an ordinance for New York City will have no effect upon the good work now being done by the present Board of Censors; that will go on just the same. But the difficulty with the proposition of Alderman White is that it does not get at the root of the evil. He has a vague idea that something should be censored and he thinks it's pictures. The truth is it is the theatre that requires attention.

Secretary Donegan said that he represented 200 exhibitors, and that they want the Aldermen to prevent them from getting bad pictures. Yet not a baker's dozen of Secretary Driscoll's association are conducing their places on proper lines. How many of them have their places well lighted and ventilated and how many of them will reject a picture that is "off color" if they think it will increase the day's harvest of nickels?

New York exhibitors need something or some one to make them clean house. Eventually something may happen that will bring about the results desired; but the ordinance now proposed will not help them in the least.

* * *

THE thing for the New York exhibitors to do, in their association and out of it, is to work for the betterment of the picture theatres. They have not kept pace with the general improvement of the motion picture business in any of its branches. To-day the pictures are many times better than they were two years ago, and to-day the average picture theatre in New York is the same as it was three years ago.

In every other part of this country theatres have been improved and a better class of patrons have been gained, but the New York exhibitor is no better off than he ever was where the character of his house and his entertainment is concerned. He does not advance, he does not improve; there is nothing attractive or inviting about his house, either inside or out.

Nothing in the wide world impels people to enter some of the dismal, dark and evil-smelling places in New York called picture shows, except the very excellent and entertaining pictures—photoplays—that are provided for their use.

* * *

THERE is nothing seriously wrong with the product of the licensed manufacturers that an exhibitor need fear. If he sticks to that class of photoplays he will never be amenable to the laws regulating the morals of the community. He is not compelled to exhibit a picture not suited to his peculiar clientele, so he has nothing to fear in that respect.

But he is in danger of apprehension upon the charge of maintaining a nuisance and a menace to public health if he does not clean, ventilate and light his theatre.

On these points the laws and ordinances are plain and sufficient.

They should be enforced in New York.

* * *

THE Essanay Company has been more successful than most of those who conduct contests, in that its invitation has brought results and it has been enabled to add to the language a flexible and expressive term.

The trouble with most coined words is their lack of adaptiveness to the common usage of language. The various scopes and graphs do not lend themselves to general use and remain merely a common noun descriptive of a single object. The new "photoplay" is capable of being made to apply to most of the terms in use with admirable applicability.

The photoplay, of course, is the play shown in photography or a play intended to be reproduced by photography precisely as the shorter play applies both to the manuscript of a theatrical performance or to the acted production.

Naturally, the pictured production is shown in a "photoplayhouse," played by "photoplayers," in a "photoplay" studio and witnessed by "photoplay" enthusiasts. To reproduce the picture on the screen, a "photoplay" projector is employed, run by a "photoplay" operator employed by a "photoplay" manager, perhaps in the course of time incidental music will be announced as "photoplay" instead of dramatic music, and the "photoplay" critic will praise or condemn the "photoplaywright."

"Motion pictures" lacked distinction, "cinemetograph" was harsh and rigid, "kinetoscope" was in the same class, while "kalatechnoscope," "optigraph," and similar compounds wearied. "Photoplay," on the other hand, lends itself well to speech, is fluid of sound, flexible in adaptiveness and, above all, fully descriptive.

WANT PICTURES IN WASHINGTON SCHOOLS

A proposition to introduce motion pictures in the public schools is now on foot in Washington, D. C., Superintendent A. T. Stuart believes that such subjects as geography and history can be taught better by the aid of motion pictures than any other way. Like many other modern day educators, who have found the motion picture filled with that which is good, he has come to the conclusion that educational pictures speak more forceful than explanation. It also helps the teachers and more than interests the pupil.

If the pictures are introduced in Washington, they will probably be first used in connection with the mining and engineering courses in the high schools. From there, they will be introduced to the lower grades and finally reach the kindergarden. It is expected that those in charge of school affairs in the District of Columbia will urge Congress to make provision whereby motion picture machines will be installed in the different schools.

CLERGYMEN UPHOLD MOTION PICTURES

Rev. F. W. Hill investigated the motion picture shows of Rochester, N. Y., and at the meeting of the Presbyterian Ministers' Association, reported results on the whole quite favorable to the amusement. He said that it was rare that an objectionable film was shown in Rochester. Other ministers agreed with him in the main and the fact was noted that the picture shows tend to lessen the business of the saloons.

OAKLAND, CAL., TO HAVE OWN CENSORS

The city of Oakland, Cal., has a new ordinance providing that the photoplay houses be regulated by a board of five censors, which was drawn up by Attorney R. B. Gaylord, was recommended by the ordinance and judiciary committee of the city council.

The ordinance provides for a board of five censors, who shall have the power to prevent any film from being shown which in their opinion is in any way offensive. The motion picture men will be given an opportunity to appear before the police commissioners and plead their cause in case they should desire to when any film is tabooed by the censors, one of whom shall be appointed by the Board of Education, the Police Commission, the motion picture representative, the Child's Welfare League and the Building Trades Council.

EDGAR STRAKOSCH, OF SACRAMENTO, WINNER OF THE ESSANAY CONTEST.

Above we print the photograph of Mr. Edgar Strakosch, of Sacramento, Cal., author of the new name for the motion picture entertainment, and winner of the Essanay Film Manufacturing Company's prize of $100 in their new name contest just recently closed.

Mr. Strakosch is the proprietor of two motion picture theatres in Sacramento, namely Wonderland on the Plaza and the Bijou, 420 K street. "Dreamland," opened by him in 1907, is said to have been the finest photoplay theatre on the Pacific Coast at that time.

Mr. Strakosch was born in Australia, was educated in Vienna, and later came to America where he entered the theatrical profession. His connections have been with the following operatic stars and with the leading opera companies: Sarah Bernhardt, Coquelin-Hading, Lillian Russell, Mari Aimee, Theo, Ole Bull, Metropolitan Opera Company and the Carlton Opera Company.

In an interesting letter to the Essanay Company, he says, in part:

"Until I read your Essanay Guide, an appropriate name had not occurred to me, as I gave it no thought. So most of the credit of "photoplay" belongs to you. I conceived the name going home on the street car and made an easy $100.

"For popularizing the word, it seems to me the quickest and most advantageous, is the use of the word in all your Guides, the inducing of the journals to use the same, likewise other leaflets that the various companies print, the articles and letters of the Motion Picture Patents Company. This will soon acquaint the showman with the word, and after he has adopted it, it will not take long before the layman will use it."

"HALLBERG" EQUIPS OPERA HOUSE, WOODBURY, N. J.

Mr. H. L. Wilkins, proprietor of the Opera House, Woodbury, N. J., called at the office of J. H. Hallberg, 36 East 23d street, last Saturday, and placed order for the entire electric and moving picture machine equipment for his theatre, including Motiograph moving picture machine, "Hallberg" economizer, two 4,000-c. p. flaming arc lamps and a spot light. Mr. Wilkins expects to have one of the finest and most up to date theatres in New Jersey, and will do everything possible to please his patrons.

A PASTOR'S OPINION

In a letter to the Yale Film Exchange, of Kansas City, Mo., the Rev. J. W. Coontz, pastor of the Methodist Church of that city, contributes a profound appreciation of the motion picture—the Photoplay. Nothing has been said or written that is so comprehensive, so illuminating, and the source of the expression must command respect. The Film Index commends the words of the Rev. Mr. Coontz to its readers, with the advice that they put them to the best possible use in their respective communities:

IN regard to my opinion of the Moving Picture will you kindly permit me to say, first of all, that I have thought of it in relation to art, as it preserves the best thought of a generation for all generations so that moving picture preserves the great deeds of one generation for all generations. It does for the deed what art does for the thought. The deed is the process by which the ideal is realized and as the moving picture preserves the deed, we have in it the vision of the realization of the ideal. Art will tell us at any moment what the ideal of a people was, and the moving picture will show us the advance a people has made toward its realization. Art makes thought eternal and the moving picture makes the deed eternal.

I have also thought of it in relation to the theatre. A great play is produced. The company is finally dissolved and the impression fades away. The moving picture preserves that triumph for all time.

On the other hand, it has a much wider mission than the stage. It shows us how the rose bud passes to the flower, the wild birds in their haunts and animals in their lair. It bottles up history, it shows us reality. It is the greatest educational movement of our time. It is the greatest citizen builder that has yet come to us. The book brings truth to our reason but the moving picture brings it to the sight, it brings it to the emotion. As truth must reach the emotion before it becomes effective, the moving picture strikes a most effective place.

If the churches are wise they will at once lay hold of it in the work they are called to do. We have had one in our church for six months and every day we are coming to see more and more the wisdom of the venture. As nothing else, it is helping to make our church a vital power in the community. Thanking you for your advice and helpfulness in securing for me films that were appropriate for the church, I remain,

Yours Sincerely,

J. W. COONTZ.

PICTURES FOR CALIFORNIA SCHOOLS

Prof. Charles Believes Pictures the Best Educator for Primary Students.

Under the direction of C. W. Charles, one of the most prominent educators in California, and connected with the school system of California for the past forty years, a plan, which, if properly carried out, will mean the co-operation of Oakland, Berkeley, Alameda and San Francisco, in the purchase and use of motion picture films for educational purposes in the public schools, has been started in this city. Charles, who has been county superintendent of schools, principal of the San Jose Normal school and government educational expert, is planning a series of lecture in physical geography, history and commerce and, with the aid of stereopticon views will present these at the different schools. His plan is endorsed by the board of education and work in this line, with his plans, will begin at once.

"Gradually we will have motion pictures in the schools," stated Prof. Charles, "and will use geographical views for the benefit of our pupils. We will then try to interest Berkeley, Alameda and San Francisco and, perhaps, will be able to form an exchange bureau, purchasing one set of films for exchange, and thus cutting down expense."

Prof. Charles is at present conducting a series of lectures in the Oakland High school on geography and commerce. He has prepared stereopticon talks on the Suez and Panama canals, the Oakland and San Francisco harbors, the development of the Sacramento river regions, and the physiography of California. He is also conducting class tours about the hills of this county. The educator plans, when the motion picture idea is perfected, to obtain some of the United States government films of scenery and interesting industries.

Similar work has already been started in the Piedmont school of this city by Principal Roswell S. Wheeler, who is using the magic lantern as an adjunct to instruction.

It is planned by Wheeler to start the motion picture innovation at the beginning of next year and, according to the educator, this means will prove an effectual aid in geography and history.

J. C. Blackledge of San Francisco is at present making a tour of Mexico and gathering a series of motion pictures. Should these prove satisfactory, says Wheeler, they will at once be introduced in his school.

Principal Wheeler, who before coming to Oakland made a brilliant record at the Washington Grammar school in Fresno, was the first teacher to introduce the stereopticon into Oakland's public schools for educational use. The money for the Piedmont school machine was gathered by the pupils at a garden fete, and according to the teachers at the school the plan has been successful. Wheeler has over 500 slides of scenery in foreign countries and, by their aid, while lecturing, impresses his pupils with names of places and facts in such a manner that they are never forgotten.

ELECTRIC PICTURE HOUSE A SUCCESS.

The Electric motion picture theatre on Pearl street, Beaumont, Tex., opened its doors to the public September 25. The house is the largest and best equipped in that section of Texas and Manager Theodore Clemmons has spared no expense in making it attractive and comfortable. Manager Clemmons will run only the latest pictures.

"THE INDIAN AND THE MAID"

A Romantic Western Pathe Subject

AMONG the announcements for future release of the product of the Pathe American studios, are two subjects—a drama and a comedy—that will prove of interest. Under the title "The Indian and the Maid," the Pathe players have woven a plot with an educated Indian for the central figure that is just a little different from previous subjects of similar nature and introduces some photoplaying of a thrilling nature. In the course of events the girl in the case falls into a river and is in imminent danger of being swept over the falls when the Indian, then but semi-civilized, makes a thrilling rescue.

The Indian is very much in love with the maid, and the old rancher, her uncle, decides to give the red man a fair chance to win her by providing him with an education.

In college the Indian chums with a young man who proves to be the lover of the maid. The Indian soon discovers where he stands and gives up the fight, returning to his people. Because of his adoption of the ways of the White Man the tribe disowns him and he wanders off to the river where he rescued the maid and there ends his career by jumping in.

As a comedy "The Motor Fiend" will arouse a few laughs. Among other things it introduces us to the "joy meter," a contrivance which registers the number of dogs, policemen, women and children the enthusiastic motorist runs down in the course of his joy ride.

In the photoplay the motorist purchases a machine and, after some unpleasant experiences, goes home to rest his shattered nerves. Falling asleep on a couch he has a dream and it is here that the "joy meter" comes in. As it all happens in a dream we have no authentic record of the "joy meter," but the number of casualties recorded were appalling. Fortunately for the victims they were all able to join in the chase of the motor fiend and assist in pitching him into the water.

SCENE FROM PATHE'S "THE INDIAN AND THE MAID."

SCENE FROM PATHE'S "THE MOTOR FIEND."

CHAMPIONSHIP BASEBALL SERIES FOR 1910

Privilige Secured by the Essanay Film Mfg. Co.

HERE is another big scoop for the enterprising Essanay!

The National Baseball Commission has again awarded the Essanay Company the exclusive privileges of obtaining motion pictures of the Philadelphia Chicago World's Championship baseball series of 1910, the first two games of which will be played in Philadelphia. This is the third consecutive year the Essanay Company have made the world's series films.

Elaborate arrangements for obtaining the best views of the big games have been made. Immediately it was learned the Essanay Company had obtained the rights to film the games, several experts were hurried to Philadelphia to look over the field there, to erect camera stands and to make all necessary arrangements. Later reports from these men announce everything in readiness and with good weather the best success will attend them. It is predicted that even a finer film than the previous world's series films will be the result.

In an endeavor to lose not a single important episode in the entire series, there will be several cameras on the field in Philadelphia for both games. Arrangements have also been made to faithfully cover the rest of the series at the National League Park in Chicago.

All the heroes of the diamond in both the champion teams will be pictured in close up views and every feature which will go to make an interesting film will be obtained. The film will undoubtedly be the greatest sporting film, aside from the Jeffries-Johnson battle at Reno, obtained this year.

Mr. George K. Spoor, president of the Essanay Company, was especially pleased when he learned the Essanay Company would again make the World's Series film, and said:

"With two great baseball films on our record the Essanay Company is exceedingly proud to announce its third, the world's series of 1910. The preliminary arrangements for photographing this big sporting event have been carefully made and not one detail has been overlooked. We can assure the exhibitors a truly great feature film in this subject."

Announcement of the release date of the picture will be wired to all the licensed exchanges in plenty of time for the exhibitors to be informed. The picture will be released immediately upon the termination of the final game of the series.

The Essanay's World's Championship Baseball Series of 1909 proved a record breaker and was commented upon by many of the daily papers all over the country. The "Chicago Tribune" (Oct. 20, 1909), prints the following concerning the 1909 series film:

"The moving illustrations at the Majestic this week picture the recent struggle for supremacy in our national diversion at Pittsburg and Detroit. With apologies to Messrs. Sanborn, Lardner and By Hek, it may be said that the most glittering feature of that conflict are reproduced showing Tyrus Cobb and Honus Wagner in embarrassing conversation before the game; "Babe" Adams warming up preparatory to his slaughter of the Tigers; Manager Fred Clarke and Hughey Jennings chewing gum and grass respectively; and divers other spectacular episodes in the famous hostilities. The Majestic's version of the game has much more action than the real thing, inasmuch as the art of the kinodrome genius despises less anything so conventional as a base on balls, depicting nothing less than a thrilling two-bagger or a desperate slide for home. Those who have not yet had a sufficiency of the sport will be entertained by this counterfeit, for it is clear and exciting and should repay the patience necessary to sit through the preceding numbers of the bill."

The following is from the Chicago Journal (Oct. 19, 1909), and is very complimentary of the Essanay Company's last year's film:

"The first run of the motion pictures, a composite of the important points of the world's Pirate-Tiger series, is being shown to appreciative crowds at the American Music Hall this week. In addition to showing lively turns of the games which again return to the National League a world's champion team, the films show individual attitudes of Adams, Mullin, Cobb and Wagner.

(Continued on page 29.)

SCOUTING IN THE OLD DOMINION

Tom Moore Tells of His Travels About Virginia

SEVERAL weeks ago it was announced in the advertising columns of The Film Index that Tom Moore, of Moore's Film Exchange, of Washington, D. C., contemplated a trip through the South to look over the photoplay houses in the interest of better service. Mr. Moore was induced to tell the story of his travels for the readers of The Index, and we have the pleasure of presenting his first installment herewith:

Lynchburg, Va.

Three motion pictures in this city—Belvedere, Gayety and Majestic—two being Association and one Independent; business good and predict an excellent fall.

The Belvedere theatre is one of the most splendidly equipped and handsomely decorated to be found in the South. It contains a fine ventilating system, best machinery and a high grade film service. The proprietor, Mr. C. M. Casey, is a prominent business man of Lynchburg, and a gentleman of the first water and one of the genial kind that one likes to meet. The management of the theatre is in the capable hands of Mr. G. C. Parsons, a good fellow, well met, and very popular with the people, and of sterling business qualities.

A glance over the audience bore out his statement that the Belvedere was patronized exclusively by Lynchburg's upper ten. The entertainment consisted of two reels of pictures interspersed with songs rendered by Mr. Franklyn Wallace, lyric tenor, a performer of wide reputation and formerly with Alice Neilson Company, Anna Held Company, Yankee Consul and many other of the leading musical companies now appearing at our highest priced theatres. Mr. Wallace sings only two songs, which are of the better class and resorts to "spot" light rather than song slides. The quality of his voice is seldom heard in any theatre.

Mr. Parsons is one of the many who insist that good pictures and cheap vaudeville do not mix and adds that he does not think they are even distant relatives. He's in the "Right Church and the Right Pew," that's all.

Roanoke, Va.

There are four theatres in this city—three Association and one Independent. Business good in some, could be better in others. According to information received, it would seem that cheap and suggestive vaudeville had played its part here with one house, with usual damaging effect. The Electric Parlor, however, has always been an exclusive picture house, and has reaped the benefits to be received from this display of good judgment. Mr. Rockhill, the proprietor and manager, tells a very interesting story of how he obtained a position on Roanoke's main street years ago. In doing so he was roasted to a whisper by the newspapers and business men who looked upon motion pictures as a nuisance at first; but after persistent effort on Mr. Rockhill's part they learned to see his was a legitimate and clean entertainment and soon began to crowd his theatre, and he shortly was forced to enlarge to accommodate his audiences. It was only a short time before he was compelled to again enlarge his house and soon other business men erected theatres, one after another, until there are now four.

He further explained the fatal mistake others had made in using cheap vaudeville which nearly ruined the business.

Mr. Rockhill being an older man in the business and having acquired much knowledge as to the effect of cheap vaudeville "let it alone" and in consequence gets his usual large patronage. He is courteous to the people and seems to know every patron by name. By way of the usual courtesy I "doffed my lid" every time he bowed and it kept me so busy that I slipped away and returned after the show to conclude my conversation. He is to be congratulated upon his popularity, also the high standard of shows he maintains.

The "Comet" theatre is a new and up-to-date exclusive picture house, and like friend Rockhill, the proprietor, Mr. Weber—a successful business man of Roanoke—believes good pictures, good music and good songs to be preferable and the most wholesome entertainment for patrons. The Comet is a very cozy theatre, seating 250, and is well patronized. These exhibitors express a desire to co-operate, in order to protect patrons visiting both places from seeing the same pictures twice. Can't go wrong on that co-operation proposition, believe me.

Charlottesville, Va.

There are three theatres in this city—two being Association and one Independent. The presence of one Independent, like in all other towns visited, was due purely to avoiding conflicting with Association films, and invariably all anxious to take on the Association productions, provided they would be exclusive of opposition.

The Art theatre of this city is one of the coziest and most perfectly conducted that it has been my privilege of seeing; seating capacity about 300, having about 10 mezzanine boxes, nicely arranged for the accommodation of Charlottesville's society folk. Mr. A. D. Dabney, J. H. Montague, A. V. Conway and L. D. Boothe, all prominent business men comprise the Art Amusement Co., which operates this theatre. The management is directly left to Mr. F. J. Paoli, better known as "Doc" Paoli, who bears the title of "pioneer" picture man of Charlottesville. Every one in the town is acquainted with "Doc" and look to him for good shows—and they are rarely disappointed. I, personally, saw a picture in this theatre, as bright and fine as I have seen anywhere. Mr. Paoli uses the most expensive service in his vicinity. "Doc" says he knows he is on the right track in so doing, so he has pulled the throttle wide open. Keep on the same track, old pal—you're going some at that.

Down the street a couple of blocks I met my friend J. J. Leterman who conducts the Lyric theatre—a vaudeville house. John says business is big, and as long as he can obtain the proper vaudeville it will remain so.

The Rex is another using pictures and songs only and apparently is getting good returns. We had a meeting, after show hours, of the respective managers and exchanged ideas, told a few stories, and then made for the hay pile. A pleasant evening, indeed, and a jolly bunch of fellows.

Staunton, Va.

Staunton, like Charlottesville, has three theatres, two being Association and one Independent.

One of them, the Rex, conducted by J. J. Leterman, offers a high class, exclusively picture show, following the idea of the Art theatre, Charlottesville, and using service directly after them. The manager of this theatre, Mr. Sam Leterman (better known as "Little Sammy") is entirely pleased with business and the outlook for the fall trade.

Near by is the Lyric, a vaudeville house owned and managed by Mr. G. W. Mooney. Mr. Mooney uses a fairly good Association service and explains business has been very good, as the result of giving the people full measure and the best he can afford for the admission charged.

Richmond, Va.

Seven theatres here, five operated for white people and two for colored. Majority using Association films, as usual. All seem to be doing excellent business. Friday (amateur night) at the Colonial I saw an awful crowd waiting to be admitted—a very popular house with about 1,600 seating capacity, and putting up a great show for 10 cents, consisting of high class vaudeville and pictures.

The Lubin was doing well, while the Theato (using a cheap Independent service and a number of vaudeville acts), has room to accommodate a larger crowd than they are getting. My opinion, given without the slightest meaning of offense, may be construed from the following song: "Toot Your Horn, Kid, You're In a Fog."

The Rex theatre, the only exclusively picture house, operated by Mrs. A. E. Thorp, using Independent films, was doing a fair business, but according to the manageress could be improved with good Association pictures. Beginning October 3d we will supply this theatre the best Association service in Richmond. The owner, Mrs. Thorp, is one of the pioneers in Richmond, and a very agreeable lady of good business judgment—popular with her patrons and has a large following. She says, "politeness doesn't cost anything and to be nice is the cheapest sport in the world." No airship idea this.

Petersburg, Va.

Three theatres doing a nice business—all Association. Mr. T. J. Gaddy of the Cockade theatre, having tried out the Independent product, has installed a high grade Association service and expresses confidence in same to build up his business.

The Lyric and Virginian theatres are both very attractive and well constructed houses and are doing well.

Norfolk, Va.

Norfolk boasts of six well paying theatres. Five being Association and one Independent. The Wonderland, operated by Mr. Crall, is among the most prominent, and is attractively fitted up and apparently doing fine business.

Portsmouth, Va.

Three theatres—all Association—business was exceptionally good, having reached there in afternoon was surprised to see such crowded houses at the matinee shows. The Orpheum has a standing crowd, while the Palace and Dreamland were entertaining large audiences. They all seemed satisfied, predicting big things for the winter.

Up to this point I had received a large number of service orders, mostly from towns where I already had one customer, and invariably succeeded in gathering in the competitors of my customer, in order to avoid conflicting programs. Most all of them accepting my proposition as the only practicable way of doing business, and in

A CANADIAN RAILROAD STORY

An Edison That Will Interest Railroad Men

THAT Edison Stock Company which made an excursion over the Canadian Pacific Railway to the Pacific Coast left no stones unturned along the route. Already the Edison Manufacturing Company has released a number of Canadian pictures and there are still a bunch of good ones in the bag.

The latest to be prepared for early release is called "The Little Station Agent, a Railroad Story of the Canadian Rockies," and gives, besides, a panorama of mountain scenery, some near views of railroad operation.

According to the story two "brakies" are in love with the little girl who runs the station. One catches the other kissing her and plans vengeance. The two men board their train—a freight—and while climbing a grade they have an encounter on top in which the favored one is beaten into insensibility.

Fearing that he has killed his rival the other "brakie" cuts the train, letting the cars with his unconscious rival drift down the grade.

Eventually the girl gets word that the cars with her lover are running wild and in danger of wrecking the express. She gets busy; routs out some of the hands and rushes off to sidetrack the runaway cars. The switch is reached just in time and the express is saved, also the lover. Of course, the other fellow gets his when he comes in.

An enterprising camera man has managed to get a birdseye view of a brakeman uncoupling a car while the train is in motion. This forms one of the scenes of the picture.

There is plenty of action in this subject and some points about it that a railroad man might want more light on, but it will interest everybody.

SCENE FROM EDISON SUBJECT "THE LITTLE STATION AGENT."

SCENE FROM EDISON SUBJECT "THE LASSIE'S BIRTHDAY."

THE LASSIE'S BIRTHDAY.

A rather farcical comedy with some laughable situations will soon be released under the title above named. The several lovers of a very beautiful girl place their presents under her window upon the anniversary of her birthday and then await results.

The antics of the lovers are sufficiently ridiculous to be amusing and the story ends by the girl getting the fellow she really loves.

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order that they start off rightly decided to return to the office for a day or two that the bookings might be properly scheduled, as only such an arrangement can successfully be done by one who has actually been into the field and met with the various moods and temperaments; but owing to the unanticipated rush of orders—and I may conscientiously attribute many to the page ad in the Index, for many inquiries positively referred to same—my resumption of trip had to be postponed until on or about October 17. I shall again endeavor to send you a few experiences and shall hope that they may be more diversified.

Concluding wish to say that the main characteristics that we may call "specialties" with this Exchange are:

First—At least 20 reels per week, and entire output, if necessary.

Second—In towns where two customers are served—both shows wrapped together as one shipment—but separately packed, thereby reducing the cost of express to each at least one-half.

Third—Posters may be forwarded along circuit by our arrangement with succeeding house, thereby, with reasonable care in handling, saving each exhibitor on poster bills.

Fourth—We take the trouble and save you the worry of keeping an eagle eye on your competitor to see that programs do not conflict.

Fifth—By co-operative business ideas protecting the patrons of both theatres served in one town in that they are assured of not seeing pictures in both houses of same subject—and as soon as they find this out—your business is going to INCREASE, BELIEVE ME.

BIO CARBONS AT ELECTRICAL SHOW

Used Exclusively at Edison Exhibit for Lamps and Motion Picture Machines

The New York Electrical Show, now being held at the Madison Square Garden, New York City, is of especial interest to those interested in the moving picture business.

As the importance of the electric equipment in the moving picture theatre is becoming more widely recognized, both exhibitors and operators embrace the opportunities afforded by the electrical show to get in touch with the latest development in machines and apparatus.

One of the most attractive exhibits, and one that is constantly surrounded by operators and exhibitors, is that of the Edison Manufacturing Co., which is showing its latest model "B" Kanetoscope with outside shutter, in Booth 49, on the main floor.

The Edison Manufacturing Co. regards the electrical show so highly that Mr. John Pelzer, manager of sales, is giving his personal attention to the demonstration of this exhibit, and no pains have been spared to make it significant of what may be accomplished in motion picture production by the best means in the hands of expert operators.

The well known Bio Carbon has been adopted exclusively for use in demonstrating this machine, and also for use in the various other moving picture machines in the building, which, by the way, are all Edison machines, of which there are four of the latest model "B" Kanetoscopes used in the Brooklyn Edison Co.'s exhibit, and one of the same in the concert hall where the management of the electrical show is operating a continuous moving picture performance for the delectation of their patrons.

The Improved Model Type "B" embodies all the desirable features found in previous models, but has been materially strengthened in those points subjected to the greatest wear, and especial pains have been taken to produce a machine which will eliminate the troubles heretofore encountered in motion picture production.

The revolving shutter is of new design, based upon scientific principles which have heretofore not been sufficiently recognized, and eliminates the objectionable flicker which has previously been a great handicap in the production of really artistic pictures.

This machine has ben designed with special reference to ease of operation and manipulation, and a number of expensive improvements have been added to the mechanism.

Mr. Pelzer has made a special effort to see that the demonstration in Booth 49 embodies the highest perfection in motion picture production, even to those details, which are not generally regarded as immediately accessory to the machine, and has selected the Bio Carbon for this exhibition on account of the exceptional whiteness and steadiness of the light, and the excellent manner in which details are brought out to produce an artistic and life-like picture.

The condensing lenses are of the standard quality furnished in Edison machines, and are prepared by one of the most famous lens manufacturers in France.

Altogether this exhibit will be a revelation to the public in general of the perfection that may be obtained in motion picture production, and operators and exhibitors will find many points of interest that will repay close and careful observation.

TO BUY DUPONT BLOCK FOR THEATRE.

If the plans of J. A. Porcheon, of Hartford, Conn., go through, he will, within the next few days, be the purchaser of the Dupont block, on Pleasant street, Springfield, Mass., in which the Bijou theatre is located. Mr. Porcheon has been negotiating with Mr. Dupont for quite some time regarding the purchase of the block, as it is his intention to rebuild the Bijou and make it one of the finest photoplay houses in the State.

CHICAGO LETTER

By James S. McQuade

WHILE the "independents" keep up a constant hue and cry against the "Trust," as they are pleased to call the organization of licensed manufacturers, an occasional glance behind the scenes reveals that the Motion Picture Distributing and Sales Company is formulating, adopting and enforcing policies which impose on new exchanges demands that prohibit them from engaging in the business. Here is a statement of the demands made on new exchanges, as taken from a circular letter recently sent out by the Sales Company:

"Any application for a wholesale contract for the purchase of films shall be accepted, provided the applicant shall execute our exchange agreement and place with the Sales Company a standing order for twelve or more reels per week, which standing order must become effective and shipments commence thereon within one week from date of contract, and the said contract be accompanied by a certified check for $1,200, or at the rate of $100 per reel, payable to the Sales Company, which amount shall be considered a permanent deposit to guarantee the acceptance and payment for the last week's shipments under a two weeks' cancellation, or for the last week's shipments under a cancellation for violation of said contract. The deposit to draw 6 per cent. interest annually."

Mark that twelve reels of new films at least must be purchased by the new exchange, at the rate of 10 cents a foot; also that a certified check for $1,200 must accompany the signed contract, as a permanent deposit with the Sales Company. The hideous "Trust" never asked its exchanges to contract for more than six new reels weekly, and a week's credit at least was always allowed them. Moreover, no deposit was exacted. And, furthermore, the licensed exchange was never required to "buy a pig in a sack," the owner was always certain of the quality and merits of the licensed product. No chances were taken by the licensed exchanges in any sense.

How is it with the new "independent" exchange man? He must trust to the tender mercies of the Sales Company, which knows full well, from the outset, that it is impossible for it to furnish twelve reels of new films weekly, or anything like that number, that will pass muster with picture theatre goers. But the Sales Company gets its victim to put a big stick into its hand; and, should he prove refractory, after learning from his exhibiting customers that their patrons will have none of such and such makes of "independent" films, his $1,200 is seized and he is left with the useless product on his hands.

It is idle to suppose, of course, that any sane man would sign such an agreement with the Sales Company, but is it not a good way to restrict the number of exchanges? How many "independent" exchanges, admitted before this rule went into effect, are buying twelve reels of new films per week? It is to laugh! Most of these men are renting junk, and chiefly junk, and are saving their faces by buying a few of the best films of the "independent" product. But the "independent" faction is so benign, from the manufacturer to the exchange man! They welcome the fool, who thinks he sees a fortune in the manufacture of "independent" film, because it brings grist to their mill, in the shape of fees and dues; and they pounce on the "sucker," who thinks he can rent "independent" film, because he is their only hope for disposing largely of their useless product. As for the "independent" exhibitor, he doesn't count for anything.

Now that the "independent" exchanges have succeeded in raising a wall against the addition of others to their number, it is in order to ask: "When will 'independent' manufacturers build their wall of exclusion?" But first there must be the expulsion of the undesirables, and what a merry fight that will be!

The "independents" are evidently a long way from the kingdom of heaven, which, in this sense, means peace.

Some Interesting Items.

The following suits were brought in the Municipal Court of Chicago, Oct. 6, and made returnable Oct. 15:

No. 189993. The Essanay Film Manufacturing Co. vs. William H. Swanson, for $412.97.

No. 189994. The Vitagraph Co. of America vs. William H. Swanson, for $983.99.

No. 189992. The Selig Polyscope Co. vs. William H. Swanson, for $928.17.

Pending at the present time, in the Superior Court of Cook County, Ill., is the case of the Edison Manufacturing Co. vs. William H. Swanson, docket number 272693, which stands for trial before Judge Moran. This suit was brought May 21, 1909, for $1,646.52.

Also on Oct. 6, 1910, suit was entered in the Municipal Court of Chicago, by the Selig Polyscope Co. vs. the 20th Century Optical Co., for $482.22. Robert G. Bachman, now of the great Western Film Exchange, an "independent" concern, was formerly president of said company. The American Mutoscope and Biograph Co. got judgment against the said company in the Municipal Court some time ago, for an amount over $500, which judgment has not been satisfied, so far as the records show.

The law firm of Cooney & Verhoeven, this city, has charge of all the cases enumerated.

The Motion Picture as a Benefactor.

It is refreshing to read, once in a while, a newspaper item that attributes good to the exhibition of motion pictures. A recent dispatch from Denver, that appeared in the news column of a local daily, shows how a youth in that city, seventeen years old, confessed a crime to a magistrate after seeing a picture that showed a mother's suffering when her son was apprehended for stealing money from the bank in which he worked. It appears that this youth of Denver had stolen $500 from the safe in the Hotel Victoria, where he was employed as clerk.

The motion picture helped him to confess, take his punishment and begin life anew.

But the picture may serve in other ways that will commend it, outside of its mission as an entertainer and educator, as the following excerpt from a Pittsburg exchange of recent date will show:

A photographic film showing a little girl romping with a man in a woodland scene, exhibited in a motion picture theatre, has convinced Violinist Jules Desterdecq and his wife that their little daughter, Georgette, supposed to have died last January in the Municipal Hospital of malignant diphtheria, is still alive.

Desterdecq, who is first violinist of the Pittsburg Orchestra, watched some new pictures being run in the Lyric Theatre. He was astounded to see what he believes to be the picture of his own little daughter playing with a strange man.

He staggered from the theatre. Later when another section of the same film showed the child more plainly he induced his wife to vist the theatre. Mrs. Desterdecq almost fainted, gasping "Georgette! Georgette!"

Both parents claim that the antics of the child in the picture are those of their Georgette, whom they were not allowed to see in her coffin, but who they were told had died.

Desterdecq appealed to Harry Davis, owner of the theatre, and secured the films which he claims may restore to his family the little one that they supposed had left them forever. The father has also appealed to the makers of the pictures to learn where they were taken.

Actor Cowboy Makes Trouble.

Arthur Chapman, in the Denver "Republican," voices in verse in rollicking cowboy tunefulness, the dangers of exhibiting a picture of a Western subject, in which an actor cowboy mounts "the wrong side of his hoss." The poem is so redolent of Cactus Centre that everybody will enjoy reading it:

MOVING PICTURES IN CACTUS CENTRE.

The culture game in Cactus has been boosted quite a spell
By a gent with movin' pictures—and he played the show game well;
But he had himself sure tangled, and the uplift game was messed
When he tried to show a drammer of the palpitatin' West.

The hall was filled with punchers when he tuned up his machine,
And showed us what was labelled a real Wild Western scene;
There was mountains in the background, which was real enough, perhaps,
But you oughter seen them actors that cavorted round in chaps!

We stood it without knockin' till a bronco drifts in the play
And the cowboy and his sweetheart make their weddin' getaway;
Then we groans in chorus mighty, and we turns just where we sits,
And it only takes one volley to reduce the lamp to bits.

Then we sought the frightened owner, and we paid the damage done,
But we cautioned him hereafter, nary Western film to run;
"Cause," we say, "it makes us nervous—nay, we may say, peeved and cross—
When we see an actor cowboy mount the wrong side of his hoss!"

Anent the Film Index.

The new dress of The Film Index, as donned on Oct. 15, pleased everybody with whom I have come in contact. There was one hypermodest feature on the front cover that several referred to and which, evidently, had been an oversight; that is, claim was laid to only 32 pages, when, in fact, there were 36 pages.

But The Film Index pleases its readers in many other ways than from the sartorial viewpoint. I had intended several issues ago to refer to the great popularity of the "Electrical Talks" by J. H. Hallberg, and to the wide interest taken in them by subscribers. I have made it a point to test exhibitors and operators, whenever possible, as to whether they are reading Mr. Hallberg's articles or not, and have usually been gratified with the answers made.

Here is a specimen of some of the letters received, and which was written by H. H. Colburn, manager of the Orpheum theatre, Burlington, Wis.:

"I failed to receive my last week's copy of The Film Index, No. 15. As I am following the different 'Electrical Talks' and manufacturers' bulletins, I sure want No. 15. Think the Essanay word great. Here's to 'Photoplay'! Hoping to receive my copy No. 15 in a day or two, etc."

(Continued on Page 26.)

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 7.—Electric current can be induced in a coil of copper wire surrounding a soft iron core by suddenly moving the pole of a magnet past the iron core.

The direction of the flow of the current in a coil surrounding a soft iron core depends upon which pole of a magnet is moved past the core.

By rotating a magnet past a soft iron core surrounded by copper wire successive impulses of current are produced.

The frequency of the reversals depending upon the speed at which the magnet poles are rotated past the soft iron core. In our next talk we will further discuss alternating current.

"ELECTRICAL TALK" No. 8

ALTERNATING CURRENT (Continued).

You have been advised in our previous "Electrical Talk," that alternating electric current may be generated in a copper coil surrounding a soft iron core, by moving or rotating a permanent magnet past the core. You have also learned that the current will be reversed, or alternated, more or less frequently depending upon the speed at which the permanent magnet is moved, to and from the soft iron core. This is the fundamental principle upon which an alternating current electric generator is constructed, and by modification of the number of rotating magnet poles, and the speed at which they are rotated, almost any desired frequency or number of alternations may be obtained.

It is possible by means of a simple diagram, or curve, to give a representation of the alternating current and your attention is called to

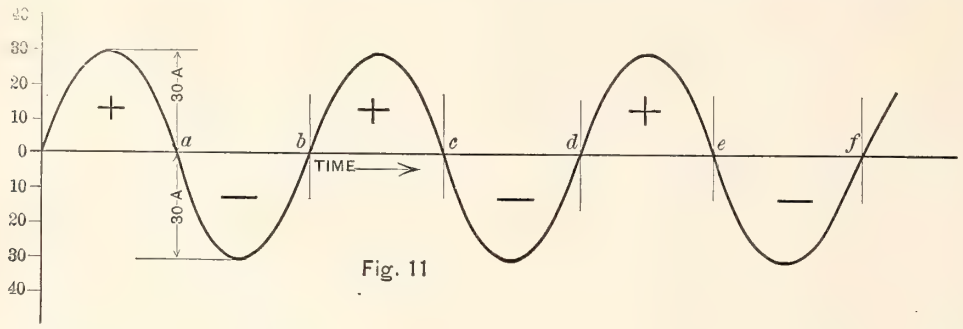


Fig. 11

Figure 11, in which the horizontal line represents time; the curves above the line represent Positive current generated, and the curves below the line represent Negative current. The vertical line on the left is a scale of amperes running from zero to 40 above the horizontal line for Positve current and below the line for Negative current.

Suppose in Fig. 11 the distance from 0 to f represents one twentieth of a second. If we have a 60-cycle alternating current circuit, which would supply a load of 30 amperes, then if we close the switch at the instant the current is at zero and following the curve we find the current jumps from zero up to 30 amperes, positive current, then drops to (a) continuing downward, then Negative to 30 amperes through b, up Positive, down through c Negative up through d Positive, down through e Negative to f. Here we have in one twentieth of a second made three cycles, or complete reversals, and you will note that there has been three Positive impulses of 30 amperes each and three Negative impulses of 30 amperes alternately following each other. You can also not fail to observe that at the points 0, a, b, c, d, e and f, there is absolutely no current generated, neither voltage, nor amperes, because at that instant the current changes from one direction to the other.

If we had drawn the time line 20 times longer we would have shown just exactly what happens in a 60-cycle circuit during the period of one second. It would have shown 60 Positive impulses and 60 of the Negative.

Wherever the curve strikes the horizontal time line, at that instant there is no voltage or current generated therefore those points represent dead centers, as one might call them, and at those instants if a light is burning it is actually out but due to the glowing wire which carries the current or to the heated carbons of an arc lamp and the vapor of the arc; the glow is maintained, providing the frequency of the current or the number of cycles is sufficiently great to make the change undetectable by the eye.

You can understand that the more impulses we make in the period of a second the steadier the light will appear to be and that is one reason why with 133 cycles (16,000 alternations) an arc light appears to burn with a steadier glow than at 60 cycles (7,200 alternations) and still steadier than on 30 cycles (3,600 alternations).

It is a fact that it is very difficult to operate arc lamps on circuits of 25 and 30 cycles, because this frequency is very low and the interruptions are quite noticeable to the eye, especially on 25 cycles.

Some years ago those not interested in the electrical business did not use the terms "frequency and cycles" but the word "alternations" was used to express the rapidity at which the alternating current changed. For instance in the early days, almost all systems were made to deliver 16,000 alternations per minute. Later on the systems became 7,200 alternations per minute, and a few power systems were introduced operating at 3,600 alternations per minute.

On account of the many figures representing the number of changes in a minute and the comparatively long space of time of a minute, the electrical profession had, for a long time, used the term "cycle" representing one complete reversal of the current or one Positive and one Negative impulse, and if this occurred 60 times in one second, the circuit was said to deliver a frequency of 60 cycles per second.

I now call your attention to Figure 12, which represents a copper coil surrounding a soft iron core which is under the influence of a rotating magnet with one north and one south pole, driven by a belt or other means at high speed. Suppose the magnet poles N and S are involved at a speed of 3,600 revolutions per minute. There being 2 poles, one north and one south, the number of alternations during one minute will be equal to 3,600 multiplied by 2 or 7,200 alternations per minute would be correct for the current delivered to the line.

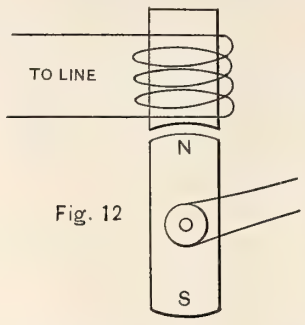


Fig. 12

Suppose that in Figure 12 instead of driving the magnet at a speed of 3,600 revolutions it would be turned only 1,800 revolutions per minute, then the number of alternations would be 1,800 times 2 or 3,600 alternations per minute.

Let us take 7,200 alternations per minute and reduce this to cycles; first divide 7,200 by 2 which would equal 3,600, then we divide this amount by 60 seconds which gives us 60—representing the number of cycles per second.

Alternations.

To figure the number of alternations delivered per minute by an electric generator, multiply the number of magnet poles on the generator by the speed in revolutions per minute.

Cycles Per Second.

When the number of alternations per minute is known, the cycles may be determined by dividing the number of alternations by 2 then dividing the amount obtained by 60.

Summary.

The alternating current generator is an electric machine in which by the magnetism from rotating pole pieces currents are induced in copper coils, surrounding soft iron cores influenced by the rotating magnet poles.

An alternating current electric generator can be made to deliver a certain number of cycles per second with a given number of rotating magnet poles at a fixed speed. If the speed is doubled, the number of cycles per second is also doubled. The number of cycles may also be doubled by increasing the number of rotating poles to twice the number or the same frequency may be obtained by doubling the number of poles and cutting the speed in two.

Correction.

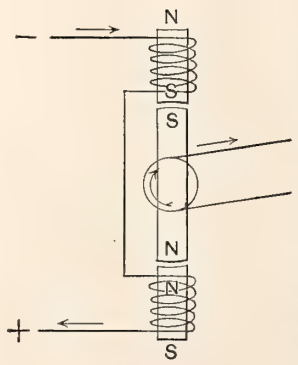


Fig. 9.

In Electrical Talk No. 7, No. 9 was printed upside down which has the effect of reversing the argument when reference is made to that figure. Fig. 9 is herewith reproduced. Cut it out and paste it over Fig. 9 in Electrical Talk No. 7 and the sense of the argument will be preserved.

"FRANCESCA DI RIMINI"

A Vitagraph Classic and Feature Film

IF anybody should ask you what is the most accurately and elegantly costumed, staged and acted motion picture play, don't hesitate to say "FRANCESCA di RIMINI." It is without question a work of art in its every detail; between genius and talent there is the proportion of the whole to its parts, a most brilliant display of marvelous beauty radiant with human interest.

It is a beautiful story, simply and clearly told; it all happened in the thirteenth century. Francesca is the daughter of Guido di Polentia, the Lord of Ravenna, Italy. Lanciotto (the Lame), a hunchback of Rimini, becomes enamored of Francesca, although he has never seen her. Her father secures her consent to marry Lanciotto, who sends his brother Paola, a handsome youth, to bring her to Rimini and arrange the nuptials.

Paola arriving at the Court of Ravenna, Francesca thinks he is Lanciotto and falls in love with him at first sight and he with her, but Paola controls his heart's desire by proving faithful to his brother's mission.

When Francesca meets Lanciotto she is shocked at the ugliness of his appearance and cannot help making comparison with his attractive brother, whom she truly loves, and, in fact, shows her preference. Lanciotto sees it and knows the reason, but persists in his attentions and intentions, and by the persuasion of her father Francesca is married to Lanciotto.

Just after the marriage ceremony, before the bride and groom leave the magnificent cathedral, with all its grand architecture, a messenger from the guards of the city rushes in and hands Lanciotto, who is captain of the soldiery, a message that he must join his regiment and be off to war. Ever faithful to the call of duty, Lanciotto takes his sword from the bearer of the message, gives Francesca over to the care of Paola during his absence and hastily departs.

Pepe, the jester of the court, heartily dislikes Lanciotto and readily sees the true state of affairs and never fails to mock and ridicule his crippled master. He is delighted when he learns that Paola and Francesca love each other and is constantly on the "qui vive" for evidence of his suspicions. The lovers, in the gorgeous gardens of Rimini, are wrapped in love's sweet thoughts and rhapsody, are irresistibly drawn into each other's embrace, kiss and stand transfixed.

Pepe, spying every movement of the couple, dashes from his place of hiding and hastens to Lanciotto's camp, running through wood and glen like a maddened hound. This is a wonderful piece of acting and panoramic scenic beauty. Pepe reaches Lanciotto's tent, informs him of his wife's and brother's unfaithfulness, only to meet the cripple's wrathful indignation and contempt. The shaft of venom has been sunk deep by Pepe into the heart of Lanciotto, urging him to mount his horse and gallop furiously in the midst of an approaching storm to his palace, there to learn the truth of the jester's report.

As the lightning flashes and the thunder roars he reaches the portals of his home, throws aside the curtains and beholds his wife in the embrace of his brother. With terrible denunciations and uncontrolled anger, he draws his dagger, raises it to kill, when a stroke of lightning, attracted by the glistening steel, glances from the dagger and strikes the two lovers dead.

The climax is a conception of dramatic art and inspired genius, sustaining to the end what proves the par excellence of the Vitagraph "Life Portrayals."

SCENES FROM VITAGRAPH FEATURE SUBJECT "FRANCESCA DI RIMINI."

NEW PHOTOPLAY THEATRE FOR LIMA, O.

Work on the new photoplay theatre on Main street, Lima, O., has already begun, and it is expected that the house will be ready for occupancy by the first of the new year. Messrs. Louis J. Berger and T. P. Doyle, the proprietors, are sparing no expense in order that the house will be one of the most modern in the State of Ohio. When complete the house will seat 700 persons.

SYRACUSE HAS NEW STEEL PHOTOPLAY HOUSE.

The new photoplay theatre, which opened on South West street, Syracuse, N. Y., last week, is said to be the safest and most up-to-date house in the "Salt City." The building is strictly fireproof in every respect, being built in the first place for an automobile garage.

The house is of steel structure and is lined with brick and cement. Outside of the seats and doors there is no other wood in the building. It has ample space to accommodate at least 1,000 persons.

PICTURE OPERATORS MUST BE EXAMINED.

The owners of the photoplay theatres in Youngstown, O., held a meeting Oct. 4 with the Board of Examiners for motion picture machine operators. Under the new building code all operators of these machines must be more than 18 years old and pass an examiantion before a board consisting of the fire chief and building inspector. Chief Loller and Inspector Knox conferred with the owners of theatoriums last week in order to get an expression of opinion regarding the line of examinations, not wishing to work a hardship on men engaged in running the machines. No action was taken.

NO MORE VAUDEVILLE AT BRISTOL HOUSE.

Manager S. E. Sherman announces a change in the bill at the Bristol Opera House, Bristol, Ct., commencing this week. Vaudeville has been dropped and a new motion picture program has been arranged to take its place.

The motion picture bill will change every other day, on Monday, Wednesday and Friday, instead of twice a week, as formerly, and the best motion picture film possible to produce will be shown at this theatre. The illustrated songs will also be strengthened by doubling the bill. D. E. Inglee and a lady singer from Boston will give this part of the bill.

The change goes to even cleaner, brighter and more amusing shows at this popular playhouse at the old popular summer prices. Matinees daily and you may attend three times a week and see an entire new bill.

"THE RIVAL BARONS"

A Romantic Drama by Gaumont

JAS. S. McQUADE

THROUGH the courtesy of the Kleine Optical Company, at 52 State street, this city, I was extended the privilege last week of a special private exhibition of several fine Gaumont and Urban-Eclipse reels that will be released in the near future. I was especially attracted by "The Rival Barons," a compelling romantic drama by Gaumont, set in medieval times, the locale being laid in England, when "barons held their sway."

GAUMONT'S "THE RIVAL BARONS"—BETROTHAL OF MARGARET TO JOHN.

In the first place, I will say about this film that the forceful, talented acting done by the people who sustain the principal characters cannot but appeal to all who have a love for dramatic art. In this silent drama the mimic art of these clever people makes the story, the situations and the climaxes stand out almost as strongly as would the spoken drama. Eloquent and varied facial expressions, supported by corresponding phases of mien and gesture, combine to make "The Rival Barons" an artistic triumph of the pictured drama.

In the second place, the scenes of the story are well laid out and exceedingly well reproduced. Whether it be an interior or exterior view of a baronial castle, a glimpse of a courtyard in the same, or the picture of an old monastery of those bygone days, great care has been taken to be correct in architecture, tapestries and decorations. And the costumes, too, bear testimony to the same watchful care and fine respect for art possessed by the producer.

In the third place, the making of the negative has been marked by fine photography which brings out boldly many details which the educated eye will observe with pleasure. The film is finely tinted, which still further enhances the beauty of the scenes, the tinting being delicately and skilfully done, and, therefore, true to nature.

The chief characters in the drama are John, Baron of Northbourne; Arthur, Baron of Hartings; Margaret of Hereford, and Baron Hereford, her father. Messieurs Stievent and Harbay, prominent members of the Ambigu Theatre Company, Paris, sustain in order the first two roles; Mme. Celiat, a leading member of the Odeon Theatre Company, of the same city, appears as Margaret, and M. Gay, of the same company, as the Baron of Hereford.

The opening scene shows the betrothal of Margaret to John of Northbourne in the presence of her father, Arthur of Hartings, and a number of retainers. The master of Hartings shows with bitterness his opposition to the match, M. Harbay's clever acting in the picture making him assume a contemptuous air towards the lucky suitor and a firece demeanor that bespeaks dangerous enmity in the future. As John and Margaret go off together for a stroll through the Hereford grounds, we see Hartings hold a hastily whispered consultation with his followers and they also depart.

The following view affords a finely tinted bit of park scenery, and soon the lovers approach the point where Hartings and his followers lie in ambush. Northbourne is roughly seized and overcome by his captors, while Margaret is carried off by Hartings. This is done with a realism that excites the interest of the spectator to fever pitch.

The next scene gives a fine interior view of a room in Hartings' Castle, just as the Baron carries the fainting Margaret to a settee, and while his followers threaten with daggers the life of the struggling Northbourne. On recovering her senses, Margaret is given the choice of consenting to become the wife of Hartings or of witnessing the death of her lover. She elects to save Northbourne, who, in the meantime, is kept a close prisoner in a strong room in the castle.

Making a file out of his belt buckle, the Baron of Northbourne saws through the bars in a window of his prison and escapes; but his flight is instantly discovered, and he is pursued by Hartings and his band with drawn swords. The fugitive just evades death by reacihng the monastery, close by, and claiming the right of sanctuary from the Reverend Superior, the law of the Church at that time being powerfully enforced in such cases.

GAUMONT'S "THE RIVAL BARONS"—JOHN OF NORTHBOURNE SEEKS SANCTUARY.

GAUMONT'S "RIVAL BARONS"—CAPITULATION OF HARTINGS.

Soon afterwards, the Baron of Hartings dispatches one of his men to the monastery for a monk to celebrate his marriage with Margaret; and about the same time she drops a letter from the window of her room requesting the finder to carry it at once to the Earl of Hereford and advise him that she is a prisoner. John of Northbourne is shown the letter received by the Father Superior from the retainer of Hartings and immediately begs that he be permitted to assume the role of a monk and save Margaret. After long hesitation, permission is granted.

John first proceeds to Hereford Castle to unfold a scheme to the Earl by which the rescue of Margaret may be accomplished, and finds that noble distracted by reason of the note he had just received from his child. Summoning a company of his retainers, the Earl of Hereford accompanies Northbourne to Hartings Castle.

The final scene is a thrilling one. The false monk is announced and brought into the presence of Hartings and Margaret. His features are fully hidden beneath his cowl so that neither recognizes him. They stoop, hand in hand, before the private altar, when suddenly the supposed monk throws aside his religious garb; the door is thrown violently open, and the Earl of Hereford and his men rush in and force the capitulation of Arthur of Hartings at the sword's point.

The splendid acting and action of the drama throughout this film, which is full length, is highly accentuated here, the finale being invested with all the romanticism and realism of an old time heroic incident.

MANY NEW HOUSES FOR LOS ANGELES.

Rivalry in high-class picture show business in Los Angeles is becoming more pronounced and new theatre buildings are springing up like magic.

Within forty-five days Hyman & Prochuska announce that they will open two of the most elaborately furnished vaudeville and motion picture show theatres in the West. One will be the College theatre, to be erected on the lot adjoining the California club on Hill street, near the corner of Fifth street. The other theatre is now in course of erection on the southeast corner of Eighth street and Broadway. The former will seat 570 people, the latter 950.

The same firm announces that it will sign a long-time lease Oct. 10 for a lot on West Sixth street, between Hill and Broadway, on which it will erect a theatre building which will seat 1,200.

ANOTHER NEW HOUSE FOR NEWARK.

Frederick Kern is preparing plans for a large motion picture theatre building, which Dr. Bernhard Gluck will erect in Central avenue, near Warren street, Newark, N. J. It will be a two-story brick building about 50x100 feet in ground dimensions. There will be offices in the front on the second floor. The theatre will contain a large stage and balcony. Approximately $15,000 will be expended.

PICTURE MEN READY TO FIGHT.

Ohio Exhibitors Will Contest Insurance Rates and Express Charges.

At a meeting held at the Chittenden Hotel, Columbus, Ohio, Oct. 3, a permanent organization of the Exhibitors' League, composed of Ohio proprietors and managers of motion picture shows, was effected. An initial meeting was held Sept. 12 at the Southern Hotel, at which time a temporary organization was effected. The organization is the first of its kind in the United States.

Between 100 and 150 delegates were present.

In addition to routine business incident to organization, members of the league discussed plans looking to a fight against what they consider excessive fire insurance rates.

Temporary President M. A. Neff, of Cincinnati who arrived in Columbus recently, said: "There is no place of business better protected than the motion picture house. State and municipal inspections, coupled with any number of safeguards which the motion picture proprietor is compelled to place in his show, make the risk to an insurance company a good one."

A fight will be instigated against express companies, which, it is charged, seemingly have no fixed rates for carrying films. The question of raising the standard of motion pictures also will be discussed.

The Exhibitors' League is composed of picture show proprietors and managers, irrespective of their connections with the different film services. A general invitation has been extended to all the proprietors and managers of the 1,300 picture shows in Ohio to join the organization.

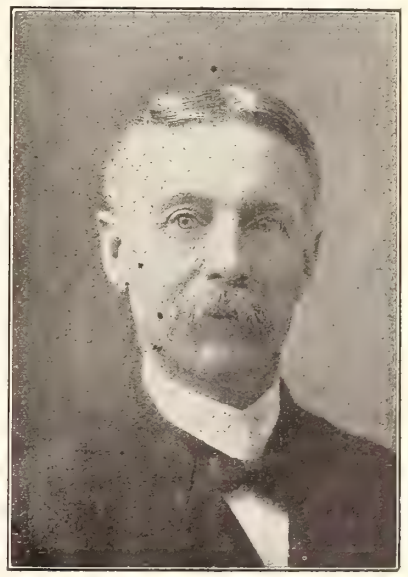
LECTURE WITH MOTION PICTURES

Rev. George A. House Believes Pictures of Famous Subjects Should Be Encouraged—Lecture on Mezeppa.

At the First Methodist Church, West Orange, N. J., last Monday night, the Rev. George A. House delivered a highly intellectual lecture on "Mezeppa," the famous tragedy written by Lord Byron. In order to give the picture a real life likeness, Mr. Church showed the Selig Polyscope film taken from the famous scenes of the play. Mr. House also used one of the latest Edison machines which gave the pictures a wonderful clearness.

It is the purpose of Mr. House to give several lectures during the coming winter. All his lectures will be depicted by motion pictures, which will be taken from educational and Biblical subjects gotten out by the licensed companies. Among the subjects Mr. House has in mind of showing on his lecture tour are "A Penitent of Florence," "Napoleon," "Judith and Holofernes," "Old Glory" and "St. Paul and the Centurion."

Since entering this new lecture field, Mr. House has found that he will meet with a large



REV. G. A. HOUSE

number of difficulties, as many people are against the motion picture and have yet to be educated to the importance of them. He also finds that the people who criticise motion pictures the most are those who have never seen inside of a picture theatre and some have never seen a motion picture. He says that after an audience hears a lecture and then sees pictures of the same, there is never any question as to the value of pictures.

Before entering the lecture field, Mr. House was a missionary in the British West Indies for nearly twenty-five years, and during that time he always found the best way to interest the natives in religious subjects was to show them lantern pictures and then explain them. He thinks the motion picture is a most wonderful invention and that it should be applied in places where it will do the most good, and for that reason he will deliver all the lectures on his coming tour in churches. Mr. House is a native of London, where he graduated from Harley College.

"THE EARLY SETTLERS"

Selig's Strong Story of Pioneer Days, Period of 1847

HIRAM BROWN and his family decide to emigrate to the West and cast their lot in the then almost uninhabitated country known as Minnesota, leaving their improvised home on the Ohio River. They started on their long journey in the old-fashioned covered wagon. Two months later they reach the Mississippi River, and being in the early fall the water was low and easily forded. Upon their landing, they camp for the night.

an attachment for one of Brown's daughters. A plan of complete capture of the family is arranged and carried out with all the cunning and fearlessness that characterized the American Indian of that period. They take their captives to the village, where they are tied to the stake. A trapper, taking his life in his hands, runs the gauntlet, mounts a running horse and hurls the Indian to the ground (a sensational scene in the extreme).

SELIG'S GREAT WESTERN PICTURE "THE EARLY SETTLERS."

Indians, not relishing the invasion of the paleface, watch them under cover of darkness, the Indian village, nearby, giving the family warning to move on; but this the sturdy farmer refuses to do, and is soon seen cultivating with his team of oxen. An Indian girl—a spy—under the guise of selling Indian wares, is admitted to the camp, and gaining the information she sought, reports quickly to her tribesmen, who resolve upon decisive action at once.

In the meantime, Spotted Eagle has formed

The young girl, who had previously warned the camp of an Indian uprising, is seen making her way to the military post to report the capture. When the soldiers reach the Brown camp, they find the lone settler that had made good his escape on the Indian's horse and who guided them to the village, where a spectacular rescue of the prisoners is effected, and again the settlers are reunited, thus completing a picture of daring and sensational features seldom witnessed in motion pictures. Ready for early release.

PICTURES OF HUMAN BRAIN

Scientists Look for Machine to Photograph Workings of Brain

Motion pictures of a human brain are fast becoming a possibility. According to Dr. Max Baff, a fellow in psychology of Clark University, the apparatus necessary for such work is now nearing perfection.

The discovery is due to experiments that have been concluded by investigators who have combined the X-raywith the cinematograph and have found that they can take motion pictures of the internal organs of the body.

Dr. Baff had declared that a scientist in Buenos Ayres is constructing a microscopic attachment for an X-ray apparatus and that this microscope will magnify to 5,000 diameters. In other words, by the application of this device to the X-ray and cinematograph, the brain cells will appear in action upon the screen and will be developed to 5,000 times their natural size.

"We are to take motion pictures of the brain in action; it is the next step in scientific development, and it will mean mercy and proper treatment for so-called criminals, justice for self-willed criminals." said Dr. Baff.

"By such pictures, taken at certain intervals, we shall be able to know to a nicety whether or not the child is fitted for the studies he is taking. But more important than this we shall know the capacity of the brain and thereby decide whether or not the individual may profit appreciably by a college training. For example, a person may simulate insanity so well that the keenest observer may be deceived.

"But the rush of blood to the brain in real excesses of insanity is altogether different in quantity from the rush of blood occasioned by the mental and physical strain of acting the part of insanity. Thus with these magnified X-ray motion pictures the man or woman who enters a defence of insanity for a crime will be subjected to a test that cannot be questioned."

VAUDEVILLE BARRED

St. Louis Judges Claim that Cheap Vaudeville is Harmful—No More for St. Louis

Every motion picture show in St. Louis will have to dispense with its stage or give vaudeville performances without an elevated platform, according to decisions rendered last week by Circuit Judges Sale and Homer. An appeal to higher courts is probable.

Judge Homer dissolved the temporary order restraining the City of St. Louis, Mayor Kreismann, Building Commissioner Smith and License Collector Alt from revoking the license and permit issued to the Independent Amusement Company (Washington Theatre) to operate a motion picture show with a stage at 4961-65 Delmar avenue. Judge Sale rendered a similar decision in the case of the Biddle Amusement Company, near Eleventh and Biddle streets.

The suits were filed last March to test the validity of that portion of the city ordinance which prohibits a platform or stage in motion picture theatres.

The subject is discussed in a brief filed by City Counselor Walther, as follows:

"There is also a moral side to the question which the Municipal Assembly, profiting by the experience of Eastern cities in the regulating of these shows, may have had in mind.

"The small investment required has invited many persons who have had no experience in furnishing amusement features to embark in the motion picture business. The price of admission usually is from 5 to 10 cents, and if, in addition to exhibiting pictures, the management also undertakes to furnish theatrical or vaudeville attractions the performers necessarily must be from the lowest ranks of the profession to be procured at the salaries that can be paid at the price charged for admission.

"It is a matter of common knowledge that the inferior vaudeville artist usually indulges in vulgarity to make up for his lack of talent. Owing to the fact that the price of admission would not permit the employment of a better class of vaudeville performers, the actors have been recruited from the ranks of the amateurs, and many boys and girls afflicted with stage fever have been enticed from other useful occupations and from school to become actors in picture-show theatres.

"The morals of young girls booked on the picture show circuit is not improved by their association with such actors."

REPAIRING ORPHEUM AIRDOME, JACKSONVILLE.

Manager Kalbfeld, of the Orpheum Airdome, Jacksonville, Fla., is making extensive repairs at that amusement place before the winter visitors begin to wind their way toward the land of palm trees.

The front of the house will have all new decorations and will be lit with hundreds of bright colored incandescent electric lights, while the interior of the place will be light enough to see throughout the audience.

Manager Kalbfield has made a big success of his motion picture ventures and his new photoplay house should be one of the interesting features for the winter visitor who is looking for a place to spend a happy hour.

PLAYING THE PICTURES

By Clyde Martin

IF I should tell you, you can play better in the winter than in the summer, you would say, "to the nut farm for him." But it is a fact, not because in the summer you have that lazy feeling and in the winter you feel like working, that is not the idea at all. Again you will say, I am crazy when I say it is the manager's fault; yes (poor manager) he gets blamed for everything he does, his mind is so busily engaged at the box office that he forgets to oil his fans, and the (fall guy) the patron, upon entering the picture show is first under the impression that he has made a mistake and in his absent-mindedness has entered a machine shop instead of a picture show.

In these joints you will never find it to fail that the piano player in order to make himself heard must either play rag time through a picture or do a pantomime stunt at the piano. Then Mr. Manager, will call the musician on the carpet and ask him why he plays rag time through a pathetic scene.

The greatest point about playing appropriate music for pictures is to hold the audience, by this I mean to keep the audience so quiet you can hear a pin drop. Now don't tell me this is impossible, because I have played in picture houses from Franklin avenue in St. Louis to the best in the country, and have had an audience to work to, from a bunch of Greeks and "Wops" to the most exclusive set at Washington, D. C.

To begin with, you must have a quiet house. There is nothing that will appeal to an audience as quick as soft music.

I recall a time I was working in the best house in St. Louis and I laid off for a couple of days to study the conditions in the "joints," so I went down on Market street, and got a job at nine dollars a week, the most that had ever been paid on the street. The first night the manager came to me and said I could certainly play pictures, but he would have to let me go because they could not hear me on the street, "Canuamaginit."

That is the fault with the average exhibitor today; he doesn't want a piano player, he wants a Bally-Hoo.

I believe you will find conditions better in the West and Middle West than any other part of the country, and I lay it to the fact that the managers look after the show as well as the box office. In the Western theatres you will find that they have very little transient business, they naturally cater to a family business and are obliged to deliver the goods, as competition is very strong.

Taking this in consideration they have actually gone as strong as to pay a piano player "eighteen dollars;" just think of it (joke).

I find that the musicians in the west are making every effort to play the pictures and some of them are making a pretty good stab at it, but nine out of every ten are handicapped by a noisy house, the buzzing of fans, the rattle of the machine, and the conversation of the ushers with their friends in the back rows and still the manager wonders why his piano player does not make good.

At present I am playing at Dodges Theatre, Keokuk, Iowa, and I believe I can use this picture house as an example. To begin with, during a pathetic scene in a picture the ushers are instructed to hold all late comers to the rear of the house. The aisles are covered with a heavy carpet, so there is no noise from those passing in and out. There are over twenty electric fans running in the theatre during the summer months, and it is the duty of the electrician to go over them every other day to see that they are in perfect running order. I have played in this theatre for fourteen months, and I believe the patrons of the house are the greatest picture critics on earth.

The exhibitors over the country have had a very easy time during the infancy of motion pictures but the time has come when the public is demanding more than a flicker on the screen; the time is here when you have got to deliver the goods or get out of business, and the sooner the exhibitor recognizes the piano player as a feature of the entertainment the sooner the higher standard will be reached.

It does not take a renowned soloist to play the pictures, it takes what is commonly known as a fakir. My advise to a musician with ambitions to become a picture player, is, throw away your music, improvise, and study expression.

In my next article I will point out a few pictures of recent release where popular music can be adapted to the action, but they are few and far between. Popular music with a few exceptions can only be used with comedy pictures, while with dramatic pictures, you must either improvise, or give it up as a bad job.

EDISON

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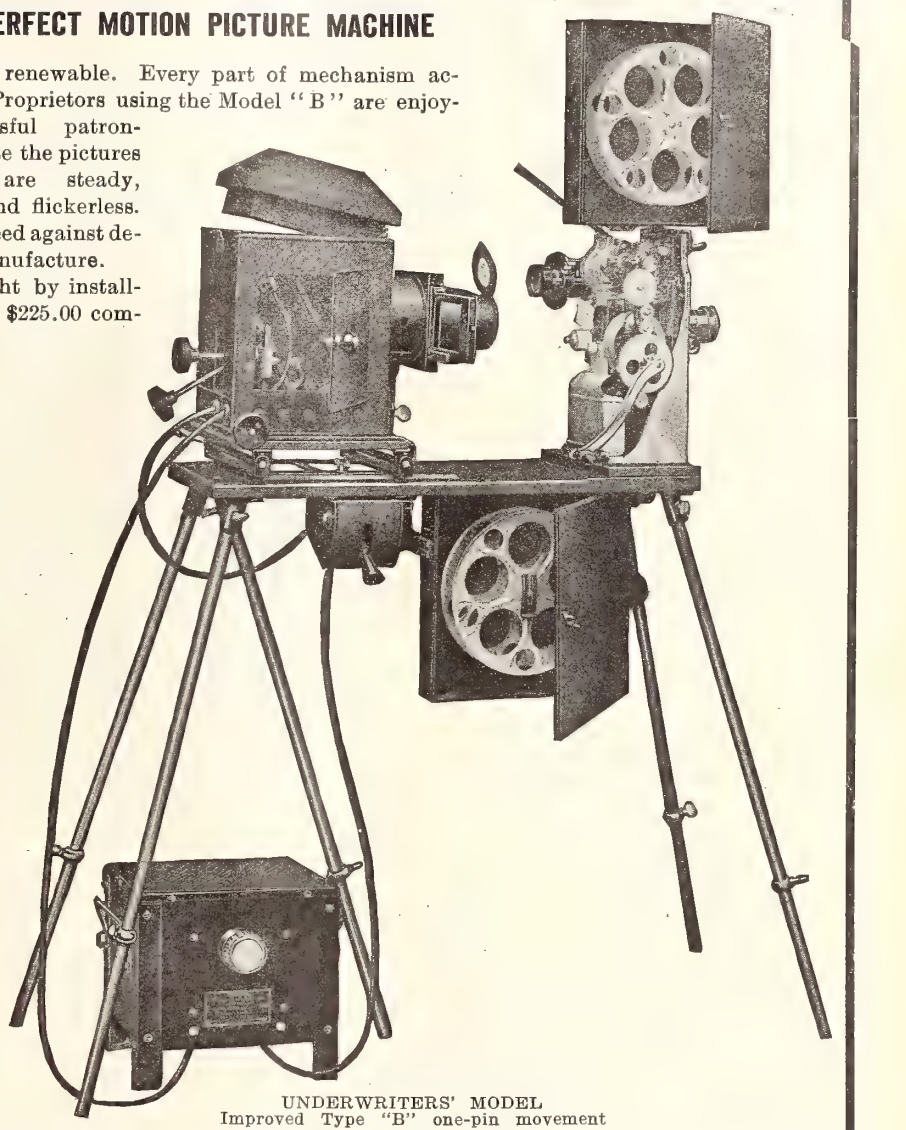

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MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCT. 17, 1910—4 REELS

BIOGRAPH—The Broken Doll, drama, 997.
LUBIN—Hearts and Politics, drama, 990.
PATHE—One on Max, comedy, 531.
Jinks Wants to Be an Acrobat, comedy, 397.
SELIG—The Foreman, drama, 995.

TUESDAY, OCT. 18, 1910—3 REELS

EDISON—The House of the Seven Gables, drama, 995.
GAUMONT (Kleine)—Grandmother's Plot, Pastoral play, 835.
Phantom Ride from Aix les Bains, Travelogue, 165.
VITAGRAPH—Auld Robin Gray, drama, 991.

WEDNESDAY, OCT. 19, 1910—4 REELS

ESSANAY—Hiring a Gem, comedy, 629.
Hank and Lank, comedy, 371.
KALEM—The Tyranny of the Dark, drama, 990.
PATHE—Outwitted, American drama, 783.
Around Pekin, scenic, 213.
URBAN (Kleine)—In the Shadow of the Night, drama, 502.
Tunny Fishing Off Palermo, Italy, Industrial, 500.

THURSDAY, OCT. 20, 1910—4 REELS

BIOGRAPH—The Banker's Daughters, drama, 989.
LUBIN—Hawkins' Hat, comedy, 550.
Archie's Archery, comedy, 450.
MELIES—Uncle Jim, drama, 950.
SELIG—Two Boys in Blue, comedy drama, 1,000.

FRIDAY, OCT. 21, 1910—4 REELS

EDISON—A Wedding Trip from Montreal Through Canada to Hong Kong, comedy, 1,000.
KALEM—The Education of Elizabeth, comedy, 1,000.
PATHE—His Life for His Queen, Historical drama, 918.
VITAGRAPH—Davy Jones' Domestic Troubles, comedy, 1,000.

SATURDAY, OCT. 22, 1910—4 REELS

ESSANAY—Pals of the Ranch, Western Drama, 1,000.
GAUMONT (Kleine)—The Cheat, Society drama, 958.
PATHE—Mystery of Lonely Gulch, American Western Drama, 950.
VITAGRAPH—Clothes Make the Man, comedy, 983.

LUBIN MFG. CO.

"HEARTS AND POLITICS."—The best political story since the presentation of The District Attorney and one that holds attentive interest every inch of the film. John Daly has been nominated for Mayor on the reform ticket. The Machine, grown bold with a false sense of security, has exceeded all bounds and Atwood, the Boss, knows that his only hope is to tangle the reformers. He sends word to Sylvia Hartley that she must get Daly out of the way, and Sylvia smiles contentedly. Reformers are little versed in the wiles of professional politics and fall easy prey. A pretended accident in front of Daly's home as he is ascending the steps furnishes the excuse for an introduction, the more piquant because of its unconventionality, and soon Daly is madly infatuated with the pretty politician. She artfully encourages his hopes while she makes no definite promise, and a couple of weeks before election she declares that she will not consent to marry him unless he will agree to give up politics. He assents, and for a moment it looks as though the reform ticket would have no head, but in her haste to acquaint Atwood with her triumph Sylvia writes a note in Daly's office and does not know that she is using the top sheet of a carbon block. There are transfer sheets beneath and the

letter is reproduced several times. These are found by May Belding, Daly's secretary, who is very much in love with her employer, and when the news of Daly's election comes he asks May to share his honors with him.

"HAWKINS' HAT."—Mrs. Hawkins is a perfectly good wife, but she will insist on going through Hawkins' pockets now and then in search of loose change and her ideas as to what constitutes loose change are liberal in the extreme. Hawkins knows her habit, but having been married some time he knows better than to start an argument. It is much easier to be diplomatic than debative, and when he comes home from a poker party with a wad of greenbacks that would make a square meal for a goat he hides his money in his hat and goes to sleep to dream of more jackpots. Mrs. Hawkins knows that he has been playing poker and she appoints herself an investigating committee. There are no results, however, and she goes downstairs to superintend the getting of breakfast. A tramp applies for something to eat and his hat is such a scandal that she gives him the old one of Hawkins.. Then the nominal head of the house comes downstairs and misses his hat. The tale of

charity is told, and Hawkins sprints up the street. The tramp has sold the headgear to a second-hand man, so Hawkins loses no time in looking up the old clo' man and making a dicker for the hat. The vendor of hasbeens drives what he considers a shrewd bargain and Hawkins grabs the hat. When he snatches the lining out and draws out the roll of bills —well, how would you feel yourself if you were that old clo' man.

"ARCHIE'S ARCHERY."—He didn't look as though his name were Archie. It might have been Archibald, but they all called him Archie, and that ended it. Some of Archie's young friends were practicing archery and Archie thought he would try. He made a bull's eye the very first thing, and he got all swelled up about it. Right smack in the center of the inner ring, and he had never before snapped a bowspring! You can't quite blame him for getting chesty, but that was no reason why the accidental hit should have sent him out to get the practice that makes perfect. He could not know, when he aimed at the sheet on the line, that the wash lady was on the other side, but in a moment she knew that there was someone like Archie, and she went to look for him. There were others who came to a sudden decision that they would like to see Archie, and in somewhat of a hurry at that. Archie did not know this until it was rather late to make a getaway, but he did by

giving the bow to a tramp, and perhaps one of these days Archie will figure as the archery champion and make bull's eyes that are not beginner's luck, and the result of shutting his eyes, just as he lets the bowstring fly. On the same reel with Hawkins' Hat, another dashing comedy, the release forms an exceptionally good subject in every way. These half-length comedies are appreciated by exhibitors, and this is as smart a combination as we have lately presented.

G. MELIES.

"UNCLE JIM."—Bill and Jim, young miners, two pals, are in love with the same girl. They have been comrades ever since they were boys. Bill is the favored one, notwithstanding Nellie has extreme regard for Jim as a good man and a true friend. When she accepts Bill and consents to be his wife poor Jim is almost heartbroken, but consoles himself in a consciousness that Nellie has chosen a good honest man who will do his best to make her happy.

As the picture progresses we cannot fail to see, as Jim gazes friendly at Nellie's photograph, that he still loves her, although resigned to her preference for his chum Bill.

Bill marries Nellie; they go to housekeeping. In due course of time their union is blessed with a sweet

little baby girl, who, as she grows older, is taught to call her papa's good friend "Uncle Jim."

Every day Bill and Jim worked in the same mine, Jim on one shift, Bill on another. Jim, approaching the mine, notices great commotion at the mine shaft, rushes forward just as the bucket is brought to the surface bearing the bodies of Bill and his father-in-law, dead.

Poor Jim is heart-broken, sends word to Nellie, and after seeing that his friends' bodies are properly cared for, hurries to Nellie's assistance as she falls fainting into the arms of some of the men when she beholds the bodies of her husband and father.

Six years have passed since Bill's death and Nellie is still a widow, working very hard to support her-

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self and her little girl. Jim tries in every way he can to bestow kindnesses and extend courtesies to Nellie and her child whenever possible. He brings the child a kite which he has made for her. The child goes out to fly her kite, running through the fields assisted by a boy friend. She falls over a precipice where she lies stunned and injured. The boy goes for help. Jim hears of the accident and goes to the child's rescue. The men let him down the side of the cliff; Jim tenderly brings the child safe to the top where she is restored to her mother.

"Uncle Jim" calls to see the little invalid while she is convalescing, and during one of his visits proposes to Nellie. She hesitates, but her little daughter, who dearly loves her "Uncle Jim," intercedes with her mother in his behalf, and it is not long before he is made the happy protector and provider of the widow and child of his old pal and dearest friend.

PATHE FRERES.

"ONE ON MAX."—This time Max appears in the character of a newly engaged man, dressing with particular care to make his official entry, as it were, into the bride elect's family. Unluckily his shoes are a wee bit tight. He resigns himself to a momentary inconvenience, and, putting on his slippers, sallies forth to purchase a new pair of shoes on his way to his fiancee's home. But, alas! for the constancy of man. Max is soon making love to the wife of the storekeeper, who, out of revenge, screws a pair of roller skates tightly on to the boots with which he is about to shoe his customer. Thus equipped, he

pushes Max into the street, and his efforts to maintain his equilibrium, and to capture his silk hat, which has rolled off, make a sight worth seeing. Failing to get the skates off, he takes a cab, into which he is assisted by the driver. Arriving at his destination he makes a precipitous entry. Once seated on a chair he refuses to move, but is persuaded to take his place among the dancers, where his erratic movements cause considerable alarm. At last he relates his adventure, and amidst bursts of general laughter, someone suggests that the obvious remedy is to take the shoes off.

"OUTWITTED."—The picture opens with a stone quarry at which John Sanderson reports for duty as the new foreman, and asks where he can find room and board. The proprietor instructs Bill Adams to take him to Farmer Jones. Bill goes with him to the farm, and after the necessary arrangements are made, John is introduced to Sadie, the farmer's pretty daughter. This makes Bill jealous, for he also admires her, although she has no use for him. Two weeks later we see Sadie bringing lunch to John and Bill. While the former is called aside for a few moments by the proprietor, who gives him a check to get cashed at the bank, Bill makes advances to Sadie. She repulses him and he then tries to kiss her, but John arrives back in time to knock him down. Bill swears vengeance, and John, telling Sadie that he is afraid Bill will hurt her,gives her a revolver to protect herself with, and rides off on his bicycle to the bank. Sadie seeing that Bill mounts a wheel and follows, realizes that he means mischief, and also follows on her bicycle, and overtaking John, tells him of her fears. John cashes the check and straps the proceeds in a belt around his waist. Meantime Bill has gone to an old disused building and arranged with two outlaws to rob the foreman. Sadie, however, has overheard their plans and rides off and meets John. He hands her the belt with the money, and Bill, who

sees this, rides off to tell his confederates of the change. They all three then gallop after the girl, but John shuts the crossing gate behind her and at the point of a gun stops them, and sends the two outlaws about their business. With Bill, however, he has a bone to pick, and bidding him take off his coat he administers a severe drubbing, that he will remember for many a day, and that will prevent him for a long time from meddling with either John or Sadie.

"AROUND PEKIN."—A most interesting scenic picture displaying among other views camel caravans, the Great Wall of China, and the funeral of a mandarin.

"JINKS WANTS TO BE AN ACROBAT."—An evening at a vaudeville show makes Sammy ambitious to become an acrobat. He chooses the street as being the most convenient place to commence in, and every possible means of practising is utilized by him, often with the most disastrous results. The wares

displayed outside a china store are smashed, a pile of cans are brought to the ground, and innumerable other accidents of a similar nature occur. Ultimately, whilst balancing above an empty tub, Sammy falls inside and rolls down a flight of steps. He picks himself up unhurt, however, and a few minutes later is balancing himself on his head on the bonnet of a standing motor car. Unfortunately the automobile starts off, and Sammy, with his legs kicking in the air, is borne wildly through the streets. People are knocked over, and a general panic ensues, until the car, dashing into a store, comes to a standstill.

"HIS LIFE FOR HIS QUEEN."—It is 1780, and Marie Antoinette in her rooms at the palace of Versailles, declares her intention of going to the masked ball at the Opera that night incognito. Accompanied by her maid she attends, and, not being recognized in her mask, is approached by the chief of police, who attempts to kiss her. Without thinking of the consequences, she raises her hand and strikes him. He orders their arrest and they are conveyed to headquarters, where they are received by a young officer, who insists that they unmask. He recognizes the Queen and at once allows her to leave, but before she does so he gives her a note in which he confesses to a love for her, which he has matured in secret. Safe once more in the palace, the Queens opens the note, and after smiling rather sadly at its contents, tears it up. The next scene shows the Queen in 1793 in her prison. The Revolution has swept through France, and her execution has been decreed. In her bread she finds a note that on the morrow on the way to the scaffold an attempt will be made to rescue her. The next morning, as she is about to ascend the cart that takes the convicted to the place of execution, a disturbance suddenly occurs, and the Queen recognizes the leader as the young officer who had freed her years ago. He is, however, quickly dis-

armed and strangled at her feet by the National Guard. For a second Marie Antoinette stoops over the inanimate form, and the next instant she is roughly pushed up the steps of the wagon and led off to her doom.

"MYSTERY OF LONELY GULCH."—In the bar-room of Lonely Gulch an actor is entertaining the cowboys by showing them various impersonations, when the mail arrives, and he receives a letter from his sweetheart to the effect that she has got hold of an easy mark, a ranchman from Lonely Gulch. The bartender also receives a letter from the ranchman asking him to tell the boys that he is returning the following day with a bride who is an actress. The next morning the ranchman and his bride arrive on the coach and are given a great welcome. On the solicitation of his bride he offers the actor employment on his ranch, and he accompanies them there. A week later the ranchman, with the cowboys, of whom the actor is one, start off for town, but the actor, pretending his horse has gone lame, returns to the ranch, and getting back there, makes love to his sweetheart. The ranchman, who is suspicious, also turns and quietly follows and re-enters the ranch. We next see the ranchman and his bride come out carrying a body and taking it and hiding it in a eave. He then goes to the bar-room and announces that he intends to sell his ranch and go East. He

(Continued on page 18.)

VITAGRAPH

"LIFE PORTRAYALS"

AULD ROBIN GREY

TUESDAY, OCTOBER 18th

Adapted from the Scotch Poem, "Auld Robin Grey." A Pictured Love Story, Beautifully and Simply Portrayed. Length, 991 Feet.

YOUNG JAMIE loved a lassie and she loved him. His love was strong but his purse was weak, and so he went to sea to make his fortune with which to claim the lassie as his bride. The good ship "Ben Lomond" bore him away, and while he was on the seas the lassie's father had his arm broken, when the gypsies stole their cow and the mother of the lassie was taken sick.

They were poor folk and the lassie was obliged to spin and weave, keep the house, care for her father and nurse her mother. "Auld Robin Grey," a friend of the family, generous and true, aids them in the time of their need and kindly bestows his beneficence whenever he can do so without pretension or obtrusion. He likes the father and mother but he loves the daughter.

He asks her to marry him. Her parents favor good old Robin Grey, but the daughter still loves Jamie, and she cannot give heart and hand to another.

Men must work and women must weep, but it seems the poor lassie must do both, for it is not long before there is great sorrow and excitement among the town folk. The ship "Ben Lomond" is announced as wrecked, with Jamie and all on board lost. They try to keep the news from Jenny, but bad news travels quickly, and despite Robin Grey's efforts to have the shock come to her as gently as possible she sees the bulletin posted on the outside of the ship chandler's and is supported from falling by her faithful friend Robin.

Giving up her Jamie as gone to a watery grave, she is urged to marry Robin Grey, while her heart is at the bottom of the sea. Robin proves a good husband and she tries to be a good wife to him, although she does not love him.

Like one from the dead Jamie escapes the wreck and comes back to claim Jennie's hand and heart. She can scarcely believe she sees aright, and she is not easily convinced that her Jamie is alive and talking to her, and when she does realize it she tells him she is the wife of "Auld Robin Grey," and he is a good man and she will do her best to be a faithful wife to him. Jamie and she kiss and then part from each other, to go their own ways as their consciences direct.

NEXT WEEK

Tuesday—Jean Goes Foraging
Friday—Captain Barnacle's Chaperone
Saturday—The Telephone
Saturday—Day On French Battleship "Justice"

VITAGRAPH

"LIFE PORTRAYALS"

DAVY JONES' DOMESTIC TROUBLES

FRIDAY, OCTOBER 21

A Comedy Taken from the Life of Our Old Friend, "Davy Jones," the Celebrated Fun-maker. In this Picture He Ploughs the Seas, Runs the Sand and Gathers the Wind in a Net When He Places His Heart in a Woman.

Married to a "virago," Davy wishes himself at the bottom of the sea with his namesake McGinty. His wife possesses a comely personality, but, by the great horn spoon, she has a temper like a whirlwind that spouts up and swamps the whole matrimonial ship at the slightest provocation, and poor Davy doesn't have a leg to stand on.

Captain Bragg, an old friend of Davy's, calls to see him and finds Annie (Mrs. Jones) very attractive, and remarks that "she has a dem fine figger-head for any man's craft." Davy replies that's what he said, but he finds her to be an "unmanageable tub that no man can pilot."

The high seas seem to be calling Davy, and he decides to have calm even if he has to encounter the rough and stormy life of the ancient mariner. He takes French leave and skips his domestic troubles and starts on a long voyage across the ocean blue.

After an absence of ten years Davy is mourned as dead by his wife. Old Captain Bragg comes cruising around until he takes Mrs. Jones in tow and splices up with her, accordingly she becomes Mrs. Bragg. Poor Bragg! He gets all that is coming to him, and he wishes he could join Davy and the mermaids. He is seriously contemplating "flying the coop" when Davy, who has turned up safe and sound unexpectedly, secures a job as a painter to paint the very house in which Bragg and his wife are living.

Davy runs afoul of Bragg, and only averts a collision with Mrs. Bragg through the assistance of the "slavey." After they have swapped experiences as mates of the hoodoo Annie, meaning Mrs. Jones and Mrs. Bragg, they lay ropes to cut loose from their spouse and put the expansive sea between them as soon as possible.

The ladder! Just the thing to help them out of their dilemma. Down they slide, followed by the half-witted and caricature of a "slavey," who insists upon going with them. They jolly her along a bit, give her the slip and make a dash for the first ship out of port.

In the cabin, under the protection of the Captain, an old friend, they are now started on the bounding billow, headed for a foreign shore, talking over their marital relations with Annie. They drink to their deliverance and a happy and safe voyage of the good ship which bears them away.

CLOTHES MAKES THE MAN

SATURDAY, OCTOBER 22

This Comedy Cannot Be Classed Among the Generality of Comedies; it Is Philosophical as Well as Funny. While You Laugh You Think. There's a Heap in It Worth Thinking About.

"Clothes make the man, and you can't expect to make a good impression unless you keep up your personal appearance." This is the remark of one of the young fellows at one of our fashionable clubs as he is talking to another member. "You can judge a man by his coat, and appearances win every time."

"I wish to take exception," said the one addressed. "I believe a man's personality will assert itself every time, and people will take you at your real worth and recognize a man's a man for a' that."

"I am willing to wager a thousand dollars to one that I am right," said the "pessimist," "and stand ready to make good my assertion."

"I'll wager a thousand even that you are wrong," said the "optimist." "I am ready to be shown."

The agreement is signed and sealed, the "pessimist" immediately makes ready to prove "clothes versus the man," and the next day he starts out disguised as a tramp.

On his way he meets some of his old friends and acquaintances, who cut him dead, and even the dog with whom he has always been friendly will not recognize him. He goes into a restaurant, asks credit for a meal and gets "fired." He tries to make a "touch" from a friend—"Nothing doing." He goes to sleep on a bench in the park, is roughly awakened by a policeman and told to "move on."

He is thoroughly disgusted and his optimistic friend is thoroughly satisfied he has lost and his opinion contradicted by facts. The "pessimist" must now prove that the clothes make the man.

He outfits himself in a swell suit of new clothes and goes over the same scenes, meets the same friends and people, but is treated with the greatest respect and courtesy; the best is none too good for him, and he thus establishes his assertion that clothes make the man.

Back to the club once more, the pessimist wins, collects his thousand from his friend, while they make merry over the experiences of the winner and the loss of the loser.

THE VITAGRAPH COMPANY OF AMERICA

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MELIES RELEASES

Oct. 20, 1910
UNCLE JIM

A drama of deep emotional power, showing the strength of true friendship and love. This picture is a mirror in which the image of real heroic life is clearly shown.

Approximate Length 950 Feet

Oct. 27, 1910
Under The Stars and Bars

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Approximate Length 950 Feet

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WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

Manufacturers' Bulletins

(Continued from page 15.)

soon arranges a deal with a neighbor and they go to the ranch to close it. The sheriff, who was in the bar-room, is, however, suspicious, and, together with two deputies, follow at a discreet distance. On their road they hear a voice calling for help and finally locate it in the cave. Here they discover the body, still living. Meantime the ranchman and the purchaser have come to a final understanding as to the

sale of the ranch, and the papers are just being signed by the ranchman and his bride, when the sheriff and his deputies enter with the real ranchman, and at the point of their guns tear off the disguise from the false ranchman and disclose the familiar face of the actor, who is arrested and taken away. The bride begs forgiveness, but is ordered to make herself scarce.

EDISON MFG. CO.

"THE HOUSE OF THE SEVEN GABLES."—Among the great dramatic stories of American writers, there are but few that possess the fascination and interest of Hawthorne's "The House of the Seven Gables." It has outlived its first blush of popularity and has thrilled the imagination and interest of more than one succeeding generation of readers. The peculiar dramatic value of the story lies not so much in what happens as in the feelings which prompt the happenings, and it is a task of no mean proportions to transfer this subtle fascination from the printed page to the screen story in a silent drama. The Edison Company feels that they have accomplished this task more than successfully, and take some pride in presenting this film among the really beautiful reproductions of standard works of the day. The train of events and action of the story take place in succeeding generations more than two hundred years apart. And yet by skilful dramatization we feel that we are dealing, not so much with personalities as with representatives of two houses or classes of men, and with the effect which actions of the earlier representatives have upon their children and grandchildren's fortunes in the later day.

There is a carpenter by the name of Maule who owns a pretty cottage in the historic town of Salem. A great man of the village, Colonel Pyncheon by name, fancies this place as a site for a great house for his own family. He makes an offer of purchase which Maule refuses; he then insists upon buying whether the poor man will or no. When he meets with a stubborn refusal, his wits set to work, and the days of witchcraft being at their height, he sees a way of accomplishing his purpose. Maule is accused of witchcraft, and is arrested in his own home and dragged away from his wife, daughter and son. Then a startling scene is shown where the carpenter is being led to the stake to be burned. The fires are lighted and we see the unfortunate man pronounce a curse upon Colonel Pyncheon and upon his house and children and children's children to come.

The next scene shows Maule's son, a young man, engaged upon some finishing touches in the work of the great house, which Colonel Pyncheon has built upon the site of Father's Maule's dismantled cottage. Being left alone in the great room, the son notices a grant from the king to a vast territory in the East, a grant which means the fortunes and affluence of the whole Pyncheon family. He secretes this document in a niche in the wall in the very room where it is found and behind the great picture of Colonel Pyncheon's father. When the great man returned and misses the document he flies into a passion and would pursue the young man, but that he finds himself confronted by a vision of the older Maule at the stake, his upraised hands in the curse upon him. The sight is so terrible that the old man falls back in his chair dead, and is found there by the villagers when they come to see the great house for the first time. Then the scene shifts to the later fortunes of the family, two hundred years later. The representatives who occupy the house is an old maiden woman whose circumstances are so reduced by the lack of this wonderful grant from the king, that she opens a little shop in the lower part of the house. She is not a very successful store-keeper and takes a lodger, a young man who bears a great resemblance to the Maule family of preceding generations, and she watches her unsuccessful business efforts until a young niece of her's and embodiment of youth and buoyancy, comes to help her with the shop. Trade immediately picks up because of the young girl's fascinations, and the fortunes of the family mend a little and the lodger becomes interested in

the Pyncheon family from an entirely new point of view. One day, while he and the young girl are away for the day, Judge Pyncheon, a miserly relative, comes to the house and insists upon the family's right to have it razed to the ground; and a thorough search made for the missing grant from the king. He almost, in his search, stumbles upon the button which would open the space behind the portraits, but just as his finger rests upon it, again the ghostly figure of Maule at the stake appears above him and warns him away. The shock is too great for the old man, and, like his ancestor, he drops into the same antique chair and breathes his last, while the grandfather clock ticks on its way, regardless of the fact that a tragedy has taken place before its face. When the young people return to the house, they find the man dead and that the aunt has evidently been frightened by the happening and stolen away. She returns, however, in time to hear the young man announce his love and his right to speak of it even in the presence of death. He tells the whole secret of the story of the house of Seven Gables, that the curse that was pronounced upon them is operative, until the mightier force of love overrules it. His love for the young girl and hers for him can remove the curse, and as evidence that it is gone, he steps to the old portrait, pushes the button, and as it swings out he shows them the long-lost grant from the king, and, raising it, places the fortune in the hands of the girl.

"A WEDDING TRIP FROM MONTREAL THROUGH CANADA TO HONG KONG."—A honeymoon is a honeymoon, but then again there are honeymoons that are not honeymoons, and others that are but the beginning of a trip that leads to divorce courts, and others that lead to no one knows where, and very often the bride and groom finds that the honey has become sour before the rice is all combed out of their hair. Now, if we poor human beings

were not built with a mass of contradictions and weaknesses pushed inside of the hoops that hold us together we all would have only one honeymoon, like one birth and one death, but the Creator fixed it so that we could not change the last two of these important events should we not fancy them, and for all we know he might have means that honeymoon affairs were to be singular instead of plural as they are so often nowadays. At any rate a honeymoon ought to be an event long to be remembered, and I am sure that the sweet bride and the big room of the Edison picture will never forget their honeymoon from Montreal, Canada, to Hong Kong, China, for many were the mishaps which befell them which proved a great amusement and joy to all but "dearie" and "lovey," who all the time persisted in taking his little wifey's picture at the most inopportune moment until he missed his train and fond hearts were miles and miles apart. But thanks to the handcar and a good fat tip they were again reunited. Had the bridegroom been a better swimmer, instead of his little wife at the Banff Hotel, Hot Sulphur Swimming Pool, he never would have spoiled his clothes, and so we have a chance to follow them all the way on their bridal tour, even on to the great Pacific steamship, "The Empress of India," where "ducky dear" discovered

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that air funnels were meant for other uses than to give him a quick entrance to the coal bunkers at the bottom of the ship, where he was rudely hoisted loveward into his waiting bride's arms, a mass of dirt, soot and coal dust, but if a bad beginning predicts a good ending we feel that we may wave "lovey" and "Dovey" bon voyage as the great ship sails away and their lives should be one long dream of blisses and kisses.

This picture is filled with bright comedy and abounds in novel stage settings and situations which are sure to please the motion picture audience and give them an opportunity to enjoy a trip from Montreal to Vancouver at a very small rate, namely the price of admission to any Motion Picture Theatre in the land.

KALEM CO.

"THE TYRANNY OF THE DARK."—This is the very suggestive title of a new picture drama announced by the Kalem Company. In the opening scene we are introduced to a chemist's laboratory. Here we find the old chemist busy with his test tubes and crucibles and his elder daughter Jeanne acting as his assistant. Jeanne's sweetheart is aslo connected with the laboratory, but happens to be away when the accident occurs. The retort filled with virulent acid explodes and the old chemist is killed and Jeanne is blinded.

In a distant city a younger sister is attending school. She has never met Jeaenne's fiancee, and her acquaintance dates from the moment he meets her at the station when she returns home heavy-hearted from the news of the dreadful accident. In the succeeding days in the sick room the younger sister and the young man are thrown frequently together, and by one of the strange circumstances which happen so often in real life, their fondness for each other grows into love in spite of the fact that they both are loyal to the blind sister and fight against their growing affection; but love will have its way and the truth soon comes out. It so happens that the blind girl learns of it almost as soon as does her sister and the young man, and a most dramatic ending is furnished to the story in the climatic scene in which the blind girl renounces the young man and gives him to her young sister.

In telling this story the Kalem players have done excellently well and the cast contains the pick of the Kalem Stock Company.

"THE EDUCATION OF ELIZABETH."—Lovers of breezy Western comedy will take great delight in "The Education of Elizabeth," which the Kalem Company announce for Friday, Oct. 21. The story centers around a young daughter of a Western ranchman, who is sent to a swell Eastern school to be "finished." Elizabeth's education is not as complete as could be expected and she blossoms into a most beautiful and swaggering young girl. None of her experiences in the East, however, have dulled her love for the West and for Western men, and her heart still beats fondly for a tall young cowboy who is the foreman of her father's ranch.

A designing aunt in the East, however, has an idea that a match can be arranged with her son, a typical Broadway swell, and so after Elizabeth has returned from school to the ranch a gay young blade from Broadway comes out West to capture Elizabeth and her fortune in one fell swoop. Elizabeth does not, however, see things in the same light, and with the cowboy sweetheart and her pals she plans such a warm reception for the young man that he is only too glad to make tracks for the East and leave Elizabeth to her cowboy sweetheart.

The humor of the story is rich and it will be enjoyed by Easterners and Westerners alike.

In "The Education of Elizabeth" the Kalem Company introduces a new and attractive member of their stock company, Miss Alice Joyce, whose early work is so promising and whose personality is so winsome that she is likely to become well known to the moving picture public in coming Kalem issues.

BIOGRAPH CO.

"THE BROKEN DOLL."—This Biograph story shows to what extreme gratitude may lead a mere child, and one who is looked upon as semi-civilized at that. The subject clearly depicts that a kindly action will never go unrewarded. Joe Stevens came out West to court fortune prospecting in the mountains. He has met with more than fair success and writes his wife that she might join him as soon as she could. Wishing to surprise him, she and their child appear before him unannounced. On the day of her arrival a party of Indians from a reservation nearby visit the village to procure supplies. Among them is a little Indian girl, who, being an unfavored child, is very roughly treated by her mother. The poor tot has never known a kind word or attention. Approaching the cabin of Stevens, the little Indian beholds Joe's child playing with a very pretty doll. The doll fascinates the Indian girl and Mrs. Stevens persuades her daughter to give it to her. This act of kindness, the first the poor little child has ever experienced, so overwhelms her with gratitude that she is at a loss to know how to express it. However, her little heart pulsates with a new energy, and she leaves her new found friends all aglow with thanks. Meanwhile, the Indians have been making a round of the stores and one of them is cruelly assassinated by a drunken rowdy. The Indians, vowing vengeance, return to the reservation with the lifeless brave. A council of war is held, during which the little one appears with the doll in her arms. One of the Indians seizes this effigy of a white baby and hurls it over the bank, and when the girl climbs down and regains it she finds it hopelessly broken. Heart-crushed, the little one buries it in true Indian fashion, and as she is prostrate before the tiny pyre she hears the noise of the war dance. Hastening to the scene she realizes the the grave danger of her first and only friends, and runs off to warn them. She isn't any too soon for the infuriated Indians are starting out. Joe dashes through the village arousing the inhabitants, and although the redskins have devastated and burned outlying property, they meet with powerful resistance at the village proper and are driven off. Everyone is loud in their praise for the little Indian child and are anxious to know her whereabouts. Alas, they will never know, for the little one, wounded during the conflict, has just strength enough to reach the little grave where she falls, making it a double one, and her pure soul parts with the little body sacrificed upon the altar of gratitude.

"THE BANKER'S DAUGHTERS."—The crook is ever possessed of an element of subtlety and inventive ingenuity, which, if exercised in worthy efforts, would be highly commendable. Fate, however, always ethical, is unceasingly conspiring against a successful consummation of his sinister effects. The apparent wealth in the suburban home of Mr. C. W. Bourne, the banker, has excited the cupidity of three members of the under-world. They therefore concoct a scheme

EDISON FILMS

Released October 25th

HIS BREACH OF DISCIPLINE

By ROY NORTON

A strong dramatic story involving again The Captains Three whom we became acquainted with in "THE GREAT SECRET." This time however their mission is serious as it involves going to America to bring back a French officer who is thought to have committed a crime in assaulting his superior officer. The picture is full of exciting incidents and a comedy finish makes an effective climax to a splendid story.

Approximate Length, 1000 feet

Released October 28th

THE SWISS GUIDE

A Story of the Canadian Alps

Probably few realize that we have on this continent, in the Western part of Canada, glacier covered mountains, towering above beautiful lakes, of far more grandeur than the Swiss Alps. Guides from Switzerland are being imported and the locality bids fair to soon surpass its older rival as a place of tourists. It is with one of these guides that the above dramatic story is concerned. With a thrilling story and the wonderful scenic background the film is truly a remarkable one.

Approximate Length, 990 feet

Another One with MLLE. PILAR-MORIN---"THE KEY OF LIFE"--- Released Nov. 1st. Don't fail to book it

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to gain an entrance. First of all, they would learn the layout of the house. This they do by disguising one of their number as a messenger and delivering a fake package at the house. He reports to his comrades, and entering a large trunk, the other two dress as expressmen to deliver it with human contents. But there is another thing to be effected; that is to get the banker, who is the widowered father of two daughters, out of the way. This they do by sending the following telegram: "Come to New York at once. Big shortage. Cashier has committed suicide. Coulter." At the time of the arrival of this telegram, the banker is presenting his youngest daughter who has been ill, with a beautiful diamond necklace. This little surprise he effects to lift the girl's spirits. Of course, he is loath to leave, particularly as the men servants are off for the evening. Still, the message is urgent and seems plausible so he goes. Shortly after his departure, the trunk is delivered, and though there is some question, his oldest daughter receives it into the reception room, thinking it another of her father's surprises, she not knowing what had called him away so suddenly. The invalid sister is resting in the room next the reception room, while the sister is in the reception room admiring her sister's present before the mirror. Suddenly she sees the reflection of a hand protruding from the trunk, which is now slightly open. The man inside hears her move, and the hand is drawn back. She pretends not to notice the occurrence, while hurriedly writing a note to Martha, the maid, dispatching her little niece, who happens to be in the room at this moment. This note reads: "There is a robber in the room. Telephone for police and keep quiet." As the child passes through the adjoining room, the invalid sister insists upon seeing the note, and after a parlay gets it. Rushing to the telephone, she calls the police headquarters. The desk man is dozing, and it is with difficulty she makes his answer and understand. When he does, he acts quickly, sending four officers on a mad rush to the Bourne mansion. Meanwhile, a thrilling scene is being enacted in the reception room. The man having gotten out of the trunk, renders the girl helpless, admits his accomplices and the three are ransacking the place when the police enter and capture them. At this moment the father returns, having found the message a trick, so the little family is thankful that nothing more serious has happened than the shaking up of their nerves.

GAUMONT.
(George Kleine.)

"GRANDMOTHER'S PLOT."—The grand daughter of a farmer is in love with one of the farm hands, a fine, manly-looking fellow, but the farmer sits on the little affair with great suddenness. Her grandmother, however, remembers that she herself was young once, and focusses her brain on the subject. The plot is hatched, and the maiden is to become ill, and the doctor is to be sent for; then, when he arrives, grandmother will let him into the deep business, and he prescribes accordingly. All happens as was planned. The old farmer sends for the doctor; the grandmother buttonholes him as he arrives, and

tells him the tale. Consequently, the farmer is a beaten man, as with all three against him he has to give in, and does it with a very good grace. The film is of fine photographic quality, and interest is sustained throughout.

"THE CHEAT."—A strong film, but not too dramatic. A young woman has a great affection for a man residing in the same hotel. Her affection is much misplaced, however, for the feeling is not returned. Thinking he has been playing with her, she determines to revenge herself, and finds for this a ready helper in a man also staying at the hotel. He places in the young fellow's pocket some playing cards, and that same evening at the Casino, when these two are playing cards with a party, the young fellow is accused by the man of cheating, and the cards being found on his person, he is shown out. From that date his life is a misery, but his uncle, certain of his innocence, offers a reward for information, as to who placed the cards in his nephew's pocket. The real culprit, being in want of cash, comes forward, gets the money, and confesses his guilt, and is compelled by the angry old man to accompany him to the Casino, and publicly announce the fact,

"PHANTOM RIDE FROM AIX-LES-BAINS."—Phantom Ride from Aix-les-Bains to Mount Revard. A pretty scenic film, with some magnificent stereoscopic views of snow-clad hills. Throughout the film is ex-

cellent, and its beauties will cause all to wish for more.

In this film we pass through some of the loveliest spots of the Savoy. In the distance we can see Aix-les-Bains and the Lake du Bourget, which are well-known to all tourists.

URBAN-ECLIPSE.
(George Kleine.)

"IN THE SHADOW OF THE NIGHT."—A family of wandering basketmakers are camped upon the edge of the city in which they market their wares. At the time our story opens the mother had just returned empty-handed, from a day of peddling. A series of such days has already depleted their meagre stores to such an extent that her report comes in the shape of a calamity.

Now their little son volunteers to make an attempt to secure at least food in return for some of

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SELIG SELIG

FOLLOW THE FLAG

OCT. 27th

"BLASTED HOPES"

(1000 ft.) (Code word Hopes)

A DOMESTIC DRAMA

With the Scenes laid in

The gold crowned fields of yellow, teeming with sparkling autumn dew, furnishing a background for planning of life's young dream, and with the too frequent result of blasted hopes.

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OCT. 31st

SETTLED OUT OF COURT

An intensely interesting drama based upon the prevailing popularity of the Divorce Mecca of Reno. An unmistakable heart theme that is bound to reach the heart and hold the interest and attention.

Length about 1000 ft. **Code word Court**

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URBAN-ECLIPSE

Scene from Urban-Eclipse Feature

"In the Shadow of the Night"

Release of Oct. 19, 1910.

CURRENT RELEASES

Fully described on another page

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The Scene below is from the 958 foot Feature Gaumont to be released October 22, 1910.

"THE CHEAT"

We print a bulletin regularly which tells about our films and usually contains remarks of general interest. It is mailed free.

AND GAUMONT

their basket work, and takes some of the lighter pieces with him to a wealthy neighborhood in the city.

Here his apparent poverty wins for him the friendship of a rich youth who helps him by supplying food, then follows at a distance and learns the straightened circumstances with which the little fellow is surrounded. The little child of wealth now returns to his home and under cover of darkness steals a well-filled purse from his father and carries it to the camp of the basketmakers, where he places it on the pillow of the little man who unconsciously is the instigator of the crime.

The morning soon reveals the robbery at the rich boy's home, and investigation is immediately commenced, detectives are called in and soon establish a line of clews which point to the guilt of the little basketmaker. Members of the poor family are all arrested and brought to the scene of the crime, where, though violently declaring their innocence, they are retained.

At this juncture, the real criminal is so touched by the grief of his little friend that he bravely confesses his guilt and begs the forgiveness of his father.

The final scene shows the happy elleviation of the poor family's sufferings.

The film is a very strong lesson upon the subject of kindness and contains enough of the exciting element to hold the attention of an audience.

"TUNNY FISHING OFF PALERMO, ITALY."—The tunny is a deep sea fish, but periodically approaches the shore, wandering in large shoals, at least in the Mediterranean, within well-known areas along the coast. The regularity of its appearance on certain parts of the coasts of the Mediterranean has led to the establishment of a systematic fishery, which has been carried on from the time of the Phoenicians to the present day. Immense numbers of tunnies were caught on the Spanish coast and in the Sea of Marmora, where, however, this industry has much declined. The Sardinian tunnies were considered to be of superior excellence. The greatest number is now caught on the north coast of Sicily, the fisheries of this island supplying most of the preserved tunny which is exported to other parts of the world.

VITAGRAPH CO.

"AULD ROBIN GREY."—Young Jamie loved a lassie and she loved him. His love was strong but his purse was weak, and so he went to sea to make his fortune with which to claim the lassie as his bride. The good ship "Ben Lomond" bore him away, and while he was on the seas the lassie's father has his arm broken, when the gypsies stole their cow and the mother of the lassie was taken sick.

They were poor folk and the lassie was obliged to spin and weave, keep the house, care for her father and nurse her mother. "Auld Robin Grey," a friend of the family, generous and true, aids them in the time of their need and kindly bestows his beneficence whenever he can do so without pretension or obtrusion. He likes the father and the mother but he loves the daughter.

He asks her to marry him. Her parents favor good old Robin Grey, but the daughter still loves Jamie, and she cannot give heart and hand to another.

Men must work and women must weep, but it seems the poor lassie must do both, for it is not long before there is great sorrow and excitement among the town folk. The ship "Ben Lomond" is announced as wrecked, with Jamie and all on board lost. They try to keep the news from Jennie, but bad news travels quickly, and despite Robin Grey's efforts to have the shock come to her as gently as possible she sees the bulletin posted on the outside of the ship chandler's and is supported from falling by her faithful friend Robin.

Giving up her Jamie as gone to a watery grave, she is urged to marry Robin Grey, while her heart is at the bottom of the sea. Robin proves a good husband and she tries to be a good wife to him, although she does not love him.

Like one from the dead Jamie escapes the wreck and comes back to claim Jennie's hand and heart. She can scarcely believe she sees aright, and she is not easily convinced that her Jamie is alive and talking to her, and when she does realize it she tells him she is the wife of "Auld Robin Grey," and he is a good man and she will do her best to be a faithful wife to him. Jamie and she kiss and then part from each other, to go their own ways as their consciences direct.

"DAVY JONES' DOMESTIC TROUBLES."—Married to a "virago," Davy wishes himself at the bottom of the sea with his namesake McGinty. His wife possesses a comely personality, but, by the great horn spoon, she has a temper like a whirlwind that spouts up and swamps the whole matrimonial ship at the slightest provocation, and poor Davy doesn't have a leg to stand on.

Captain Bragg, an old friend of Davy's, calls to see him and finds Annie (Mrs. Jones) very attractive, and remarks that "she has a dem fine figger-head for any man's craft." Davy replies that's what he said, but he finds her to be an "unmanageable tub that no man can pilot."

The high seas seem to be calling Davy, and he decides to have calm even if he has to encounter the rough and stormy life of the ancient mariner. He takes French leave and skips his domestic troubles and starts on a long voyage across the ocean blue.

After an absence of ten years Davy is mourned as dead by his wife, and old Captain Bragg comes cruising around until he takes the widowed Mrs. Jones in tow and splices up with her, and accordingly she becomes Mrs. Bragg. Poor Bragg! He gets all that is coming to him, and he wishes he could join Davy and the mermaids. He is seriously contemplating "flying the coop" when Davy, who has turned up safe and sound unexpectedly, secures a job as a painter to paint the very house in which Bragg and his wife are living.

Davy runs afoul of Bragg, and only averts a collision with Mrs. Bragg through the assistance of the "slavey." After they have swapped experiences as mates of the hoodoo Annie, meaning Mrs. Jones and Mrs. Bragg, they lay ropes to cut loose from their spouse and put the expansive sea between them as soon as possible.

The ladder! Just the thing to help them out of their dilemma. Down they slide, followed by the half-witted and caricature of a "slavey," who insists upon going with them. They jolly her along a bit, give her the slip and make a dash for the first ship out of port.

In the cabin, under the protection of the captain, an old friend, they are now started on the bounding billow, headed for a foreign shore, talking over their marital relations with Annie; they drink to their deliverance and a happy and safe voyage of the good ship which bears them away.

"CLOTHES MAKE THE MAN."—"Clothes make the man, and you can't expect to make a good impression

BIOGRAPH FILMS

Trade Mark. Trade Mark

THE BROKEN DOLL

Released October 17th, 1910

THE BROKEN DOLL

A Tragedy of the Indian Reservation

This is probably one of the most picturesque and thrilling Indian stories ever produced in pictures. It shows the extreme gratitude of an Indian child for the first act of kindness ever bestowed upon her. A little white child presents the Indian girl with a pretty doll, and later when there is an Indian outbreak this tot at the sacrifice of her life warns her new found friends in time for them to move to safety. The war dance and the devastation of a portion of the village by the Indians are most realistic, while the photography and scenic beauty have never been excelled.

Approximate length, 997 feet.

Released October 20th, 1910

THE BANKER'S DAUGHTERS

How a Defenseless Girl's Nerve Saved the Day

The wealth of a certain banker has excited the cupidity of three members of the underworld, and one of them gains entrance into the banker's mansion in a trunk. The banker's daughters are alone at the time, the thieves having gotten the banker away by subterfuge, but keeping their nerve they manage to get word to the police and have the crooks landed in jail. The picture moves swiftly and convincingly, holding the spectator in fascinating suspense to the end.

Approximate length, 989 feet.

THE BANKER'S DAUGHTERS

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unless you keep up your personal appearance." This is the remark of one of the young fellows at one of our fashionable clubs as he is talking to another member. "You can judge a man by his coat, and appearances win every time."

"I wish to take exception," said the one addressed. "I believe a man's personality will assert itself every time, and people will take you at your real worth and recognize a man's a man for a' that."

"I am willing to wager a thousand dollars to one that I am right," said the pessimistic gentleman, "and stand ready to make good my assertion."

"I'll wager a thousand even that you are wrong," said the optimist. "I am ready to be shown."

The agreement is signed and sealed, and the pessimist immediately makes ready to prove "clothes versus the man," and the next day he starts out disguised as a tramp.

On his way he meets some of his old friends and acquaintances, who cut him dead, and even the dog with whom he has always been friendly will not recognize him. He goes into a restaurant, asks credit for a meal and gets "fired." He tries to make a "touch" from a friend—"nothing doing." He goes to sleep on a bench in the park, is roughly awakened by a policeman and told to "move on."

He is thoroughly disgusted and his optimistic friend is thoroughly satisfied he has lost and his opinion contradicted by facts. The test is not finished; he must now prove that the clothes make the man.

He outfits himself in a swell suit of new clothes and goes over the same scenes, meets the same friends and people, but is treated with the greatest respect and courtesy; the best is none too good for him, and he thus establishes his assertion that clothes make the man.

Back to the club once more, the pessimist wins, collects his thousand from his friend, while they make merry over the experiences of the winner and the loss of the loser.

SELIG POLYSCOPE CO.

"THE FOREMAN."—The horse market day is well known on the Western ranch and ofttimes attracts buyers from many parts of the country. John Twist had secured a new foreman and entrusts him with the payroll for the ranch riders on the lower ranch. Placing the sack containing the money in his saddle bags; rides hurriedly to execute his mission, and upon arriving is astonished to find the saddle bags had been lost and rushes madly back to find them. But no trace is found of the money.

In the meantime Arizona and Red, two well-known characters thereabout, had discovered the missing payroll and made way to a secret hiding place. The new foreman, being a man of high moral principle, reports at once to his employer, but his explanations are not accepted. On the contrary, he is suspected of theft and held a prisoner in the ranch house for the arrival of the sheriff.

Having his suspicions of the guilty parties, he conceives a plan to track them to their hiding place and clear his own name, even at great risk of his life—catching his guard unawares, he overpowers him, takes his gun and escapes in the woods.

The neighborhood is thoroughly aroused and a posse is quickly on his trail, being aided by Arizona and Red, the real culprits. Blanche, the ranchman's daughter, whose favorite pastime was sketching and painting, had repaired to a shaded nook in the lower meadow in the hopes of realizinig the anticipated sunset glow for a canvas she was just finishing, when the foreman, tattered and torn from the underbrush and weak for want of food, chanced to come upon her. His entreatings and pleading for food and protection gained her sympathy and her lunch basket was given him.

The approach of her brother so hastens his departure that his gun, the one taken from the guard was left behind, and found by the brother, who brought his sister to task, but was finally persuaded to pledge his protection for the foreman. Blanche's wits are tested and a quick decision brings the hunted man back to her at the easel and a wound quickly painted on his bare back, after which his prostrate form was laid face down, apparently lifeless to Arizona and Red who were now fast approaching. Being informed by the brother that he himself had shot him, the news quickly spreads and the sheriff and posse follow the man back to the spot, but find it was only a scheme to elude arrest, as all were gone and left no trace. The foreman, following Red and Arizona under cover, discovers the hiding place of the money and makes the way back to the ranch to summon proof. They arrive in time to intercept the real culprits as they are laying out the money. The foreman is exonerated and the sheriff leaves with his new prisoners.

"TWO BOYS IN BLUE."—

A Wild West show—they stranded went.
Says Hank to Bill—"The army for us."
Togged all up in blue—with nary a cent,
Spoiling for an Indian fight—or Wild West fuss.

The lure of the white-top and the music of the band is food for the bronco buster and he is happy with plaudits of the gathered throng. The grand entre is on and all is agog with excitement as Tom and Jerry cut their capers. Just then Sheriff Ketchem rudely announces he has an attachment for an unpaid feed bill at Hebron, Ind., and proceeds to "sew" the show up. So Bronco Bill's congress of celebrities are busted—broke and hard on the rocks.

Tom and Jerry retire gracefully with their tools in trade—two saddles. But as the cook tent was one of the things Sheriff Ketchem had planted on, there was no sign of the forthcoming bean soup, coffee and—as well as other delicacies usually accompany the cook tops repast. So the poor man's friend—the pawnshop—holds out its welcoming hand to Tom and Jerrey's saddles. The loan made, the boys are out to see the sights. But they cost money, and soon the two are on the breakers again, when they are attracted to Uncle Sam's sign calling for recruits.

This seems to hold the key to the best excitement outside the rag and blue inclosure, and accordingly they are assigned to detachment that is detailed to put down an Indian uprising. The officer in charge soon finds he has found two real knights of the saddle, and decides to send them scouting to locate the hostile tribe; they are soon surprised and find more real excitement than Bronco Bill ever dreamed of. The old water hole is destined to figure in operation; a message is received by the commander of the post that the men are surrounded and can only hold out six hours longer signed by Capt. John Wells. Upon receipt of the message the scouts are sent to lead the cavalry against the Indians' stronghold; desperate fighting and final victory, one that has resounded through the pages of history and has made the army post memorable and even to-day Standing Rock has become a landmark of the great northwest reservations. When Tom and Jerry are decorated with honors they plainly show that this world isn't so bad after all.

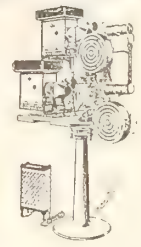
ESSANAY CO.

"HANK AND LANK."—Hank and Lank have not experienced a good feed for several days, and, on the lookout for a meal or a handout, pass by the Summerford residence, just as Mr. and Mrs. Summerford, carrying suit cases and hand bags, hurriedly lock the front door and leave. A sign, informing callers of their absence during the summer, is conspicuously placed in the window.

After the couple have departed, Hank and Lank, who have been covertly watching them, come on the scene, scrutinize the sign, and with the happy thought that possibly the absent occupants may have left good food in the larder, try the front door, but find it locked.

Not without hope they slip around the house and after trying several windows find one unlocked. Lank raises the sash and after helping Hank through, follows closely after.

The window has admitted them to the kitchen and they lose no time in exploring about the larder and



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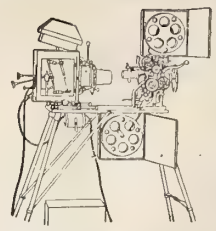

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Besides the wonderful "HALLBERG" Economizer, I make 4000 Candle Power Flaming Arc Lamps, and Economizers for incandescent lighting, and sell **all high grade motion picture machines** which I will gladly demonstrate; opera chairs, lenses and all kinds of supplies. Send $1.50 for a set of "HALLBERG" Terminal Connectors. They stop burning out of lamp leads, and my "Spec-Oil" at 35c. a can by mail, postpaid, saves 25 per cent. on the wear of your machine and over one-half on oil bill.

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J. H. HALLBERG, - 36 East 23d Street, New York

the ice box. Their search is successful, as Hank has found a large, juicy steak, while Lank has returned from the dining room with liquor and cigars.

Hank starts a fire in the stove, and after filling the room with smoke succeeds in turning out something fairly palatable. The two, though somewhat annoyed by the smoke, sit down to an enjoyable meal.

The scene changes to the outside of the Summerford home, showing the open window and volumes of smoke

pouring from it. A passerby sees the smoke and thinking the house on fire rushes to a firebox and turns in an alarm.

The engines hurry to the scene and a stream of water is turned into the open window. Hank and Lank, inside, swept from their feet by the sudden torrent, seek refuge under the tables and chairs until the firemen turn off the water and leave. Then, gathering up the remains of their repast, they leave the house.

"HIRING A GEM."—Dick Younghusband is in an unusually bad frame of mind, when, late for breakfast, he finds the victuals cold, the toast hard and the coffee merely lukewarm. Angrily he calls Molly, the cook, scolds her roundly and banging the coffee pot on the table threatens to discharge her if she does not hereafter provide him with a warm breakfast. The fiery little lady listens with rising temper, and when he is finally forced to desist in his upbraiding for lack of breath, throws off her apron,

shakes her fist at him, and tells him where she can get another position.

Molly leaves and Mrs. Younghusband angrily scolds her husband for his impatience, and further adds that if Dick does not get her another cook he'll have no dinner. Younghusband laughs scornfully. A cook, indeed! He promises his wife to bring home a servant with him that evening without fail and hurriedly leaves for the office.

After an unusually busy day at the office, Younghusband recalls he has had no time to find a cook. It is after five o'clock and when he calls up several employment agencies the 'phone calls are not answered. In despair he is about to leave the office when Henry Little, a friend, enters. Younghusband informs his friend of his predicament and suddenly asks Little to make up as a female cook and thus help him to save the day.

After some argument Little resolves to play the part, and after visiting a costumer, where the young man is rigged out to resemble a real Irish cook, the two hurry to Younghusband's home.

The new cook is introduced to Mrs. Younghusband, who shows "Maggie" to the kitchen and gives him instructions about the supper. "Maggie" has some difficulty in preparing the meal, but the catastrophe comes in the dining room when he tries to wait on the table. In his awkwardness "Maggie" almost demolishes all the tableware, but Younghusband is lenient and begs his wife to give the poor woman a chance.

Dick goes out to the kitchen to remonstrate with Little for his awkwardness, but this latter has found two bottles of beer in the refrigerator and invites Dick to join him. Dick produces the cigars and a moment later when Mrs. Younghusband enters she finds her husband and "Maggie," this latter with his feet cocked up on the table, smoking and drinking and laughing over the fun.

In a rage Mrs. Younghusband drags her unlucky spouse from the room and "Maggie," left alone, soon finds company in the neighboring policeman, Pat O'Rourke. But "Maggie's" dress catches on fire from the cigar he had been smoking and not even the bucket of water O'Rourke douses him with puts out the flames. Mrs. Younghusband and Dick enter to see "Maggie" running out of the door and headed for the lake.

The final scenes show "Maggie" running into the lake and being rescued by the valiant O'Rourke.

"PALS OF THE RANGE."—The scene opens in the bunk house of the Lazy K ranch, where we see Jack Hartley and his pal, Jack Smythe. Hartley has just received a letter from the East, in which his mother asks him for money. Hartley is much depressed. He is broke and sees no immediate prospect of recouping his fortunes. Smythe, learning of Hartley's dilemma, offers his roll to his pal, who gratefully accepts it.

Some time later the two boys meet Clara, the daughter of a neighboring ranchman, and both fall in love with her. For a time it seems a fair field and no favor, but at last she seems to show preference for Smythe. The two boys discuss the matter at the bunk house, and decide to write her letters of proposal and abide by her decision. They write and mail their letters, and she replies, accepting Smythe.

Hartley goes for the mail, and his weak nature asserting itself, he surreptitiously opens the letters before returning to the ranch house. His own letter is superscribed "Dear Jack," and reading it he finds that he is rejected. The other letter, accepting Symthe, is headed "To My Sweetheart," and Hartley sees the possibility of changing the letters in their respective envelopes and so making Smythe believe that he is the rejected one. He puts his plan into operation, and Smythe, upon receiving his letter of rejection, immediately announces his intention of going prospecting into the desert. He leaves at once, never suspecting the treachery of his pal, and the girl, believing herself jilted, is easily persuaded to marry Hartley.

After the wedding the latter's conscience troubles him to such an extent that he confesses his miserable deed, and Clara, turning upon him indignation and disgust, demands that he at once go into the desert and bring Smythe back to her. Cowering before her indignation, he goes in search of his pal.

Smythe, prospecting in the burning desert, is beset by Indians, and although he ascapes with his life, they get his horse and pack mules. He makes a running fight of it, holding them back with difficulty, and, at last, exhausted and almost dead of thirst he is about to give up the unequal fight when Hartley arrives. Hartley at once rides to the defense of his pal and together they hold back the savages for a time, but Hartley is wounded. He realizes that both of them cannot escape, and urges his pal to take the horse and make his escape. Smythe at last does so, and Hartley, covering the other's retreat, is killed by the attacking Indians, but not before he knows that he has saved the life of his pal and so made restitution for his treachery.

AMONG THE EXHIBITORS.

Arthur Towle and Achille Talconi, of Hallowell, Me., have leased the M. Roberts store and will remodel it into a first class picture theatre. Mrs. Alice Nelson has been engaged as pianist.

Another picture theatre will be erected on Calhoun street, south of Lewis street, Fort Wayne, Ind., in the near future.

The manager of the opera house, Dover, N. H., has installed one of the latest models of Edison picture machines.

S. J. Wertheimer, of Oakland, Cal., will erect a one-story motion picture theatre on the west side of Peralta street, near 7th avenue, The house will cost $2,400.

Extensive improvements are being made at the Happyland picture theatre, Canandaigua, N. Y. Many new seats will be installed.

Leader & McMennamin, two well known picture men from Bethel, Me., have opened a motion picture theatre house at Phillips, Me. They now have two houses.

Motion pictures opened the New Temple theatre, Lockport, N. Y., Sept. 17. The house is large enough to accommodate large road companies.

The Palentine motion picture theatre, on Lander street, Newburgh, N. Y., which was recently closed, is expected to reopen within the next few weeks.

Pathe's "Jewish Types in Russia" and "A comrade's Self Sacrifice" were among the headline pictures at the Bijou, Providence, R. I., last week.

Edward Harris, of Hackettstown, N. J., who recently leased Apgar's Hall, Califon, N. J., for a motion picture theatre, is nearly ready to open. Mr. Harris has purchased a new machine and will also use one of the latest style curtains.

The picture theatre known as the "Queen" and located over Smyer's store, on Front street, Hamilton, O., has changed hands. The house in the future will be known as the "Royal."

The Lyric picture theatre, Phillipsburg, Pa., has been purchased by John Erb. The house will be managed by E. Freeman.

Arthur Widdal and J. O'Donnell, of Avoca, Pa., have leased the Avoca Opera House, and will transform it into a nickelet.

The Lyric motion picture theatre of Northampton, Pa., has again reopened for the season under the old management of E. W. Yale.

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The Edengraph is a poor man's proposition; it is for the man who finds it hard to make money—and others as well.

There are many tools the wealthy showman can afford to use that would drag the one under water who must carefully count his dollars.

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Even for the wealthy man, the man who can afford wastes but prefers to save the money they cost and put it legitimately into strengthening his business, the Edengraph is undeniably the best investment to be made in projecting machines. *Write us.*

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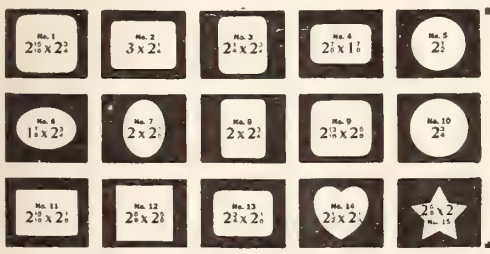

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KALEM FILMS

THE STRONGEST TIE

Issued Wednesday, Oct. 26th. **Length, 985 feet.**

"The Strongest Tie" is a Frontier Drama with a wonderful heart appeal, a study of primitive emotions worthy of the best traditions of the mimic stage. Magnificent photography and consistent acting combine to make a perfect product.

A PICTURE DRAMA THAT WILL ATTRACT PATRONAGE

INDIAN PETE'S GRATITUDE

Issued Friday, Oct. 28th. **Length, 975 feet.**

KALEM'S Weekly Indian Picture—portraying a phase of Indian character well understood by those who come into intimate contact with the Redskin. Splendid horsemanship and true Western backgrounds give this film the most popular characteristics.

KALEM INDIANS ALWAYS TRUE TO NATURE

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

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CHICAGO LETTER

(Continued from page 7.)

Mr. Hallberg's able grasp of the subject and the happy facility with which he avoids technical phraseology and makes clear, in ordinary language to the ordinary layman, exactly what he wishes to impart, should commend these "Talks" to every reader of The Film Index. Every exhibitor and every operator should especially follow this course, and preserve The Film Index, in careful order, for these articles alone. The illustrations are admirable and are a great aid in making still clearer the written word.

Valuable Pointers on Picture Acting.

I have been much interested in reading a printed notice, posted in the studio of the Selig Polyscope Co., with a number of valuable suggestions for the members of the stock company. There are eighteen of these instructive suggestions and I believe they will be read with profit by every one interested in the making of moving pictures:

ACTION.—When the director gives you the word for action at the start of a scene, don't wait and look at the camera to see if it is going. That will be taken care of and started when the action settles down to where the directors think the scene should start.

LOOKING AT CAMERA.—Never look toward the director when he speaks to you during the action of a scene and while the camera is running. He may be reminding you that you are out of the picture, or of some piece of business you have forgotten. Glancing toward the camera near the finish of a scene to see if it has stopped is also a bad habit. The director will inform you when the scene is over.

EYES.—Use your eyes as much as possible in your work. Remember that they express your thoughts more clearly when properly used than gestures or unnatural facial contortions. Do not squint. You will never obtain the results you are striving for if you get into that very bad habit.

MAKING EXITS.—In making an exit through a door, or out of the picture, never slack up just on the edge; use a little more exertion and continue well out of range of the camera. Many scenes have been weakened by such carelessness.

LETTER WRITING.—In writing before the camera, do so naturally. Do not make rapid dashes over the paper. You completely destroy the realism that you are expected to convey by so doing. When reading a letter mentally count five slowly before you show by your expression the effect of the letter upon your mind.

READING LETTER.—When a lady receives a letter from her sweetheart or husband she must not show her joy by kissing it. That is overdone and has become so common by usage in pictures and on the stage as to be tiresome.

KISSING.—When kissing your sweetheart, husband or wife, do so naturally—not a peck on the lips and a quick break-a-way. Also use judgment in the length of your kiss. Vary it by the degree of friendship, or love, that you are expected to convey.

GESTURES.—Do not use unnecessary gestures. Repose in your acting is of more value. A gesture well directed can convey a great deal, while too many may detract from the realism of your work.

STRUGGLING.—Avoid unnecessary struggling and body contortions. Many scenes appear ridiculous by such action. For example, if in a scrimmage you are overpowered by superior numbers, don't kick, fight and squirm, unless you are portraying a maniac or a man maddened beyond control. Use common sense in this.

SHUTTING THE DOORS.—Be careful in opening and shutting of doors in a set, so as not to jar the scenery. Carelessness in this respect causes make-overs, with a considerable loss of time and film, both of which are valuable.

IN PICTURE.—Be sure that you stay in the picture while working. Mentally mark with your eyes the limitations of the camera's focus, and keep within bounds. You can do this with a little practice and without appearing purposely to do so.

SMOKING.—Don't smoke near the camera or where the smoke can blow across the lens. Take just as good care about kicking up a dust. If you are on a horse it is not necessary to ride circles around the camera. Throwing dust into a camera will cause scratches, and bring down upon your head the righteous wrath of the operator.

GOSSIP.—Avoid discussing the secrets of the business you are engaged in. Remember that much harm is done by spreading the news of all the happenings of the day in your work. Revealing to outsiders the plots and names of pictures you are working on or have just finished is frequently taken advantage of and causes great loss to your firm, by some rival concern rushing a picture out ahead that they have on hand, of the same nature. All gossip of an injurious nature is deplorable, and will not be indulged in by any people who appreciate their position and wish to remain in the good graces of their employer.

PROMPTNESS.—Come to work on time. An allowance of ten minutes will be granted for a difference in watches, but be sure it is ten minutes BEFORE and not ten AFTER. There are no hardships inflicted upon you, and you owe it to your employer to be as prompt in this matter as you expect him to be in the payment of your salary.

MAKE-UP.—Regarding make-up and dress, do some thinking for yourself. Remember that the director has many troubles, and his people should lighten his burden in this matter as much as possible. For example: If you are told to play as a "49" miner, figure out in your own mind how you should appear, and don't ask the director if high-laced boots will do when you should know that they have only been in use for a few years. Don't ask him if pants with side pockets will do, when you know they were never worn at that period. A poor country girl should never wear high French heels, silk stockings and long form corsets; nor should her hair be done in the latest fashion. She would look very much out of the picture in such a make-up carrying a milk pail. Do not redden the lips too much, as a dark red takes nearly black. Likewise in rouging the face, do not touch up the cheeks only and leave the nose and forehead white. The effect of such a make-up is hideous in photography.

Get in the habit of thinking out for yourself all the little details that go to complete a perfect picture of the character you are to portray. Then, if there is anything you do not understand do not be afraid to ask the director.

BEARDS.—In the making of beards one cannot be too careful. This is an art that every actor can become proficient in, if he will only take the pains to do so. Remember that the camera magnifies every defect in your make-up. Just use your mental faculties to give some thought to your character studies and you will win out.

SLEEVES.—Avoid playing too many parts with your sleeves rolled up. Cowboys and miners use the sleeves of their shirts for what they were intended. If you are playing tennis, or courting a girl at the seaside, you may display your manly beauty to your heart's content. Do not let common stage usages govern you in this matter.

PROFANITY.—Let the gentlemen exercise care when in the presence of ladies and children to use no profanity. It is just as easy to express yourself without it if you will only try it.

USE NO PROFANITY IN THE PICTURES.—There are thousands of deaf mutes who attend the theatres and who understand every movement of your lips.

PARTS.—Do not become peeved if you are not given the part you think you ought to have. The director knows what type of person he wishes to use in a particular part, and if it is not given to you it is because some other person is better fitted for it.

We should all work for the general good. By giving our employer the best we have in us, we are greatly benefiting him, and by so doing are enhancing our own value.

Independents Perniciously Active.

F. B. Mytinger, special representative of the General Film Co., 85 Dearborn street, returned last week from a three weeks' trip through Western Iowa, S. Dakota and Nebraska. Mr. Mytinger reports that conditions in licensed circles are good all through the section visited, and that exhibitors are all making money.

KING SOLOMON'S HALL.

Class "A" Photoplay Theatre, at 1745 West Filmore Street, San Francisco, Cal. Owned by the Filmore Street Amusement Co., of which Harry Baehr is President, William L. Wethered, secretary, and W. P. Filmer, vice-president.

This is the largest and best equipped theatre used exclusively for Photoplays on the Pacific Coast. The building is absolutely fireproof, and is heated throughout with steam, and is equipped with three Pathe machines—the first to use the Pathe machine in San Francisco.

The average service prevailing is from 15 to 60 days, with two to three changes weekly and two to three reels used at each change, the admission being 10 cents. Most of the theatres confine the programs to pictures and illustrated songs, a few using cheap vaudeville at an admission of 15 cents.

Mr. Mytinger was impressed by the fact that licensed exhibitors throughout this section did not realize, in due measure, the vast distinction between the licensed and the "independent" product. He saw only two copies of The Film Index on his trip; a New York publication, noted for its straddling-the-fence proclivities, being largely in evidence. He attributed the attitude of licensed exhibitors, in their apathetic view the distinction between the quality of licensed and "independent" products, to the perusal of the paper in question. Besides, the section is

POWER'S CAMERAGRAPH No. 6

The Perfect Motion Picture Machine

Ask your film exchange

being flooded with tons of circular matter, sent out weekly by loud-mouthed "independent" exchanges, all of the screeds baying loudly against the so-called "Trust."

Chicago Film Brevities.

The Selig Eastern stock company was engaged in the production of "The Merry Wives of Windsor," at the Selig plant, the week of October 3.

Mr. and Mrs. John B. Rock moved into their city residence last week, from their Fox Lake cottage.

Al. T. Willis, owner and manager of the Majestic theatre, Danville, Ill., visited the General Film Co.'s office, 85 Dearborn street, last week, in the interests of J. C. Barker, of New Decatur, Ala., and purchased supplies, etc., for him. Mr. Barker is about to open a new house in his home city.

The Vanderberg Bros., music dealers in Marionette, Wis., are engaged in the construction of their new theatre in that city, which will be opened Oct. 25. They have arranged for chairs, machines and supplies, etc., in this city, and have contracted for a good quality film service with the General Film Co., at 85 Dearborn street.

M. A. Choynski, owner and manager of the Odeon theatre, 318 S. Halsted street, has been using an original method of presenting motion pictures for some time past in order to make, as he thinks, a more striking appeal to the tastes of his patrons. Manager Choynski employs actors and actresses to talk the scenes in the various pictures, a study of the parts being made by them from the bulletin description of each film subject. Manager Choynski is well pleased with the results, from the box office standpoint.

THE ESSANAY GUIDE.

The Essanay Guide of this week's issue, dated Oct. 15, is an especially attractive edition, with a new cover of artistic design and much news of interest to the exhibitors. Announcement is made of the decision in the Essanay contest, which will prove interesting to those who have competed in the contest. The booklet also makes announcement of the coming world championship baseball series film which will be made by the Essanay Company.

Descriptions of the following films are also contained in this issue of the Guide:

"Hiring a Gem," a comedy, the theme of which is concerned with the servant girl problem. The film is abundant with unusually funny situations and should prove a genuine hit.

"Hank and Lank" (uninvited guests), released with "Hiring a Gem," Oct. 19, is another of the Essanay's popular cartoon series.

"Pals of the Range," a Western drama, is another from the new Essanay Western Stock Company. A strong feature is an Indian fight in the last scenes, which approaches realism more closely than anything of this nature ever produced. It will be released Oct. 22.

"The Boquet" is an excellent comedy, telling how a careless messenger boy unwittingly brings together an unhappy couple who are drifting apart. The story is unique and excellently acted.

UNDER THE STARS AND BARS

A Highly Meritorious War Drama Produced By the Melies Company, in Which is Told a Story of Old Vicksburg.

The Civil War was perhaps the cause of more sorrows to mothers and children of American men than any other incident in the Nation's history. During the four years of that fierce struggle between brothers of the North and South, wives were left widows and children fatherless. It is upon this theme that Melies have based their coming drama "Under the Stars and Bars."

Sitting by the fireside of his home in old Vicksburg with his wife and child close by him, a young soldier of the South is aroused from his peaceful repose by the call to arms of the Confederate army. With tearful entreaties his wife bids him remain, but his patriotism is strong in the heart of that Southern gentleman, so that he gives up all that is nearest and dearest to him to serve the cause.

SCENE FROM MELIES SUBJECT "UNDER THE STARS AND BARS."

Then come war scenes. The young husband, entrusted with an important message, to deliver which he has to pass through the enemies' lines, is captured by the latter and made a prisoner of war. He tries in every way possible to communicate with his wife, but the rules of warfare forbade.

Meanwhile the wife and child are alone in their home when the storming of Vicksburg occurs. The old homestead is wrecked by the flying missiles and both are driven homeless into the streets.

The war over, the young Confederate soldier returned to his home only to find it deserted. His only hope was to turn to the hospital, where he is cared for by those sisters of charity who so nobly gave their lives to nurse our soldiers at that time. While convalescing he was wheeled into a park at Vicksburg to enjoy a sun bath. Who happened to be there but his wife and child on one of the park benches. But a fruit peddler is to be thanked for bringing them together once again, for the little girl obtained money from her mother with which to buy some apples, and in doing so spied this wounded soldier for whom her heart took pity. She bought an extra one for him. Then, just like a child, she rushed back to her mother and insisted that she come and see the disabled soldier. A most dramatic scene takes place when husband and wife meet, for each has given the other up as dead. Of course, all are made happy, especially the child who did not remember her father, but who really found for herself a father and that one her own.

"Under the Stars and Bars" will be released October 27.

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

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SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

Scott & Van Altena.

"SIMPLE DOTTY DIMPLE."—Words by Will J. Harris; music by Harry I. Robinson; published by Will Rossiter, Chicago. One of those child songs that are so dear to the hearts of women and children. The slides are composed of many cute poses by children, including schoolroom scenes, playful scenes and just plain romp and merriment.

"SWEET SUZANNE."—Words by Henry Troy; music by James Reese Europe; published by F. B. Haviland, New York. An excellent song with slides that would make a hit anywhere. In the first place, the models are very good looking. Secondly, unlike many good looking models, they pose very gracefully and naturally, thus lending "personality" to the set. Thirdly, the scenery is very beautiful, colored very strikingly by Scott & Van Altena's experts, who bring the beauties of nature before our eyes with such absolute precision. These three points should make this set very popular.

"THINK IT OVER, MARY."—Words by T. J. Gray; music by Al. Piantadosi; published by Leo Feist. This song has a bright and catchy melody that will surely make a hit. The slides are in harmony with the music—full of beautifully colored, artistic and novel ideas. This set is a fine example of the thought and skill of Scott & Van Altena.

De Witt C. Wheeler.

"MAYBE YOU'RE NOT THE ONLY ONE WHO LOVES ME."—Words by Alfred Bryan; music by George Botsford; published by Jerome H. Remick & Co., New York. A song by these writers which is bound to become popular. Novel lyrics set to a swinging melody cannot fail to please and this song will please for that reason. There are two classes of song slides—those that illustrate and those that are merely ornamental. This set of slides really illustrates the humorous lyrics—tells in pictures the story of the song in an interesting and highly artistic fashion.

"WHEN JUNE ROLLS AROUND WITH THE ROSES."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York. Will Cobb has written so many hits that criticism of this song is superfluous. The melody, in march time, is full of spirit and well adapted to the swing of the lyrics. As for slides—well, here's the message they carry: A pretty country girl (a pretty one, mind you,) who's "pop" owns a nice fat farm, is enamored of a young man who says he's from New York. He wins her affection, and, who knows, but maybe some of "pop's" long green? At any rate he's called away on business, promising to be back with bells "when June rolls round with the roses." Has he returned? Well, now—he's from New York, which, when translated in this case, means NOT YET. A good set.

Alfred L. Simpson.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds. This number is a pretty love song, such as the house of Haviland knows so well how to make popular. The slides are posed for by colored models and cleverly depict the lover and the sweetheart amid beautiful surroundings. Simpson knows where to find artistic scenery for his pictures, and he goes after it. A glance at this set will prove that fact.

"ARRAH, COME IN OUT OF THE RAIN, BARNEY McSHANE."—By the author of "Colleen Bawn," "Tipperary," "Bit o' Blarney," etc.; published by J. Fred. Helf. An Irish song, full of humor and true Irish wit. This is a good set of pictures. Simpson has outdone himself in depicting the jolly Irish widow and her Barney. The photography is excellent and the surroundings quite out of the ordinary. The coloring is in Simpson's fine style.

"WHO'S LOONY NOW?"—Lyrics by Edgar Selden; music by "Zit," of the Evening Journal. This is the big number that Eva Tanguay, Bobby North and other famous headliners are creating a big sensation with; a song right up to the minute, with a good catchy melody, and bound to create enthusiasm wherever sung. The slides are all novelties of exceptional merit, and will produce a laugh even from the worst pessimist.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie; music by Kerry Mills. This is a song that already made good, and is now being sung throughout the country. The slides are first class, with some very original novelties. The models are both good looking.

LAST FOUR WEEKS' PRODUCTION.

Scott & Van Altena.

"ARAB'S DREAM."—Words by Jas. Snyder; music by Edwin S. Kendall; published by Seminary Publishing Co., New York.

"DON'T GIVE ME DIAMONDS, ALL I WANT IS YOU."—Words and music by Chas. K. Harris; published by Chas. K. Harris, New York.

"RUBBER-NECKING MOON."—Words and music by Chris Smith; published by Harold Rossiter Music Co., Chicago, Ill.

"IN ALL MY DREAMS I DREAM OF YOU."—Lyrics by Jos. McCarthy; music by Al. Prantadosi; published by Leo Feist, New York.

"WHEN A BOY FROM OLD NEW HAMPSHIRE LOVES A GIRL FROM TENNESSEE."—Words by William Cahalin and Robert Roden; music by J. Fred. Helf; published by J. Fred. Helf Co., New York City.

"STOP! STOP! STOP!"—Words and music by Irving Berlin; published by Ted Snyder Co., New York City.

"JUST FOR A DEAR LITTLE GIRL."—Words by Thos. S. Allen; music by Jos. M. Daly; published by Daly Music Pub. Co., Boston.

"JUST A DREAM OF YOU, DEAR."—Words by Milton Weil; music by F. Henri Klickman; published by Victor Kremer, Chicago.

"NIGHT AND DAY."—Words by Jeff. T. Branen; music by Evans Lloyd; published by J. T. Branen Co., Chicago.

"ANY OLD TIME OR ANY OLD PLACE."—Words by J. Brandon Walsh; music by A. W. Brown; published by Victor Kremer, Chicago.

"BRIGHT LIGHTS GAY AS THE NEW MOWN HAY."—Words by Andrew B. Sterling; music by Harry Von Tilzer; published by Harry Von Tilzer Publishing Co., New York.

"WHEN FRIENDSHIP TURNS TO LOVE."—Words by Edgar T. Farran; music by Justin Ring; published by Seminary Music Co., New York.

De Witt C. Wheeler.

"NOW SHE'S ANYBODY'S GIRLIE."—By Williams & Van Alstyne; published by Jerome H. Remick & Co.

"LOVE DREAMS."—Words by F. J. Crawford; music by Henriette Blanke-Belcher; published by Jerome H. Remick & Co.

"OH, YOU DREAM."—By Jerome and Schwartz; published by Jerome H. Remick & Co., New York.

"O-O-OHIO."—Words by A. Seymour Brown and Eddie Leonard; music by Nat. D. Ayer; published by Jerome H. Remick & Co., New York.

"YOU STOLE MY GAL."—By Branen & Lange; published by Jos. W. Stern & Co., New York.

"I'M JUST PININ' FOR YOU."—By Williams & Van Alstyne; published by Jerome H. Remick & Co., New York.

"BELOVED."—Ballad by Robert M. Stults; published by F. B. Haviland Pub. Co., New York.

"THERE'S A GIRL UP IN THE MOON."—By Jerome & Schwartz; published by J. H. Remick & Co., New York.

"HE GOT RIGHT UP ON THE WAGON."—Words by Harry Williams; music by Egbert Van Alstyne; published by Jerome H. Remick, New York.

"ON MOBILE BAY."—Words by Earle C. Jones; music by Chas. N. Daniels; published by Jerome H. Remick, New York.

Alfred L. Simpson.

"TOO MANY EYES ARE MAKING EYES AT YOU."—Words by Jos. McKeon; music by W. Raymond Walker and Harry M. Piano; published by F. B. Haviland, 125 W. 37th St., New York.

"IN OKLAHOMA."—Words and music by Stanley S. Sherman; published by F. B. Haviland, New York.

"I'M LONGING FOR THE OLD DAYS, MARGUERITE."—Words by Arthur Lamb; music by J. Fred Helf; published by Helf Pub. Co., 136 W. 37th St., New York.

"THAT'S WHAT THE GYPSY SAID."—Words by Robert F. Rosen; music by J. Fred. Helf; published by J. Fred. Helf Pub. Co., New York.

"BABY FACE."—Words and music by Melville J. Gideon; published by Chas. I. Davis, Cleveland, O.

"WHEN YOU AND I WERE COURTING."—Melody and lyric by Kenneth S. Clark; published by Chas. K. Harris, Broadway and 47th St., New York.

"STAR OF MY DREAMS, SHINE ON."—Lyric by Arthur J. Lamb; music by John T. Hall; published by Chas. K. Harris, New York.

"YOU ARE THE IDEAL OF MY DREAMS."—By Herbert H. Ingraham; published by Shapiro, Broadway and 39th St., New York.

"LET THE ROSES TELL MY STORY."—Words by Clarice Manning; music by Olive Chapman and Al. Stevenson; published by Shapiro, New York.

"KISS OF SPRING."—Words by Phil. Staats; music by Walter Rolfe; published by Walter Jacobs, Boston, Mass.

Levi Company.

"I'M ON AGAIN WITH MONAGHAN."—Published by Shapiro.

"GOOD BYE, MOLLY."—Published by F. B. Haviland.

"WILL YOU LOVE ME WHEN THE HONEYMOON IS OVER."—Words by Al. Bryan; music by Fred Fischer; published by Shapiro, New York.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Words by Al. Bryan; music by Fred Fischer.

"WAY DOWN EAST."—Words by Cecil Mack; music by Joe Young and Harold Norman; published by the Gotham-Attucks Music Co.

"BABY MINE."—Words and music by Clarice Manning; published by Shapiro, New York City.

"WHEN THE GIRL WHO CAN'T FORGET YOU WANTS TO KNOW IF YOU'VE FORGOT."—Words by Robert F. Roden; music by Kerry Mills; published by F. A. Mills.

"SUPPOSE WE DO."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co.

"I'LL BUILD A FENCE AROUND YOU."—Words by Samuel M. Lewis; music by Kerry Mills; published by F. A. Mills, New York City.

'SMILING EYES."—Words by J. Young; music by Minerva W. Fields; published by Church, Paxson Co.

SITUATION WANTED.

Engagements sought in a photoplay studio by an actor. Responsible in character parts. "THESPIAN," 147 E. 15th St., New York City.

WANTED.

450 Opera Chairs—more or less. Answer quick. NATHAN GOLDSTEIN, Patchogue, L. I.

EVERY DAY BRINGS US MORE ORDERS FOR CURRENT EVENTS
From every exhibitor using them we receive glowing reports. The subjects *vitally interest* the public and consequently bring you the nickels and dimes.
RENT THEM FROM YOUR EXCHANGE
or order direct, PRICE $6.00 per set, posters FREE. Full particulars on every slide; therefore no written lecture is required.
THE BIG NAVAL DISASTER ON THE HUDSON RIVER
THE VANDERBILT CUP RACE
(COMING) WALTER WELLMAN'S ATTEMPT TO CROSS THE ATLANTIC.
Teddy Roosevelt's Western Tour (Two Sets). World's Famous Aviators. Capture of Dr. Crippen. Jeffries-Johnson Fight. Sir Genille, Cave Brown Cave, The Cowboy Baronet. Landing of the Pilgrims. Attempted Assassination of Mayor Gaynor.
24 UNION SQUARE **LEVI COMPANY, Inc.** NEW YORK, U. S. A.
WRITE FOR OUR BIG SLIDE CATALOGUE

Buy From the Pioneer!
Eberhard Schneider's Miror Vitae Product is used by all first-class Trust and Independent Mfrs. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators, Printers-neg. & pos., Film stock, Tripods, Tilts, Measurers, Menders, Cleaners, Travelers' & Laboratory Developing Outfits, Chemicals, M. P. Theatre Supplies, Special Lenses & Slides. Grade is the BEST. My 25 years of experience is yours. After Oct. 1st see me in my new quarters, 219 Second Ave., near 14th St., New York. Expert repairing. Prompt business methods.

FLORENCE FILM CO.
Salt Lake, Utah
Licensed by
Motion Picture Patents Company
Largest Stock of Everything Pertaining to the MOTION PICTURE BUSINESS Between Chicago and the Coast
MAX FLORENCE, Gen'l Manager

ST. LOUIS CALCIUM LIGHT CO.
Established 1872
Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.
516 Elm St., ST. LOUIS, Mo., U. S. A

Bargains in Motion Picture Machines, Etc.
Cineograph $35, Powers Cameragraph $100, Edison One Pin Kinetoscope new $145, Motion Picture Machines $45 to $85, etc.
Passion Play Film and Slides, Supplies, Postal Card Projectors from $2.50 up. Get Sup. 33.
Motion Picture Machines Wanted
HARBACH & CO., 809 Filbert St., Phila., Pa.

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
Largest Exchange on the Pacific Coast
Pacific Coast Agents for the Pathe Machine

Announcement Slides
Yes! Here we are again. Four for $1.10
NIAGARA SLIDE CO., Lockport, N. Y.
Catalog—Yes? New one just out

ESSANAY BASEBALL SERIES.

(Continued from page 4.)

"By far the most interesting film is that which shows Cobb and Wagner meeting for the first time in their lives, illustrating the first handshake of the two greatest ball players living at a game for the world's greatest title. Cobb takes the affair quite seriously, but Wagner nonchalantly waves his hand toward the camera as if to say: "Stop your kidding."

"The film is a great success in that it illustrates the fine points of the game—the sliding, base stealing and pitching maneuvers—with such perfect reproduction of detail that the ball can be seen flying through space as projected from the thrower's hand and by the batter's club."

The tremendous interest centered in the Cubs-Athletics event is ample assurance that the latest Essanay baseball feature will be happily received by the thousands—nay, millions,—of baseball fans from New York to Frisco.

MONTREAL NEWS.

The motion picture business of this city is in a very flourishing condition. Latterly there appears to prevail among the exhibitors a keen desire to compete for prestige, and this is further borne out by the greater amount of advertising space which the motion picture houses are using in the local dailies. Then again they have launched efforts in other directions, such as remodeling of fronts and enlarging and rearranging the seating capacity.

The King Edward Theatre is now undergoing considerable alteration and when the work in hand shall have been completed it will have trebled its seating area. Another new, and what promises to be, a most successful motion picture theatre, has opened its doors to the French populace of the East End. It is called "Le Moulin Rouge" (The Red Mill) and into its construction all the latest and best devices for a well appointed theatre have been made use of. It has a unique position in the heart of a very busy thoroughfare, and in consequence is built on land which is very valuable.

But though the exhibitors are forging ahead in their enterprises, one is tempted to lose sight of the most important adjunct of a good motion picture theatre, namely, the operator. It is therefore interesting to note that the various operators of this city have formed a union to protect their welfare, and have entered the lists of unionism with much enthusiasm. The result of their deliberations were that on Sept. 22 the Moving Picture Operators' Protective Union was organized with the following officers:

President, E. English (Keith's Nickel).

Vice-president, Charlie Desjardin (Prince of Wales).

Treasurer, Mack C. Arless (Lyric Hall).

Recording Secretary, E. Lanthier (Orpheum Theatre).

Financial Secretary, Tom Wilkins (Ourmetoscope).

Business Agent, Chas. Davidson (Francais Theatre).

AN HOUR IN A "PICSHOW."

(Continued from page 1.)

this particular kind of confidence-game on a careless public?"

The booking-agent knew Dan, and he grinned.

"Not if I can get away with it," he observed, with a chuckle. "Speaking professionally, I consider the moving picture exhibitors the greatest educational and intellectual force of the age. Speaking as man to man, there are more screws loose in the anatomy of these same exhibitors than any screw factory ever turned out in a year. The people howled for the pictures, and they gave them the pictures. Nobody howled for vaudeville, but they gave 'em vaudeville. I'm here to supply the exhibitors' demand. One of these days the show people will wake up to the fact that the majority of the amusement-loving people never had any use for vaudeville, and never will have. When that day comes, I'll be out of a job. But I'm not going to wait for the day. I've got money enough laid by to start out in a new line of amusement, and I'm going to open a first-class moving-picture theatre on Broadway, where there will be no vaudeville."

"And if you want a partner, I'll go in on it with you," said the man from Reno.

LOCAS GAP TO OWN ITS PHOTOPLAY-HOUSE.

In order that Locas Gap, Pa., should have an amusement place this coming winter, the citizens of that prosperous little city held a meeting in the town hall last week for the purpose of bringing a first class photoplayhouse there. The most practical plan suggested by those at the mass meeting, was for the citizens to form a stock company and to sell the stock to the citizens only. It was also suggested that the company purchase a piece of property in the center of the city and there erect a modern photoplayhouse. The only out-of-town people that would be interested in any way, would be a manager and picture machine operator. From the latest reports regarding the movement, it is said that nearly all the stock has been sold, and that the building of the theatre will be started just as soon as plans can be approved.

TO-DAY'S NEWEST FEATURE
Poster fits exactly in this space
This is a reduced facsimile of one of the many original ideas for advertising Moving Picture Theatres designed and for sale only by the
Exhibitors' Advertising & Specialty Co.
Send us $1.00 and we will send you four complete sets as a trial
A. B. C. And all other Makes of **POSTERS**
Unique and Distinctive M. P. Printing Lithographed Frames for Posters. Special Snipes and Advertising matter of all kinds.
105 E. 14th Street, New York
A POWERFUL DRAMA OF STIRRING HEART INTEREST

QUEEN PHOTOPLAYHOUSE OPENS.

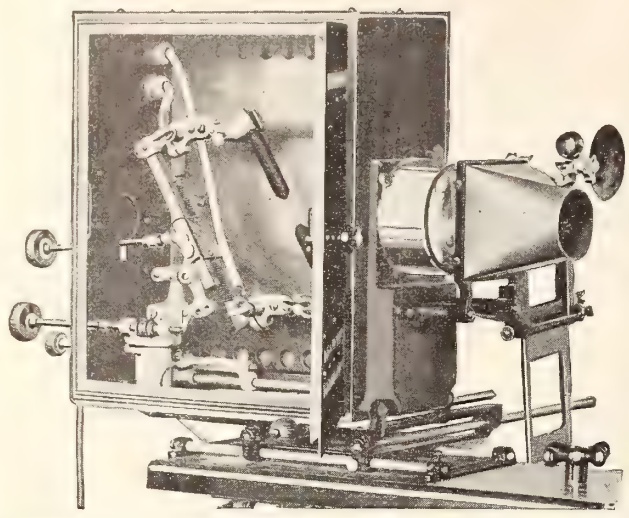
Manager A. L. Brown, who recently spent $9,000 in improvements on his new Queen Theatre, Battle Creek, Mich., has again opened that photoplayhouse for another season. Manager Brown has had the interior all repainted and many other improvements have been made to add to both the comfort and beauty of the house.

Besides using the best and latest licensed film, Mr. Brown will add the latest illustrated songs. At present he is looking for a high class baritone, who will be able to render some good singing. The house seats 450.

THE OPERATOR'S FRIEND

IS FOUND IN THE NEW 1910 MODEL MOTIOGRAPH

LAMP HOUSE AND ARC LAMP



1.—ABOUT TWICE AS LARGE AS OTHERS.
2.—Whole side of lamp house opens.
3.—Big heavy lamp has all screw adjustments.
4.—CAN'T STICK OR BIND.
5.—IT CANNOT DROP DOWN.
6.—Has extra heavy interchangeable carbon clamps. No more breakage.
7.—Has milled carbon seat which doesn't break the carbons.
8.—Has wire binding posts way back from arc, and on side of lamp next to operator.
9.—Has auxiliary wire clamps. Prevents broken and burned off wires.
10.—ADJUSTABLE TO VERTICAL OR ANGULAR POSITION WHILE ARC remains central with lenses. No other lamp does this.
11.—Can furnish top carbon adjustment fixture.
12.—Can furnish universal carbon clamps to set carbons at any angle.

NO OTHER LAMP APPROACHES IT. Patent Applied For.

REMEMBER, the Motiograph Mechanism, Lamp House and Arc Lamp, every part and the whole are THE OPERATOR'S DELIGHT.

And it's the only machine that has the wonderful Double Cone Shutter that makes such brilliant pictures, and the only reliable Automatic Fire Proof Shutter.

Our 1910 Catalog will tell you about it, and the Testimonials from enthusiastic users will convince you that you should use no other. Write for them.

MANUFACTURED AND JOBBED BY

ENTERPRISE OPTICAL MFG. CO., 562 W. Randolph St., Chicago, U. S. A.

J. H. Hallberg, Agt., New York City. J. F. Brockliss, Agt., London, Paris, Berlin.

SELIG NOTES.

Since the first announcement of our forthcoming production of Neil Burgess' celebrated play, "The County Fair," we have had more inquiries as regards the release date, special advertising and effects used, than any similar production in years. So much interest is manifest among the exhibitors especially in the towns and cities where Mr. Burgess is so well known and where he has appeared before delighted audiences, for more than a score of years, that we are convinced that the demand for the subject will be unprecedented in rural drama. Every detail of the production has been put in motion picture and promises many surprises to the admirers of the Selig films.

"Ten Nights in a Bar Room" will be one of our early releases in view of the great demand for the reproduction of the old and standard drama. It has been the object of the Selig Polyscope Company to eliminate the objectionable and overdrawn features of the play and preserve a clear and uplifting picture story that will appeal to the picture-going public in general.

So much has been said of the coming magnificent and colossal classic, "Justinian and Theodora," that there remains little to be done to convince its makers of its assured popularity. When Elbert Hubbard, the sage of East Aurora, was approached by Mr. Selig to become a contributor on his production staff, he assumed an up-stage frown and asked time to think it over. The time was granted, and another interview resulted in the closing of a contract and the production of his master work, "Justinian and Theodora" as played in this country by Sarah Bernhardt and later by Fanny Davenport. This will be a regular release, and not a special as has been reported.

It is with pleasure that the Selig Polyscope Company announces as their Thanksgiving release "The Merry Wives of Windsor," a picture that will appeal to the very best class of patronage and be a fitting subject for a holiday attraction.

"The Vampire," the sensation of the age in motion picture, will be released in a few days. This subject is sure to create international comment, owing to the popularity of the original painting by Sir Burne-Jones and the well-known verses of Rudyard Kipling.

THE VAMPIRE.

A fool there was and he made his prayer—
(Even as you and I)
To a rag and a bone and a hank of hair—
(We called her the woman who did not care)
But the fool he called her his lady fair—
(Even as you and I).

Oh, the years we waste and the tears we waste—
And the work of our head and hand
Belong to the woman who did not know—
(And now we know that she never could know)
And did not understand.

A fool there was and his goods he spent—
(Even as you and I)
Honor and faith and a sure intent—
(And it wasn't the least what the lady meant)
But a fool must follow his natural bent
(Even as you and I).

Oh, the toil we lost and the spoil we lost—
And the excellent things we planned
Belong to the woman who didn't know why—
(And now we know she never knew why)
And did not understand.

The fool was stripped to his foolish hide—
(Even as you and I)
Which she might have seen when she threw him aside—
(But it isn't on record the lady tried)
So some of him lived but the most of him died—
(Even as you and I).

But it isn't the shame, and it isn't the blame
That stings like a white hot brand—
It's coming to know that she never knew why—
(Seeing at last she could never know why)
And could never understand.

A NOVEL LOBBY DISPLAY

One of the most novel, and at the same time least expensive methods of dressing the lobby of a motion picture theatre that has come to our notice in a long time is a lithographed frame for posters gotten up in various color schemes and different wordings by the Exhibitors' Advertising and Specialty Company. The frame consists of a top piece, reading: "To-day's Newest Feature" or "To-day's Added Attraction," with artistic side panels to match and bottom pieces with appropriate reading matter for both comedy and drama.

These frames exactly fit around the one sheet lithograph posters issued by the various manufacturers of posters for licensed subjects, and are made up to fit regulation standard theatrical size 3-sheet poster boards. They are designed to take the place of the cheap and gaudy fronts which have called forth such unfavorable criticisms from both press and clergy, and are a handsome addition to any motion picture theatre lobby.

For those not wishing to use the film posters in the center of this frame, special insert sheets are designed to match any of the various color schemes with seven different sayings: "A New A. B.," "A New Vitagraph Life Portrayal," "Coming To-morrow," &c.

An idea of how this poster looks may be obtained from a glance at the advertising columns, in which a cut of it appears.

WANTED.

High class male baritone singer of good appearance for illustrated and special songs. Must have good pronunciation and good expression, in picture house seating four hundred. No Sunday show. None but best talent need answer. Must help on floor and know how to handle crowds. No mashers wanted. Address A. L. Brown, Orpheum Theatre, Lansing, Mich.

BLOWING OUR OWN HORN

As an exponent of the Photoplay there is no question but that The Film Index is the foremost publication in its class. Hundreds of complimentary letters from admiring readers convince us of that fact.

The important question is: Are you a regular reader? If not, you are surely missing something. No enterprising exhibitor or intelligent operator should miss getting the information contained in every issue of The Film Index.

If you are a subscriber this will not interest you; if not, **Subscribe Now** make use of the attached blank and send your money with the order.

THE FILMS PUB. CO.
No. 1 Madison Ave.

New York,..... .....19....

Send **THE FILM INDEX** to.....address

for .....months from date, for which.....

enclose herewith $.....in payment.

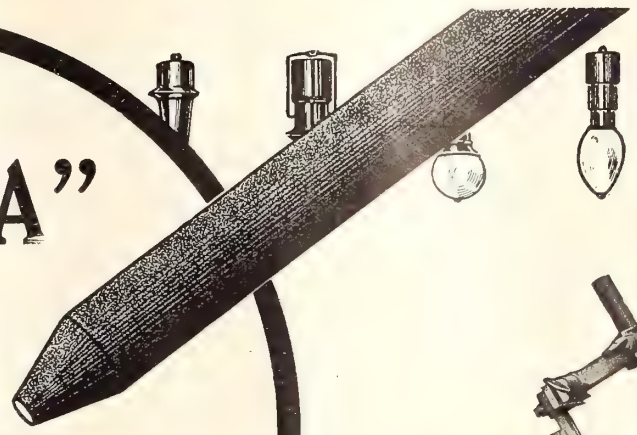
TERMS
One Year - $2.00
Six Months $1.00
—
Strictly in advance

Name .....
Manager of.....Theatre
Street and No.....
City.....State.....

"ELECTRA"

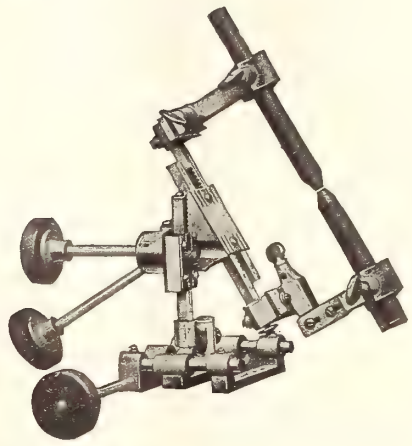
(PINK LABEL)

CARBONS



For all types of Arc Lamps and Projecting Machines

No use to experiment with unknown Carbons because the day of experimenting is over.



HUGO REISINGER

SOLE IMPORTER

11 BROADWAY NEW YORK

ECONOMY LAMP REGULATOR

MORE LIGHT and a SAVING OF 60%

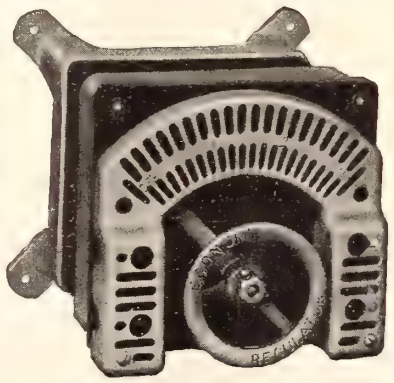
FOR ALTERNATING CURRENT ONLY

FIREPROOF

Will Hold and Maintain an Arc from 5 to 7 Minutes

Easily Adjusted for Variable Voltage Without Disturbing the Arc

Will Make Carbons Last Longer



SIZE, 12" X 11½" X 11⅝" HIGH
WEIGHT, 75 LBS. BOXED

FOOLPROOF

Noise at the Arc or in the Regulator Reduced to a Minimum

Will Not Throw Ghosts or Dark Spots on Screen

No Filing of Carbon Points

For Sale by All First Class Film Exchanges

CHICAGO SAN FRANCISCO

ELECTRIC APPLIANCE COMPANY

DALLAS NEW ORLEANS

INSTALL POWER'S EQUIPMENT.

The Franklin Amusement Company have just completed the Savoy Theatre, 852 Flatbush avenue, Brooklyn, N. Y., which is one of the finest in that city. They have spared no expense in procuring the best equipment in the market. The People's Film Exchange, Columbia Theatre Building, New York City, secured their order for the Power's Cameragraph and Power's Inductor, which has just just been installed in their operator's booth.

Jones, Linick & Schaefer Co., who operate the Orpheum Theatre, 174-176 State street, Chicago, Ill., which is perhaps the largest and the best moving picture theatre in that city, have just purchased through the American Film Service of Chicago a Power's Cameragraph No. 6, after exhaustive tests which proved its superiority to their satisfaction.

VITAGRAPH NOTES.

Mr. "Ben" Title and Mr. Newbury, of the "T. N. F." Theatre, Flatbush, Brooklyn, were visitors to the Vitagraph Company's studios last week. These gentlemen are Vitagraph neighbors and were especially interested in the inspection of the source of much of their exhibit. They have a large attendance of "Life Portrayal" devotees who frequent the "T. N. F."

The progressiveness of the Vitagraph is the success of its popularity sustained on the merits of its productions. If the mountain will not come to them they will go to the mountain, as evidenced in their portrayals "In the Mountains of Kentucky" and the coal mines of Pennsylvania. These pictures are taken from the places with the coloring and topography of the country where the stories are laid. This past Summer and Fall have been very busy ones; the actors and camera men have been and are still kept on the jump in getting over the country to secure the different scenes in the different parts of the landscape peculiar to the plots of the plays.

"The Deluge" still continues to occupy the Vitagraph staff, and will soon be completed when the ark rests upon Mt. Ararat and Noah and his sons and their wives come forth and give thanks. Watch for the rainbow of promise; this Biblical masterpiece of Vitagraphic service will be ready for exhibition in a very short time.

"Auld Robin Grey," "Davy Jones' Domestic Troubles" and "Clothes Make the Man" are the announcements made for this week; two comedy and a Scotch drama, all quite equal if not superior to anything in this line of motion picture that carries the "V" trade mark, which means they are all right.

A GREAT WHITE WAY

for 75c. per day. This small sum will run two ALBA Flame Arc Lamps for five hours. They will flood the front of your Theatre and the adjacent street with a volume of attractive light (equal to 4000 incandescent lamps) that will prove an irresistible magnet for pleasure seekers for blocks in each direction.

They will surround your theatre with an atmosphere of good cheer that will make passers-by want to pass **in.**

Sold and guaranteed by the importers of the BIO Carbon—enough said.

Write our nearest office for Catalog

Charles L. Kiewert Co.

41 Cortlandt Street, New York **422 Frick Building, Pittsburg** **58 Plymouth Court, Chicago**
116 Huron Street, Milwaukee **197 Fremont Street, San Francisco**

Last 4 Weeks' Productions of Licensed Film Makers—Oct. 22

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Oct. 3	The Iconoclast	Dramatic	992
Oct. 6	A Gold Necklace	Comedy	576
Oct. 6	How Hubby Got a Raise	Comedy	416
Oct. 10	That Chink at Golden Gulch	Drama	998
Oct. 13	A Lucky Toothache	Comedy	570
Oct. 13	The Masher	Comedy	415
Oct. 17	The Broken Doll	Drama	997
Oct. 20	The Banker's Daughter	Drama	989

EDISON CO.

Date.	Subject.	Class.	Feet. Length.
Sept. 27	Over Mountain Passes	Educational	725
Sept. 30	Onoko's Vow	Indian Drama	1,000
Oct. 4	More Than His Duty	Dramatic	1,000
Oct. 7	Bumptious Plays Baseball	Comedy	650
Oct. 7	The Farmer's Daughter	Comedy	345
Oct. 11	The Song That Reached His Heart	Drama	1,000
Oct. 14	The Chuncho Indians	Educational	250
Oct. 14	The Stolen Father	Drama	750
Oct. 18	The House of the Seven Gables	Drama	995
Oct. 21	A Trip from Montreal Through Canada to Hong Kong	Comedy	1,000

ESSANAY CO.

Date.	Subject.	Class.	Feet. Length.
Sept. 28	Hank & Lank	Comedy	307
Sept. 28	Curing a Masher	Comedy	660
Oct. 1	Patricia of the Plains	Western Drama	1,000
Oct. 5	All on Account of a Lie	Comedy	1,000
Oct. 8	The Bearded Bandit	Western Drama	1,000
Oct. 12	Hank and Lank	Comedy	302
Oct. 12	Papa's First Outing	Comedy	698
Oct. 15	The Cowboy's Mother-in-Law.	Western Comedy	1,000
Oct. 19	Hiring a Gem	Comedy	629
Oct. 19	Hank and Lank	Comedy	371
Oct. 22	Pals of the Range	Western Drama	1,000

GAUMONT.

Date.	Subject.	Class.	Feet. Length.
Oct. 1	A High Speed Bike	Comedy	401
Oct. 1	The Diver's Honor	Tragedy	591
Oct. 4	Her Fiance and the Dog	Comedy	525
Oct. 4	The Little Acrobat	Comedy	466
Oct. 8	The Dunce Cap	Child Drama	898
Oct. 8	A Skier Training	Topical	100
Oct. 11	The Lovers' Mill	Colored Phantasy	292
Oct. 11	The Three Friends	Drama	654
Oct. 15	The Romance of a Necklace.	Medieval Drama	995
Oct. 18	Grandmother's Plot	Pastoral Play	835
Oct. 18	Phantom Ride from Aix la Bains,	Travelogue	165
Oct. 22	The Cheat	Society Drama	958

KALEM CO.

Date.	Subject.	Class.	Feet. Length.
Sept. 28	The Heart of Edna Leslie	Drama	965
Sept. 30	Spotted Snake's Schooling	Indian Drama	885
Oct. 5	The Engineer's Sweetheart	Drama	1,000
Oct. 7	Big Elk's Turn-Down	Indian Drama	930
Oct. 12	45 Minutes from Broadway	Comedy	892
Oct. 14	Winona	Drama	990
Oct. 19	The Tyranny of the Dark	Drama	990
Oct. 21	The Education of Elizabeth	Comedy	1,000

LUBIN MFG. CO.

Date.	Subject.	Class.	Feet. Length.
Sept. 29	The Path of Duty	Drama	990
Oct. 3	The Baggage Smasher	Comedy	975
Oct. 6	Woman's Vanity	Comedy	600
Oct. 6	The Golf Fiend	Comedy	350
Oct. 10	The Clown and the Minister	Drama	990
Oct. 13	Liz's Career	Comedy	990
Oct. 17	Hearts and Politics	Drama	990
Oct. 20	Hawkins' Hat	Comedy	550
Oct. 20	Archie's Archery	Comedy	450

MELIES.

Date.	Subject.	Class.	Feet. Length.
Sept. 8	Baseball, That's All	Comedy	950
Sept. 15	In the Mission Shadows	Drama	950
Sept. 22	The Salt on the Bird's Tail	Comedy Drama	940
Sept. 29	A Plucky American Girl	Drama	950
Oct. 6	Billy's Sister	Western Drama	950
Oct. 13	Out for Mischief	Comedy	950
Oct. 20	Uncle Jim	Drama	950

PATHE FRERES.

Date.	Subject.	Class.	Feet. Length.
Sept. 30	The Sick Baby	Drama	984
Oct. 1	Who Owns the Rug?	American Comedy	690
Oct. 1	Southern Tunis	Educational	302
Oct. 3	Betty Is Still at Her Old Tricks	Comedy	490
Oct. 3	Molucca Islands	Colored Scenic	459
Oct. 5	Mirth and Sorrow	Dramatic	575
Oct. 5	Different Trades in Bombay	Industrial	410
Oct. 7	Slippery Jim	Trick	633
Oct. 7	A Life for Love	Tragedy	351
Oct. 8	An Indian's Gratitude	Drama	990
Oct. 10	The Stigma	Drama	630
Oct. 10	Betty Is Punished	Comedy	351
Oct. 12	A Summer Flirtation	American Comedy	990
Oct. 14	Werther	Drama	892
Oct. 15	Aeroplanes in Flight and Construction.	American Industrial	680
Oct. 15	The Aviation Craze	Comedy	243
Oct. 17	One on Max	Comedy	531
Oct. 17	Jinks Wants to Be an Acrobat	Comedy	397
Oct. 19	Outwitted	American Drama	783
Oct. 19	Around Pekin	Scenic	213
Oct. 21	His Life for His Queen	Historical Drama	918
Oct. 22	Mystery of Lonely Gulch,	American Western Drama	950

SELIG POLYSCOPE CO.

Date.	Subject.	Class.	Feet. Length.
Sept. 22	The Sargeant	Drama	1,000
Sept. 26	The Old Swimming Hole	Drama	1,000
Sept. 29	The Kentucky Pioneer	Drama	1,000
Oct. 3	A Cold Storage Romance	Comedy	565
Oct. 3	My Friend the Doctor	Comedy	370
Oct. 6	For Her Country's Sake	Dramtic	1,000
Oct. 10	The Sanitarium	Comedy	1,000
Oct. 13	In the Golden Harvest Time	Drama	1,000
Oct. 17	The Foreman	Drama	995
Oct. 20	Two Boys in Blue	Comedy Drama	1,000

URBAN-ECLIPSE.

Date.	Subject.	Class.	Feet. Length.
Oct. 5	The Dishonest Steward	Dramatic	699
Oct. 5	City of a Hundred Mosques Broussa, Asia Minor	Travelogue	296
Oct. 12	Foiled by a Cigarette, or the Stolen Plans of the Fortress	Drama	991
Oct. 19	In the Shadow of the Night	Drama	502
Oct. 19	Tunny Fishing Off Palermo, Italy.	Industrial	500

VITAGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Sept. 30	A Home Melody	Drama	907
Oct. 1	The Bachelor and the Baby	Society Drama	995
Oct. 4	Ransomed; Or a Prisoner of War.	Drama	998
Oct. 7	The Last of the Saxons	Drama	1,007
Oct. 8	The Sage, the Cherub and the Widow,	Comedy	1,000
Oct. 11	Brother Man	Drama	610
Oct. 11	Actors' Fund Field Day	Topical	387
Oct. 14	Off Her Doorsteps	Society Drama	967
Oct. 15	The Legacy	Drama	982
Oct. 18	Auld Robin Gray	Drama	991
Oct. 21	Davy Jones' Domestic Troubles	Comedy	1,000
Oct. 22	Clothes Make the Man	Comedy	983

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H. P. HOFFMAN

The Film Index

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Vol. VI. No. 18. NEW YORK, OCTOBER 29, 1910 Whole No. 236

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NOVEMBER 3

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The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

AMERICAN PHOTOPLAYERS IN IRELAND

Experiences of the Kalem Players Told by Miss Gene Gauntier

NOW that the Kalem Company has announced that the trip of its stock company of photoplayers to Ireland, England and Germany was successful, readers of The Film Index will be interested, not only in the pictures, but in the experiences of the players. We are assured that the pictures are fine, and they will all be described and illustrated in these columns as they are released, but what happened to the players on the trip is equally interesting and is worth the telling here. For this purpose we prevailed upon Miss Gene Gauntier, the leading lady of the Kalem players to write it out in her own way and, as she has been writing picture stories for a long time, she has made this story very interesting.

Mis Gauntier, by the way, comes of a talented family. She knows how to do a lot of clever things, and she has a sister, Marguerite Gauntier, who will be heard from in the operatic world one of these days. We mention this fact because Miss Gene accompanied by her mother, attended the operatic debut of Miss Marguerite at Elberfield; which was one of the reasons why the company went to Germany. Also, when one tries to get Miss Gene to talk about the pictures she wants to talk about Marguerite; so we asked her to write it, which gave us a chance to cut out what we didn't want when she was not about. But here's the story:

THE KALEM PLAYERS IN IRELAND.
Mr. Olcott and Miss Gauntier as The Irish Lad and Colleen.

"Well, to begin at the beginning: We left New York on the Baltic Saturday, Aug. 6, and had a most wonderful voyage, for the sea was as smooth as glass, and no one aboard seasick. We took some scenes for "The Lad From Old Ireland' on board, in mid-ocean, and officers and stewards assisted us in every way possible to secure what we wanted. A week after leaving we landed in Queenstown, about midnight. Never will I forget that dreadful night, for there were several hundred passengers landing, and the room for inspecting baggage was about thirty feet square. There were big counters packed six feet high with trunks and hat boxes and, of course, ours was always at the bottom. Then the porters running through with heavy trunks on their shoulders, were absolutely regardless of whether they knocked us down or crushed into the crowd about them. When I secured the stateroom tickets at New York, I answered a question regarding baggage, 'We will not have much; we are traveling light.' I supposed I had spoken the truth until that night, when we totaled fifteen pieces—everyone of which had to be claimed at every stop, and inspected at every border.

"Well; we finally rescued all the luggage and started for a hotel, arriving just too late, for the whole shipload was before us, and at 2.30 a. m. we were confronted with the prospect of no beds. In vain Mr. Olcott and Mr. Hollister tramped the town, while we sleepily waited. All the other five hotels were full. So the landlady (all the hotels are run by women), had a bed put up in a bath room for one of us, and the rest distributed ourselves over various divans in hallways, stair-landings and reception rooms. Needless to say we did not linger long in Queenstown, but left next day in a drizzling rain for Cork.

"One of the most interesting things in Cork is the famous old Church of Shandon, with its beautiful bells. We climbed to the top of the tower, and watched the old bell ringer play them—half a dozen favorite tunes, always ending; as a compliment to Americans, and in memory of our martyred president, with 'Lead Kindly Light.'

"The country around Cork is without a doubt the most beautiful of its kind I have ever seen.

"The rolling hills and wonderful streams, the pastoral effect such as I have seen nowhere else, the quaint little thatched houses, more picturesque than comfortable. It will not be long before they are entirely done away with, for red brick cottages, comfortable, but oh, so ugly, are being built in place of them—and it's proud the people are of the new homes. The first 'Jarvey' we had utterly refused to stop for us to get pictures at a thatched cottage, for, said he, 'its ashamed we are of them, and it's not much longer we'll be havin' the dirty things in Ireland, at all, at all.' Those blessed 'jarvies'; too much could not be written of them, with their rich brogue and ready wit, and big hearts. And how proud they all are of their beautiful country! You win their hearts by a little praise, and they always hasten to add: 'Have yez been up Killarney way? It's there ye'll be seein' pretty country; though I've never been there meself.' However, to my mind the Lakes of Killarney, while beautiful with their rugged hills, are not so lovely as those rolling fields of green near Cork and the silver streams that wend through them.

"We took most of the scenes of 'The Lad From Old Ireland' among the peasants outside of Cork. Those dear old souls. Simple and sweet and wholesome, with their blarneying tongues and generous hearts. Nothing was good enough for us, and they wanted to give us everything we admired in the simple cottages. Every kitchen boasted open cupboards filled with the genuine old willowware of their ancestors, used only for ornament. Seeing that this caught our fancy, nothing would do but we must take away two huge platters. Mr. Olcott praised a quaint clock, over a hundred years old, and so he must carry that away, big and cumbersome as it was.

"We 'made up' in the kitchen, with three dogs and two cats playing 'round us, half a dozen chickens picking off the floor; and a circle of admiring peasants crowding round the doorways, with their exclamations and flattering

(Continued on page 31.)

The
FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

OCTOBER 29, 1910.

CASUAL COMMENT

THE addition by the Edison Company of another reel of pictures to the licensed product is the most important announcement that has been made to the trade in some time. This will bring the licensed product up to an even four reels per day and give the theatres a choice each week of 24 standard reels of the finest photoplays ever made.

In a way the increase of the licensed product will help solve the problem of local theatre competition, in that it will be possible for one house to select a program that will not conflict with the several other houses in the immediate vicinity. It is this difficulty that has compelled many of the so-called "independent" houses to use "independent" pictures. Those houses would welcome any measure that will enable them to return to the licensed service. It is the purpose of the Edison Company to make the third reel a comedy subject, or more properly speaking, to make one-third of the total product comedies. It is comedy subjects that seem to be most sought for just now.

EVERYWHERE the motion picture seems to be in the "public eye," and on the "public mind." While much overheated conversation has been indulged in at one time and another, and no small amount of newspaper space wasted in false testimony against the "photoplay," it is a distinct privilege to know that not all men and all newspapers are unable to deal with the problem—as it seems to them to be—in a fair and unprejudiced manner.

We refer in particular to a most commendatory bit of newspaper work done recently by The Washington Times. It was refreshing to a degree to read the criticisms published by that paper regarding pictures and picture theatres, and coming fair minded men and women. All this after that batch of written to order stuff published by The New York World.

IN justification of its research The Times said editorially on October 7: "The influence of the moving picture show on the mental, moral, and physical welfare of the public has come to be one of the foremost sociological questions of the day. The moving picture probably reaches more people than any other American institution, with the possible exception of the public school and the press. What effect is it having on these millions? Is it doing them good or harm?"

To get reliable, or creditable data on these questions The Times asked eight representative citizens of Washington to investigate and report. The members of the committee were:

Capt. James F. Oyster, member of the school board and former chairman of that body,

C. F. Nesbit, director of the Y. M. C. A.

Mgr. James F. Mackin, rector St. Paul's Catholic Church.

Judge William H. De Lacy, presiding officer of the Juvenile Court.

A. T. Stuart, superintendent of schools.

Mrs. Edna Bushee, truancy officer for the school board.

Rev. John Van Schaick, Jr., pastor of the Church of Our Father.

Dr. W. C. Woodward, District Health Officer.

The reports are all in and we have them before us. Frankly, a fairer verdict could not be asked. Without exception the several opinions are conservative; all find much to commend in motion pictures and none find the picture theatre a menace that should be abolished.

The Film Index regrets that it has not the space to reprint the several reports in one issue, so that its readers might get all at once. But as they are of sufficient importance to deserve circulation among picture theatre managers, they will appear serially beginning with the next issue. Theatre managers will find them particularly useful in combatting radical local movements against the picture theatre.

PERSONAL PARAGRAPHS

Miss Florence E. Turner, the Vitagraph Girl, is taking a much needed rest at Haines Falls, N. Y.

Schuyler Colfax has been appointed sales manager of the motion picture film department of the Eastman Kodak Co. The Index wishes to acknowledge a very pleasant visit from him.

W. J. Morgan and Mr. Hayden, members of the J. D. Williams Company of Sydney, Australia, were in New York last week on business for that concern. They left Wednesday for London, where a branch office for the purchase of pictures will be established under the management of Mr. Hayden. Mr. Morgan will return to Australia by way of America.

James D. Clarke of Pittsburg, Pa., was in New York last week.

WILLIAMS EXPLAINS

To the Editor Film Index:

Dear Sir—I read your comments in the editorial columns of your paper regarding my letter from Australia, and in reply would like to say that I have not made myself clear regarding the prices of admission charged by theatres over here.

I note where you say that the 5-cent theatres are a thing of the past, and I certainly do agree with you in every way regarding this. There is no chance for a hole in the wall, seating a couple of hundred people (called a theatre), to get any money over in Australia. That is one reason why the motion pictures in America are not looked upon with such good favor by some people. If we elevate the class of place in which pictures are shown we are bound to elevate the businss.

Regarding the price of admission, will say that we charge 3d. (or 6 cents) for the lower floor and 6d. (or 12 cents) for the dress circle; this would make an average price of admission of 9 cents, which is only one cent less than the price of admission they are trying to maintain now in America.

When I speak of high prices in the motion picture business I do not mean 10 cents, but I mean 25, 35 and 50 cents. I don't believe the motion picture business would have ever become so popular in America had you maintained these prices, and I assure you it would not have been so in Australia, as when we first came here a year ago I know beyond the question of all doubt there was not more than 15,000 people going to the picture shows nightly; now in the suburbs of Sydney as well as the city proper there are 50,000 people attending these shows every night, and perhaps a great many more than this. This was all brought about through charging these prices of 3d. and 6d. We are charging practically the same prices as other shows here, as they give a full evenings performance and charge about double the price of admission we do; so you can see we are not lowering the prices, but are merely giving the people a short show for less money.

Some of the other shows here double their price of admission on Saturday night, and if they could read some of the letters that our customers write to us I don't believe they would continue to do this. This is one reason of our success in Australia: we maintain the same price at all times, and see no reason why we should charge any more on a Saturday night or a holiday; however, this is customary over here for nearly all the theatres, but I never could see where there is anything gained in doing it.

I have run 5-cent theatres in America and have made a nice bunch of money out of them; however, in coming over here I have gained a good deal by my experience in America, and I am putting this into effect in Australia in a way that has proved very successful so far, and I must say that I heartily agree with you that the cheap 5-cent theatre is a thing of the past, and the sooner it passes the better it will be for all of us interested in the motion picture business.

J. D. WILLIAMS.

POSITIVELY NO CHANCE

During the past week the daily press dispatches have been burdened with the story of one Eppes Winthrop Sargent, said to be a Chicagoean of wealth, who has enlisted in the U. S. Navy. According to the story said Sargent, attired according to the latest dictates of fashion, the very last whisper of sartorial elegance, drove up to the gates of the navy yard at Philadelphia the other day and presented himself for duty. Immediately there was a stir among the picturemen when the news spread. Was this Sargent our own Epes Winthrop Sargent? Reports from Philadelphia have it that the mail to the office of the Lubin Mfg. Company has been burdened with frantic inquiries on the subject. Could it be that our Sargent has "jined out" with the "flat foots?" But enough; we have it from Sargent himself that he is not the Sargent with money from Chicago, and that the only problems of navigation he ever expects to essay are those relating to the now celebrated "cocktail route." Our artist gives herewith a lifelike impression of our Epes Winthrop Sargent, which we submit as evidence to support our contention that he has positively no chance to join the navy.

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

SOMETHING ALL MOVING PICTURE OPERATORS SHOULD KNOW.

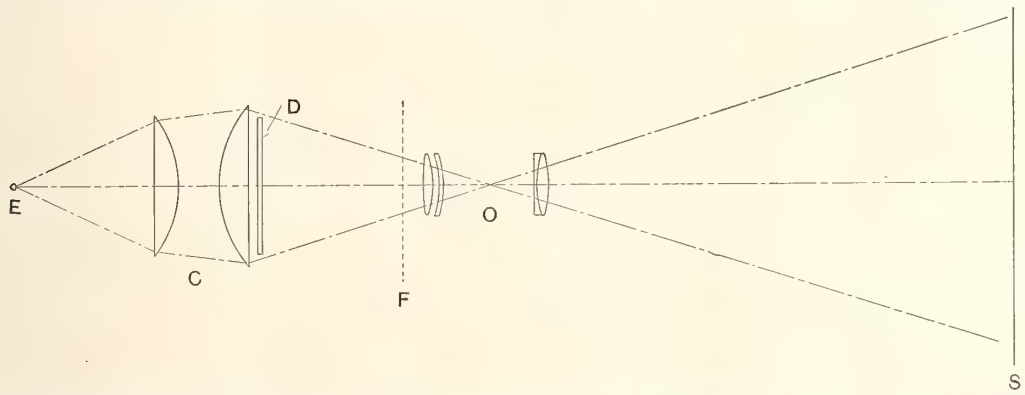
The Principles of Optical Projection.

(Adapted from the Bausch & Lomb Catalog.)

This is a matter which the majority of the operators are not familiar with, and for the benefit of all I submit the following brief review of the leading principles of projection which is designed for the reader, who, having no knowledge of the science of optics, wishes to understand the operation of projection apparatus.

With the aid of the apparatus we throw or project upon a screen an enlarged image of a transparent object (a slide or film).

The process is almost the reverse of ordinary photography. For example, in photographing a scene by means of the photographic objective or lens, we obtain a reduced image of that scene on the ground glass. This glass is replaced by the sensitized plate, ad by the use of chemicals the image is fixed thereon. Now, in projection we reverse this process. From the picture made from the lens we make a transparent slide, or



we use the film negatives, and by means of a condensed light we strongly illuminate these, and with an objective lens an enlarged image is projected upon the screen, and this screen image corresponds with the real objects first photographed.

From this illustration it will be seen that the first essential in projection work is the lens or objective. Just as in photography the quality and tone of the picture depend to a very great extent upon the quality and character of the lens, so in projection the objective is the factor which determines the excellence of the screen image.

The optical principle of projection for both lantern slide and moving picture apparatus will, perhaps, be more readily understood from diagram.

At E is an electric light or other suitable illuminant, the light from which is caught up by the condensing lenses or condenser, C; this condenser is an arrangement of lenses so constructed as, firstly, to gather up as great a volume of light as possible, and, secondly, to concentrate the light which it gathers at the center or diaphragm plane of the objective when the objective is located at the proper distance from the film, which distance is determined by the focal length of the objective.

The slide or the film should be placed at such a point that the entire area of the opening is fully illuminated, and it should also be placed so that the greatest number of light rays possible should pass through it. Taking into consideration the fact that the opening in the mat in the lantern slide is 2¼ x 3 inches, and in the moving picture film is 11-16 x 15-16 inches, it will at once be evident that the slide must be placed at the point D in the diagram in order that its entire area be covered, and the moving picture film must be located at the point F, in order that it may take in the greatest number of light rays.

Proceeding from the slide the light passes through the objective, O, where the rays cross and the object is hence reversed, and by means of the objective the object is imaged or delineated upon the sceren, S. The degree of sharpness and flatness of the image depends upon the optical correctness of the lens.

The relative positions of the arc, condenser, and objective must be such that an image of the light will be formed at the diaphragm of the objective. All the light coming from the condenser is then utilized and the image on the screen is at its brightest.

At a given distance the greater the focal length the smaller will be the image. Shorter focus lenses, therefore, will give large images.

Oftentimes lantern slides and films are to be used interchangeably, and approximately the same sized image is desired with both. As the opening in the slide mat is approximately three **times that of the moving picture film, it is,** therefore, necessary to have a lens for lantern slides approximately three times the focal length of that of the lens used for films. It is possible to match the size of the images in one dimension only (either width or height) as the two openings are not proportionate in size.

The projection distance must be measured from the film or slide to the screen.

Size of Image.—This can be determined by multiplying the difference between the distance from lens to screen and the focal length of the objective, by the size of the slide, and dividing the product by the focal length.

For example:—

Let L be the projection distance, 40 ft. (480 inches); S, the slide mat 3 inches; F, the focus of the lens, 12 inches; then we have the formula (in which D is the size of the image).

$$d = \frac{S\ (L - F)}{F}$$

Substituting for the letters their known values we have,

$$d = \frac{3\ (480 - 12)}{12} = 117\text{-in., or } 9\tfrac{3}{4}\text{ ft.}$$

FOCAL LENGTH.—To determine this factor multiply the size of the slide or film opening by the distance from lens to screen, and divide the product by the sum of the size of the image and the size of the slide.

Thus we have the formula $F = \frac{S \times L}{D + S}$ and substituting their values as before

$$F = \frac{3 \times 480}{117 + 3} = \frac{1440}{120} = 12 \text{ inches.}$$

Distance from Slide to Screen.—With the other factors given we can get this by multiplying the sum of the size of the image and the size of the slide mat, by the focal length, and divide this product by the size of slide mat.

Thus: $L = \frac{F\ (d + S)}{S}$ substituting values:

$$L = \frac{12\ (117 + 3)}{3} = 480 \text{ inches} = 40 \text{ ft.}$$

Next week I will give the table showing the size of image obtained with the lenses of different focal lengths at various distances. This is something that every operator should cut out and put in his note book.

Mistake of Fast Projection.

Much has been said of late about the bad projection at the different picture theatres, but it is not always the operator's fault. The writer had a telephone call last evening to come right over to Brooklyn as the machine was continually breaking down (to use his words), that the machine was no good, that the Film Exchange had buncoed him, and some other things. I suggested several things over the phone, but nothing would do but that I come right over and try to help him out of his difficulty, so over I went.

On my arrival I was told that they were giving the worst picture show in Brooklyn, and after seeing one reel of film run off I was convinced that the proprietor knew what he was talking about, for never in my life have I seen films run so fast as they were that evening, and no occasion for it. While looking at one reel of film, by actual count, the operator stopped five times. I then went up in the booth and after looking the machine over very carefully found that the idler, or roller, on the takeup feed and the upper feed sprocket were of the proper tension, and also that the intermittent idler, or roller, and also the tension springs were of the proper tension, and in fact, the machine was in first-class condition. I must admit that for a minute I was at sea to understand why he should have so much trouble with his machine when all the parts were in A1 condition.

I asked what seemed to be the trouble, and the Manager spoke and said that the film kept continually jumping off, and that the people were commencing to get uneasy and were wondering what was the matter with the show. I only wonder that all the people did not get up in arms and demand their money back, for it was the worst picture show I ever saw in my life (with apologies to the Manager). I stayed there until 10.30 p. m., and during that time I was compelled to ask the operator not to run the machine so fast, as no machine would stand the pace that he was going, let alone the film. The operator said his orders were to grind out three shows per night—five reels and one illustrated song constituted one show, with the exception of the first show, which had an extra illustrated song. This meant that they opened with an illustrated song and closed their first show with an illustrated song. The operator starts his show at 7 p. m. and closes down at

(Continued on page 27.)

SCENE FROM KALEM SUBJECT "THE ATTACK ON FORT RIDGLEY."

HISTORICAL INDIAN PICTURE.

Kalem Company Presents "The Attack on Fort Ridgley" in Pholoplay Form.

Historical Indian subjects possess a double interest; they have the thrill that is common to all Indian pictures and, at the same time, relate the story of an actual event in the history of the red man in America. Many of the Kalem Indian pictures have possessed this double value. The latest in the long list of similar subjects is about to be released under the title of "The Attack of Fort Ridgley." The story of this picture is told by an eminent writer on the subject of the American Indian and is duly authenticated.

Fort Ridgley was a small military post in the West and the Indians came there to trade. Among them was a comely squaw with whom one of the young officers began a flirtation. The squaw took the affair seriously, so that, when the officer's wife appeared on the scene she became wildly jealous. To gain revenge she incited the members of her tribe to make an attack on the fort, but after she had started the trouble, repented and hastened to warn the people at the post of the impending attack. She was seriously wounded in the attempt and afterward died in the officer's arms.

In presenting this story the Kalem Company have given what seems to be a novelty in the way of scenic effects. In one scene the producer has shown the attack and defense of the fort in one view, giving the interior of the stockade with the soldiers firing through the loopholes, and the exterior with the Indians rushing to the attack. It is a very effective piece of business. Plenty of action and good photography are in evidence throughout.

STRICT FIRE LAWS FOR NORWALK.

Ordinance to regulate the installation, operation and maintenance of motion picture shows in Norwalk, O., are strict in every way. The motion picture machine and apparatus must be located in a fireproof room, with all openings into the room accessible to the public equipped with automatic devices designed to close promptly in case of fire; nothing but electric lights shall be used for lighting purposes; the public room must be equipped with at least two exits from the main floor, and with aisles at least six feet in width; all exits to remain open; the chief of the fire department shall enforce the provisions of the ordinance, and shall arrest the owner or agent of the photoplay theatres who violates any part of the ordinance, the penalty for which is a fine of not less than $10 and not more than $50, or imprisonment for a term of not over thirty days for each offense.

LUBIN IN NEW PLANT.

After Many Vexatious Delays, Immense Factory Is Put in Commission.

Saturday, Oct. 15 was moving day for the Lubin Manufacturing Company and the new factory building 60x250 feet was occupied almost overnight. When the work was shut down at the old plant, 926 Market street on Saturday noon, the heads of staff superintended the removal of the film stock, negatives and chemicals to the new plant at Indiana avenue and Twentieth street, Monday morning the day shift reported for duty and the work proceeded without a hitch. For the past four weeks a small staff has been employed in the new place testing the machines and looking after the innumerable details and, as a result, there were no delays when the full force arrived.

The huge studio building was occupied early in May and has been in full running order throughout the summer, but it was decided not to essay the removal of the mechanical and photographic staffs until everything was ready for them and it was not until the last problem had been solved that the staffs were transferred.

SCENE FROM MELIES SUBJECT "GENEROUS CUSTOMERS."

TWO GOOD MELIES COMING.

"Birthday Cigars" and "Generous Customers" Are Two Exceedingly Clever Comedies of Surpassing Merit.

Melies release for November 3 affords us two snappy comedies on one reel—"Birthday Cigars," and "Generous Customers." The first of these touches on the "Damm Family." There is joy and at the same time much confusion in the Damm household when the news arrives that the rich uncle is about to pay his poor relatives a visit. Here is a chance for the latter to show him every courtesy, and perhaps by that action to be mentioned in his will. But did anyone ever count on anything, but that the unexpected happened? So in this case. Dear old lady Damm purchases a box of cigars for her rich relative's enjoyment. Was it her fault that another person purchased a box of trick explosion cigars, and that while the two packages were wrapped up side by side, the country drunk should come in and interchange them? That to be sure, was the unexpected, and rich old uncle Damm was given a rather noisy reception. In fact he no sooner blew in than he was blown out.

Alas! for the poor Damm family.

Generous Customers.

That business was "on the fritz" in a small restaurant on a country road was evident by the waiter's insolence toward his employer. He demanded pay or threatened to quit. But how could the proprietor pay him when no one came to eat? Imagine the joy of those two souls when an automobile party stops for dinner. They cannot lavish enough attention upon their guests and in trying to do so frequently bump into each other with various mishaps. The wine at that dinner was good and proprietor and waiter had their share—on the quiet of course, but who should pay the bill? Both men in the party were over-zealous to do so and insisted that the other should not. Finally the girl in the party suggested that they blindfold the proprietor and waiter and that the one who either of these might lays his hands upon first should pay the bill. Capital idea! But when they had the waiter and proprietor blindfolded one of the party proposed that they all "skidoo." This was easily accomplished, and waiter and proprietor who had only found each other arrived upon the scene just as the automobile party was leaving.

Utter dejection again and loss of faith in mankind! A good dinner to the bad and not a red "soo" in sight. What Ho! a telegraph boy:

"Dear Sirs, enclosed find check for $40 for our dinner and extra bit of fun."

CHICAGO LETTER

By James S. McQuade

IN my letter, in the issue of October 15, which treated of the evils of the dark picture theatre and of the benefits to be derived from a well-lighted auditorium, I requested the managers or owners of houses who had installed the improved curtain and lighting system, to send in their names, the names of their houses and of the towns in which they are located, to the home office of The Film Index, or to the Chicago office. Thus far I have received but one letter; not that there are only a few picture theatres which come up to the requirements, but either that managers and owners are apathetic in the matter, or that they have not read the article in question.

Any movement that makes for the uplift and better standing of the picture theatre in every community should be strenuously supported, and I know of no other at the present time which is so worthy of such support as the abolishment of the dark auditorium. The names of the numerous, well-lighted picture houses throughout the country, if prominently published, together with a statement of the increased business which has attended the improvement, will go far towards inducing others to let their light also shine. And, as the number of lighted theatres increases, so in direct ratio will the pressure brought to bear on dark theatres increase, for right-minded patrons will attend the lighted theatre rather than the dark one.

The following letter, sent me by S. B. Sampson, manager of the Princess theatre, Anderson, Ind., bears out the foregoing statement, and it should bring out a long series of letters from other managers and owners of lighted picture houses:

"We have been very much interested in the subject of light 'photoplay' theatres and desire to compliment The Film Index on the publicity it has been giving this question.

"When we opened our theatre, on the 20th of last January, it was provided with sufficient light to overcome Miss Richardson's objections, and also to raise objections from patrons of other houses who had been in the habit of going to these places, not to see the pictures, but to be unseen. The result was, that a very large percentage of the best people in Anderson soon became regular patrons of our house, while the others stayed away. The best people appreciated light; the undesirables didn't, and the management appreciated the results of light.

"Later on, we installed an aluminum screen and put in more light. The result: more favorable comment.

"One of our competitors, whose house was very dark, sold out. The new manager, seeing the benefit of light in our house, lighted his, and only a few days ago began advertising his house as the only lighted theatre in the city. Of course, the knowing ones laughed, as a 'light' house was unknown in Anderson before the advent of The Princess. However, we congratulate him on his 'light' house and wish him success."

Hear the Other Side.

It has been said that the optimist and the pessimist are both necessary to preserve equilibrium in the world of thought and action; but I believe the great majority will side with me in lining up with the optimist. A little of pessimism goes a long way, and it requires a great deal of optimism to rid the air of the snarl and whine and negation of the man, or woman, who can see microscopic evil with the natural eye, but who requires a microscopic eye to see the good anywhere, or in anything.

In these days, when it is qute the thing to pitch into the motion picture theatre and to call it all kinds of names, and impute to it all kinds of evil, its truly refreshing to read something that shows you that place of entertainment in its true light. And in such simple, delightful, homelike fashion, too, where the writer worms himself into your confidence in the first three short paragraphs, and makes you believe in him, for the very reason that he believes thoroughly in himself and sees and believes in the good all around him.

I don't think I've ever read anything that has so impressed and pleased me, as the editorial in the Kansas City "Star," of October 1, on the nickel theatre. Certainly nothing in the motion picture line. It is a literary gem and, what is still more important, it is the simple truth. It gives you at a glance the value of the motion picture, both for entertainment and education, and you realize, before the closing paragraph is finished, that a new thing has come into the life of the human race that can no more be dispensed with than warmth, light, love or happiness.

Following is the editorial and its heading:

WHAT NICKEL THEATRE DOES.

"How long since you've been to the nickle theatre?

"Have you ever been at all?

"Get that good little family of yours together this very evening and go.

"Never mind which theatre you choose; take the one that's nearest to where you live and go out for a pleasant, good-natured, instructive evening—for five cents apiece.

"Put on little sister's new fall hat. Help mother button little brother into his brand new fall suit, tell grandpa to get out his best glasses and go—all of you, from the baby up.

"O, yes, they allow babies in the nickel theatre. You'll see a good old family dog or so lying down under the seats waiting for his folks—that's the beauty of the nickel theatre—it's meant for the people, just the plain everyday people like you and me and the rest of us. You don't have to spend an hour dressing when you want to go there, and nobody is going to turn an opera glass on you and wonder where on earth you got that hat and what you've done with your diamonds.

"You'll not only have a good time at the nickel theatre, but you're apt to learn something, too.

"Ten to one those moving pictures will take you down to Panama—to let you see them building the big canal, or over to Africa to hunt lions, or down south to watch them picking cotton, or up to Alaska to slip up along a great seal beach and look at the old leader seal marshaling his flopping flock up to the rocks. Maybe they'll take you out into the scented orchard to watch the farmer making cider and perhaps you and grandpa and little brother won't have a good time, talking over the maneuvers after you've seen the pictures of life in the American army in the Philippines.

"Don't stay at home and think over what a mean partner you've got or how unreasonable your customers are. Don't lean over the fence and talk about the neighbors; get out—get out of the narrow rut; out of the stifling slavery of fixed ideas—and take your family with you.

"If there's anything in the show you don't like, drop the manager a post card and tell him about it; he's anxious to please you and the rest of the neighbors.

"Don't let him show your boys murder pictures and slum pictures. Don't let your little growing girl sit and watch pictures of things that she only half understands and goes home and wonders about. Keep the nickel show in your own neighborhood clean—keep it honest—keep it wholesome. It's part of your children's schooling, remember, and part of your own, too.

"Encourage the manager to have a little good music along with the pictures, lively tunes, ragtime and some of the old songs once in a while, too. Nobody's a bit worse for humming the refrain of 'My Old Kentucky Home' under his breath once in a while, and if there's anything that'll make you think of the days when you believed in people and thought the world was just a great big play-ground, it's to sit and shut your eyes and join in the chorus of 'My Poor Nellie Gray'—even if you don't dare sing above a whisper.

"The nickel show is as much a part of our lives now as the gas range and the street car. Let's keep it clean and wholesome and honest and decent and let's help to make it prosperous—you and I and the rest of the neighbors.

"Come along, let's all go to the nickel show—and learn something."

Edison Pictures of St. Louis Aviation Meet.

James H. White, representative at large of the Edison Manufacturing Co., stopped over in this city Tuesday, last week, on his return trip to New York from St. Louis, where he had been attending the Aviation Meet, held there from Oct. 8 until Oct. 17.

Pictures of the entire meet were taken by the Edison Co., under Mr. White's supervision, the famous flight of Colonel Roosevelt in Arch Hoxey's aeroplane being included. It is not known at present whether one or two full reels will be required for these pictures; but it is certain that the most daring and successful flights ever made by heavier than air machines were caught by the Edison cameras at St. Louis and that, possibly, not less than two reels will suffice to chronicle the sensational events in pictures.

Mr. White has an aversion to publicity that bodes but little satisfaction to an interviewer, but from his old time friend, George Kleine, I gleaned a few facts that will be interesting. Mr. White, who is a "braw chiel" of some six feet and a few inches, was manager of the Kinetograph department of the Edison Manufacturing Co. from 1895 until 1903. In the latter year he went to Europe, making headquarters in London, and had charge of the entire Edison interests there until 1908, when he returned to America.

Mr. Kleine was started off in Edison films, machines, etc., in 1898, by Mr. White and was appointed general Western dealer of the Edison Company in that year. It took some tall talking to get Mr. Kleine to accept the appointment in those days, as Mr. White can testify, and ever since both gentlemen have been close personal friends, apart from business.

The Cubs and Athletics Series.

The National-American series of pictures which are being produced by the Essanay Film Manufacturing Co., have created widespread interest and, from present indications, a record-breaking number of prints will be required to meet the demand from all parts of the country.

(Continued on page 26.)

"ABRAHAM LINCOLN'S CLEMENCY"

A Stirring Patriotic Subject by Pathe's American Players—"The Woman of Samaria"

PATRIOTIC subjects always touch a responsive chord. Thrilling war dramas have always received the stamp of popular approval. With these facts in mind it must be conceded that the Pathe American producers have made a happy choice in the subject and title of a patriotic picture soon to be released. "Abraham Lincoln's Clemency" is the title selected and the story is that of a young soldier, condemned to be shot for neglect of duty, who is saved at the last moment by executive interference. The incident is not without parallel in the annals of the Civil War, and has been worked out by the Pathe stock company with painstaking effort.

In the first scene is shown the soldier who has been detailed for picket duty after a long and exhausting march; he goes to sleep and is thus discovered by the corporal of the guard. An alarm is given which brings an officer of the guard and the delinquent picket is put under arrest. Subsequently a Court Martial passes sentence of death; the penalty for such infractions of duty.

In such cases there was but one final court of appeal—the President. Many such cases were brought to the notice of President Lincoln during the war, and it is a matter of record that he granted his pardon in a large number of them. When appealed to for pardon in these cases, usually by the wives and mothers of the condemned men, President Lincoln was always deeply affected. While desiring with all his heart to save a life, he could not forget the necessities of discipline so important in a great army, and he is said to have remarked that the hardest duty he was called upon to perform was to approve the sentence of death upon some poor soldier whose life was to be sacrificed to discipline.

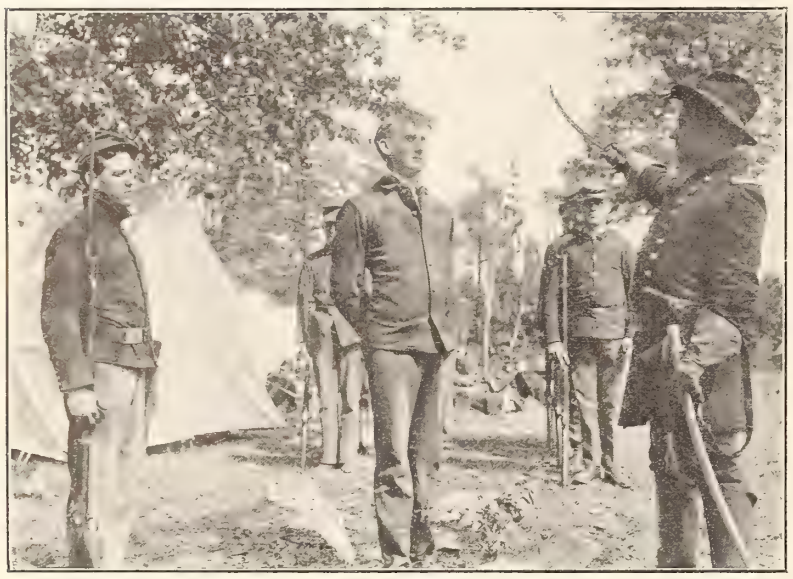
From the soldier, condemned to die for his neglect of duty, the picture carries us to Washington where President Lincoln, seated in his office in the White House, is reading the appeal for clemency penned by a heart-broken mother. The Pathe players have given a splendid impersonation of President Lincoln—a true portrait. There is dignity in the pose and the burden of sorrow in his heart is plainly drawn upon the stern and rugged features.

Seated at a table the President struggles with the question before him. With him the life of one man is of the greatest significance—greater at the time than momentous questions of State. As he struggles for the right solution he seems to see the mother of the boy condemned to be shot to death in prayerful attitude. This decides him.

Returning to the camp of the army preparations are being made for the execution. The culprit is brought forth and the firing squad told off and all march away to the place of death. Drawing his sabre the officer in command is about to give the fatal order when he is arrested by the sound of galloping horses. In another moment an orderly dashes up and commands delay; he is quickly followed by a carriage, from which steps the tall form of the President. The soldier boy is saved. The scene is an affecting one and well portrayed.

In the scenes that follow a battle occurs between the opposing forces. Our soldier boy rushes bravely into the thick of the fight, grabbing the flag from a fallen color-bearer. In the melee that follows he is desperately wounded and falls amid a heap of the slain. A night scene follows showing a search for the living and the wounded hero is found. With a last effort he attempts to rise, supported by the searchers. But his is a mortal wound and with the approach of death there comes to him the vision of the man who saved him from disgrace and a nameless grave.

The picture closes with an allegorical scene illustrating the union of the North and South—a beautiful conception.



SCENES FROM PATHE'S AMERICAN SUBJECT "ABRAHAM LINCOLN'S CLEMENCY."

SCENES FROM PATHE'S RELIGIOUS SUBJECT "THE WOMAN OF SAMARIA." (See page 7.)

THE WOMAN OF SAMARIA

A Pathe Hand-Colored Religious Subject of Surpassing Beauty and Reverence

It is almost superfluous to add words of praise in describing a Pathe religious subject. Of the numerous pictures of this character produced by Pathe all have been examples of the highest degree of the picture maker's art from a technical point of view, and at the same time, have possessed a certain dignity and reverence of subject that has placed them fairly in the category of religious teachings. In this respect the latest production of this character is no exception.

"The Woman of Samaria" is adapted from the fourth chapter of the Gospel according to St. John, and follows the text of the Scripture very closely. According to the story Jesus is compelled to leave Judea because of a violent controversy upon the question of baptism, and sets out for Galilee, passing through Samaria. The opening scene shows the departure of the Saviour and his disciples from Judea, at which time he causes the lame to walk and the blind to see.

Following the steps of Christ and his disciples the picture leads one to the towns in Samaria and thence to Jacob's Well, where a stop was made for rest and refreshment. The party had not been well received while -passing through the Samarian village, and the disciples were in a disputatious frame of mind when the stop was made. Christ quiets them and then sends them on a search for food. During their absence the Samarian woman comes to the well for water. He convinces her that he is the Messiah and she hastens back to the town to tell the people. Subsequently the Samarians receive Christ and he remains among them for two days teaching and healing the sick.

Many beautiful scenes testify to the great care the producers have taken to make this subject a work of art. There is dignity in the portrayal of the revered personality of the Saviour, and the characteristics of the several disciples are so marked as to be distinguishable to students of the Bible. These features will not fail to claim the attention of teachers of religion and to add "The Woman of Samaria" to the list of photoplays suitable for church and Sunday-school use.

ROYAL PHOTOPLAY HOUSE HAS SWELL OPENING.

The Royal Theatre, formerly the Bijou, Marquette, Mich., now owned by C. S. Sullivan, had a successful opening Wednesday, Oct. 5. Mr. Sullivan played to three packed houses and from 7 until 9 o'clock there was a crowd assembled in front of the theatre, waiting to enter. Four picture subjects were presented. Difficulty was experienced in operating the fans, so that the house was not as cool as Mr. Sullivan expects to have it after the ventilating system is in proper running order.

Mr. Sullivan, who has been in the show business for more than twenty-five years, knows the motion picture game from start to finish. He has made a great improvement in the appearance of the house, and it is one of the best lighted motion picture theatres in the upper peninsula.

Mr. Sullivan plans on opening a theatre in Negaunee. He was over there yesterday, looking up a location, and if he is successful in finding a room to suit him he states that he will begin work at once putting it in condition for a theatre.

PLAYING THE PICTURES

By Clyde Martin

SOME people are under the impression, that, in order to become an excellent piano player they must master sight reading, and I agree with them if they expect to follow concert work, but my advice to those wishing to become picture pianists, is throw away your music and "fake," as you can never play pictures as long as you are obliged to keep your music in front of you.

I was much amused at a little incident that happened in a picture house in the southern part of Indiana. The energetic young lad that presided at the ivories was making a great effort to accompany the pictures with appropriate music. He had two pieces in his repertoire, one for comedy scenes and one for dramatic scenes. If a picture opened with a dramatic scene, it never failed that his rag time score was in front of him, and by the time he had his correct music in place, the scene would be over.

You cannot expect to sort out your music during the showing of a picture and hold your audience to the scenes portrayed.

There are a few scenes in some of the comedy pictures where you can use strains from popular songs, but this can easily be overdone and if you give them too much of it the audience soon tires of you and an electric piano could take your place as far as the audience is concerned.

With the dramatic scenes it is different. During the showing of a heavy dramatic production, popular music is out of the question, unless you have a chance to use some of those good old tunes such as "Silver Threads Among the Gold," "My Old Kentucky Home," "Annie Laurie," etc. They are the pieces that reach home, if there is anything on earth that will hold an audience, it is one of those tunes. But don't force them on the picture, wait your chance, wait until some good picture comes along that you can use one of them.

Do you remember the Biograph release of August 8th. "The House With Closed Shutters?" There was your chance for "My Old Kentucky Home." Let us take this picture as an example. Can you imagine a more pathetic scene than the closing of the picture where the old negro comes on the porch of the stately colonial mansion and closes the shutters, never to be opened again, and when the strains "By and by Hard Times Comes a Knocking at the Door," then, "My Old Kentucky Home Good Night," reaches the ears of the audience, every man, woman and child, in their mind repeats those famous lines, they not only repeat the words of the song with the action of the picture, they can picture the sorrow that is behind those closed shutters and can see that broken hearted mother protecting the family name. In this case the music has been as great a feature as the picture. but, you must take in consideration, you cannot place the music for "My Old Kentucky Home" on the piano and play it as it is written. You must be original, you must create and use expression. You must not try to make the picture fit your music you must make the music fit with the picture. Try and cultivate a sympathetic touch if you ever expect to make good in playing pictures.

As an example, for a good comedy picture, one that you can use several popular tunes during the showing and not overdo the thing, we will take the Edison release of August 26, "The Valet's Vindication." About the third scene in the picture is where Kirby, the valet, is awaiting the arrival of a number of friends, he has invited in to spend the evening. The table is well supplied with refreshments, cigars, poker chips, etc., and the audience will repeat the lines with you "It Looks Like a Big Night To-night," you have won your first point. The next scene shows the Valet the morning after the party, considerably the worse for the wear, and asleep at the table. If you will play just a few strains from "The Morning After the Night Before" it will make every man in the audience, want to hand Kirby a cold towel and a pitcher of ice water. You have won your second point. Two points are enough in this picture, it is well to remember not to run a good thing in the ground. During the showing of the balance of the picture play some lively air until you come to the last scene, where, Beekman and Miss Bradley have been married and are enjoying their first home breakfast, with Kirby as a sort of a guardian angel of the household, then play "The Waning Honeymoon" from "The Time, the Place and the Girl" until the close of the picture. In my next article I will show a few points where the average drummer is a handicap to the musician playing pictures. Drums are well enough in certain parts of pictures, but they are a detriment when used through the entire show.

IMPORTANCE OF PROPER MUSIC.

Observing the subject of music for pictures by practical experience the Rev. Geo. A. House, comments upon the articles written by Clyde Martin for The Film Index on "Playing the Pictures" in the following communication:

To the Editor The Film Index:

Dear Sir—Permit me to express my pleasure in connection with Clyde Martin's series of articles on "The propor music for motion pictures." Nothing will assist in raising the tone of the motion picture enterprise better than good music. The ding-dong of the ragtime one has to listen to during the displays at the average theatres is not only unattractive, but irritating to the sensitive ear. I am just having an interesting experience on that line.

Last week I began a series of six scenic educational illustrated lectures at one of the churches in the Oranges. During the first evening the music provided by the church committee was of the usual show character. At the close of the entertainment I appealed to the committee for a change in the musical part of the programme. They expressed an inability, but gave to me the privilege, if I desired, to arrange for the music.

On reaching home I asked my daughter to save the situation and preside at the piano during the remainder of the series.

This change has increased the interests and the audiences marvelously, until I am not sure which is the greater attraction, the music or the pictures.

Selections from the best composers, Rubenstein, Mendelssohn, Beethoven and others are used and brought in to suitable, simultaneuos accord with the kinetoscope displays. In connection with the lighter dramatic subjects, the Merry Widow Waltz and similar selections give a charming tone to the entertainment.

My daughter watches with great interest every movement on the screen, and brings out the life of the picture with intense meaning.

Motion picture managers who desire to attract the eye and retain the patronage of the more cultured classes must themselves take a deep interest in the music, and employ only those who will throw soul into expression and melody. I am yours,

GEORGE HOUSE,
Edison Lecturer and Demonstrator.

George Hourtby, of Carsonville, Mich., will open a motion picture theatre in that village within the next few weeks.

Bert Silver has leased the Family theatre, Greenville, Mich., for the season. The house will be thoroughly repainted before the opening night.

The first motion picture show in Charleston, N. H., opened Sept. 25.

Max Kantak, of Milwaukee, Wis., has obtained a permit to build a picture theatre on Lincoln avenue. The structure will cost $4,500.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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Summary of Electrical Talk No. 8.—The alternat-with a given number of rotating magnet poles at a ing current generator is an electric machine infixed speed. If the speed is doubled, the number of which by the magnetism from rotating pole piecescycles per second is also doubled. The number of currents are induced in copper coils, surrounding softcycles may also be doubled by increasing the number iron cores influenced by the rotating magnet poles. of rotating poles to twice the number or the same An alternating current electric generator can befrequency may be obtained by doubling the number of made to deliver a certain number of cycles per secondpoles and cutting the speed in two.

"ELECTRICAL TALK" No. 9

Having formed a clear idea of how alternating current is generated in a copper coil surrounding a soft iron core under the influence of a rotating magnet, I herewith call your attention to Figure 13 which is a diagramatic representation of an alternating current electric generator. The machine is mounted on a base and is composed of a magnet frame, usually made from cast iron, within which is clamped iron cores made of thin sheets of soft iron or special magnetic steel. This soft iron core is so made that copper wire coils can be mounted on projections forming soft iron core pole pieces which do not hold or maintain any magnetism excepting at the instant when one of the rotating magnet poles passes by it.

Upon a main shaft is mounted a pulley and two or more magnet poles which are always magnetically charged when the machine is to generate current.

By means of a pulley or direct connection to an engine or other source of power, the shaft and the magnet poles are rotated at high speed acting magnetically upon the stationary soft iron cores, transmitting alternately north and south pole magnetism to the cores, thereby inducing a current to flow in the copper wire coils, which are connected to the terminals at the top of the generator through which the current generated may be supplied to the switchboard in the power house and then to the line.

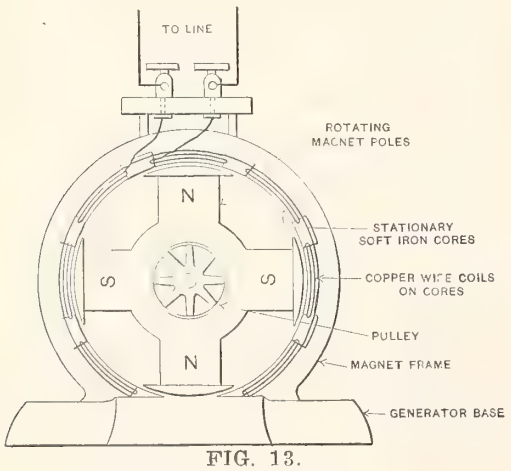

FIG. 13.

If the generator illustrated in Figure 13 operates at the speed of 1,800 revolutions per minute we find from the rule in the synopsis of "Electrical Talk No. 8," that we should multiply the speed by the number of rotating pole pieces, which in this case is 4 making the calculation as follows:

1,800 R. P. M. x 4 pole pieces = 7,200 alternations per minute. If we wish to reduce this figure to cycles divide 7,200 by 2 which equals 3,600 and divide this by 60 seconds equals 60 cycles.

In making the diagrammatical sketch, Figure 13, I have not attempted to make an actual representation of a generator but one which would plainly illustrate the different parts of the generator and their function. You can understand, of course, that there may be any number of pole-pieces and the design may be changed to suit the particular ideas of the designer.

It has been stated that the current leaves the generator at the terminals and is transmitted through highly insulated cables to the switchboard. I wish to call your attention to the fact that alternating currents are usually generated at voltages varying from 1,000 up to 6,600 volts, and you can understand that on account of the high voltage windings being stationary, therefore not subject to excessive

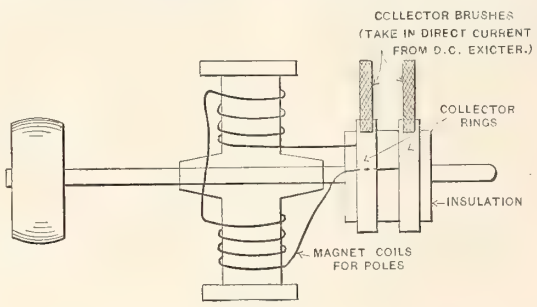

FIG. 14.

vibration and also on account of having more room than on an ordinary rotating armature, it is possible to put on a greater quantity of insulation on the copper wire, which forms the magnet coils, and there is also plenty of room for insulation between the coils and the soft iron cores, permitting the high voltage above mentioned to be generated and sent to the switchboard without any danger either to the man who handles the machine or to the machine itself.

I have illustrated the rotating magnet poles without complication and you may imagine that the poles are made from hardened steel magnetised so as to form permanent magnets. In practice, however, it has been found to be more economical and preferable to put a copper coil on each one of the rotating magnet poles. The coils are connected in series and the two terminals are then connected to, two "Collector Rings"—mounted on the shaft which rotate with it. Two copper gauze or carbon brushes rest one on each collector ring and direct current from a storage battery or from a small direct current generator usually called the "Exciter" is supplied to the brushes allowing the direct current to flow from the Collector Rings, through the magnet coils on the rotating poles, which are thereby magnetised to any desired extent under the control of the dynamo attendant who can increase or decrease by means of a field rheostat the voltage and current delivered by the "Exciter."

Figure 14 illustrates the rotating magnet and Collector Rings, when the field magnets are excited by magnet coils through which direct current is flowing from a small direct current generator.

Summary.

Large alternating current generators are usually made with a number of rotating magnet poles, alternately of north and south pole magnetism.

On account of the difficulty of securing a permanent magnet of large size and also on account of the impossibility of regulating the strength of the magnetism from a permanent magnet; the pole pieces of an alternating current generator are usually magnetised by copper coils, through which direct current flows.

The magnet poles of an alternating current, generator, have to be supplied with direct current, which is usually furnished by a very small direct current dynamo or generator, which is provided with its own field rheostat by means of which the attendant in the power house can increase or decrease the voltage of the small generator, or "Exciter," thereby increasing or decreasing the current flowing in the magnet coils on the magnet poles of the larger alternator, which in turn increases or decreases the voltage of the alternating current delivered by the alternating current generator.

In our next talk we will discuss the "Transformer" for alternating current.

BOSTON OPERATORS UNION PROGRESSIVE.

Motion Picture Machine Operators Protective Union, Local 182, of Boston, Mass., which was organized last April, is reported to be at the height of prosperity. Since the union formed, there has been absolute harmony between the members and the picture theatre managers. The organization has its own business office right in the heart of the theatrical district, and when a manager wants an operator, he 'phones to the office and his needs are attended to immediately. The union is much indebted to the General Film Exchange Co., of Boston, for the manner it has stood by the operators.

The officers for the year are: J. J. Barry, president; Max Goodman, vice-president; Lawrence Tempest, financial and corresponding secretary; Harry Danto, recording secretary and treasurer, and Bernard Corbett, business agent. The executive board consists of J. J. Barry, Max Goodman, Lawrence Tempest, Harry Danto and Thad Barrows.

MEXICO, MO., WILL HAVE NEW HOUSE.

Work on the new photoplay house, Mexico, Mo., is being rushed with all rapidity, as the manager, B. A. Powell, wants to open within the next few weeks. The house is being constructed on lines the same as those of the large cities, and will, when finished, be as modern as any house in Missouri. The house will be strictly fireproof. Manager Powell will install a new machine.

NEW HOUSE FOR SOUTH BERKELEY.

A building permit has been granted by the building board of Berkeley, Cal., to W. Krahn to erect a first-class photoplay theatre. The theatre will be located on the west side of Adeline street, just north of Sixty-third street, which is in the best business part of the town.

The house will have a seating capacity of over 600. The stage will be large enough to accommodate large traveling companies; but for the present only the best of motion pictures will be used. It is the intention of the management to run as many first run pictures as he can get.

"THE FORTUNATE MISFORTUNE"

A Delightful Comedy Drama by Essanay

JAS. S. McQUADE

I VISITED the Essanay plant one day last week and, by appointment with my friend, Mr. McMackin of the publicity department, was treated to a view of the negative of "The Fortunate Misfortune," finished about two weeks ago, and to be released Tuesday, November 8.

At this point it is pertinent to remind the reader that the Essanay release days will be Tuesday and Saturday, instead of Wednesday and Saturday, as heretofore, the change to take place Nov. 1.

There was an extra interest in this film for me, from the fact that it is the first comedy to be released in which Essanay's new Eastern stock company has appeared, and I felt much

FRANK HEARS GOOD NEWS.

FRANK AND HIS NEW FRIENDS.

SCENES FROM ESSANAY'S SUBJECT.—"A FORTUNATE MISFORTUNE."

the same as an invited guest at a friend's house celebrating the advent of his first born.

Producer Harry McRae Webster was on hand at the presentation and, although modest, he was just as proud as a fond father ought to be on such an occasion. And he and all the Essanay people have a right to be proud of "The Fortunate Misfortune," for it has a strong, well-knit story of powerful appeal to the best that is in human nature, and every connecting link of that story is admirably mirrored in the pictures.

No claim is made that "The Fortunate Misfortune" is a great film; but it can be confidently predicted that it will make a stirring appeal to the great masses of the people, and that its popular theme and true-to-life incidents and situations will commend it to all who appreciate the holding of the mirror up to Nature.

Except in a few instances, I was struck by the effective, subdued acting of the members of the Essanay company in this pictured comedy-drama, a something on which Producer Webster is to be congratulated. Moreover, the critical observer will note with pleasure the skillful manner in which the story is developed, by the introduction of the scenes best fitted to tell it connectedly and realistically. Every exhibitor may be certain that he cannot boom this full reel comedy too strongly in advance, as it is bound to come up to all expectations—and more.

A wealthy young fashionable, Frank Willoughby, becomes engaged to the leading belle of his set, Vivian Marlow. She and her mother, the latter especially, worship at the shrine of Mammon. The event is the main topic in society circles, and Frank is showered with congratulations at his club and elsewhere.

To mark appropriately the announcement of his engagement, Frank gives a fashionable reception at his home. In the midst of the festivities, his valet brings him a telegram, which bears the news that he has lost his entire fortune by a crash in Wall street. Stunned, he communicates the misfortune to his fiancee and, while she sympathizes with him, her mother approaches, lifts the telegram, which Frank has let fall to the floor, and, reading it, commands Vivian to accompany her home. The other guests soon learn of Frank's ruin and gradually melt away until he is left alone with his faithful valet.

Next morning the newspapers give glaring accounts of the slump on Wall street and Frank's former associates in business give him a wide berth. He calls at the home of his fiancee, but the butler turns him away by the words, "Not at home." He visits the club and is chillily received by some and ignored by others. His household effects are auctioned and the proceeds used to pay off his servants, all of whom show sorrow for his reverses. He pays his loyal valet the wages due, and recommends him to seek another master. The valet tries to reject the amount, but is forced to accept. Then he puts his foot down and tells his master that he cannot be discharged from his service. At this juncture the iceman comes in and requests Frank to subscribe for two tickets to the icemen's ball. The price of the tickets takes the last two dollars in Frank's possession.

Next night, Frank and his valet attend the ball, where the former meets a young girl by whom he is strangely impressed. The days following are spent in a fruitless search for work. At his wit's end, Frank is despairing, when he chances to come across his old acquaintance, the iceman. He tells the latter of his anxiety to find work of any kind, and is at once guided to the office of the ice factory, where he is employed and given a pair of tongs to assist the friend who has gotten him the position.

On his daily rounds, he chances to call at the home of the girl, whom he had met at the ball, and all his first impressions are revived with twofold strength. It is a case of mutual love at first sight, and, soon afterwards, we see Frank and his girl wife in a humble cottage, with life all sunshine and toil a pleasure.

And next a rift is rent in the clouded financial sky that lowered over Frank's fortunes. His devoted valet, who has never lost sight of him, brings a newspaper, one day, which contains news of the sudden and enormous increase in value of certain mining stocks which Frank holds and had long believed worthless.

From a bankrupt, Frank springs to the level of a millionaire, and once more we see him amid luxurious surroundings. His plebeian wife and mother are there, and so are the joyous valet and the muscular iceman. And all seem quite in place, for "The rank is but the guinea's stamp; the man's the gowd for a' that."

FLATBUSH PICTURE HOUSE A SUCCESS.

Flatbush, Brooklyn, New York, is enjoying its first experience with an actual theatre in its midst, in the opening of the Savoy vaudeville and motion picture theatre, on Flatbush avenue. There have been many attempts to start a theatre in Flatbush and several companies were formed, but it remained for the Abels-Gold company to give Flatbush its first one.

Judging from the manner in which the people of Flatbush have received the new amusement place and are nightly and daily patronizing it, the day is not far distant when another theatre on a larger scale will be built there.

The Savoy is under the personal management of Mr. Clinton and will seat more than four hundred persons. The management prides itself on the fact that the place is absolutely fireproof. The only wood used is the flooring, but that is laid on steel girders and is amply protected.

A very imposing entrance and a large lobby brilliantly lighted suggests the large theatres down town. Since its opening September 26 it has played to crowded houses. High class vaudeville talent is engaged, while the pictures are the latest productions.

"THE NINE OF DIAMONDS"

A Vitagraph Portrayal of a Stirring Episode of California and the Civil War

IN the forties of the Nineteenth century life in California in the time of the gold "fever" was very much like that of Alaska in recent years, although climatic conditions were just the opposite. Men of every phase of character from all quarters of the world flocked to the "golden state" to seek their fortune or make a stake. Gambling was the chief pastime and every body got in the game.

It was in an exciting game of cards one night when Hammond Floyd drew the winning cards and trimmed Jenkins and his gang to the tune of their last sou. Jenkins had his "pards" waylay Hammond. He is rescued by Hank Garland, a prospector and by him is nursed back to health and strength. A strong friendship has grown up between the two men and on the parting of their ways Floyd tears a nine of diamonds in halves, gives Garland one half and keeps the other himself, telling Garland should he ever be in need of his friendship he would gladly answer his call on presentation of his half of the card.

Years afterward Hank Garland's son is drafted in the "War of the Rebellion." The father gives his boy his half of the nine of diamonds after telling him about it and that it may be of service to him at some time.

The boy is entrusted with a war message and in its delivery is arrested by the Confederates, one of whom happens to be his father's old Californian friend, Floyd. The boy is placed under his guard. He searches the young fellow and finds the half of the card, lets the boy escape and suffers the death penalty for his act of friendship and debt of gratitude.

This is a marvelous portrayal of true friendship at the same time depicting some wild and stirring scenes of the early American pioneers and the war between the Federal and the Confederate states. There is a volume and depth to the acting of this picture that keeps one on the keen edge interest from the start of the first to the finish of the last scene that holds us throughout.

Such instances of gratitude and acts of bravery which are nothing short of self sacrifice are rarities that to many of us look like fiction yet we know are simple plain truths which are stronger that literary inventive genius and appeal to us as a strong uplift to the attainment of sincerity, gratitude and friendship.

SCENE FROM VITAGRAPH SUBJECT "THE NINE OF DIAMONDS."

NEW $30,000 THEATRE FOR LOUISVILLE.

Building Inspector Col. R. J. Tilford, of Louisville, Ky., has receved plans from the West Broadway Theatre Company, of that city, to erect a new photoplay theatre at the corner of Eighteenth street and Broadway, which will cost somewhere in the neighborhood of $30,000.

According to the specifications, the building will be modeled after the most up-to-date photoplay theatres in the east. It will be absolutely fireproof in construction and will contain all the safety appliances adopted by New York and Chicago theatres. The interior of the house will be most artistically decorated, while the front will be a blaze of electric lights.

If possible, the managers will obtain all first run reels and thereby try to give the patrons the best and latest there is in the motion picture field. The house will measure 60 by 210 feet.

PYTHIAN HALL A BIG SUCCESS.

The new photoplay theatre, which opened in the Pythian Castle, at Norfolk, Va., last week, is doing a great business. The Ford Brothers, who manage the house, have fitted it up in the most modern manner and now it is the most popular house in that city. There will be an entire change of pictures daily and many of the reels will be first run subjects. The proposition is an extensive one and should be patronized by the people of Portsmouth, Berkley and South Norfolk.

MR. BRADT RETURNS HOME

Popular Assistant Manager at Lincoln Square Photoplay Theatre Goes Back to San Francisco.

Mr. Joseph Bradt, assistant manager of the Lincoln Square photoplay theatre, New York City, has resigned his position and returned to his old home in San Francisco, Cal. During the ten months Mr. Bradt was Mr. Ferguson's assistant, he made many friends among the patrons of that popular house, who will greatly regret his going away.

Mr. Bradt was a typical Westerner, and his free, open and frank manner was what won him such commanding respect of the Lincoln Square audiences. There was no favor too great or small on the part of a patron that did not receive his prompt attention, in a manner that was always courteous, and obliging. It can be also stated, that besides being popular with both his employers and the patrons of the house, that the same amount of popularity existed with all those under him. On returning to San Francisco Mr. Bradt will resume his old position in one of the departments of the city.

L. Geisenberg, the head usher, will take Mr. Bradt's place. Mr. Geisenberg is well known at that house and is one of the most popular and well-known young men in any of Mr. Loew's photoplay theatres.

VITAGRAPH NOTES.

All the members of the Vitagraph Stock Company have returned from the Pocono Mountains, where they have been to secure the necessary coloring for the Indian dramas which they have in process of construction. This is just like the Vitagraph: if the mountains won't come to the Vitagraph, the Vitagraph will go to the mountains. This will be the real thing—real Indians, real cowboys, real mountains and real actors, with some acts of real heroism and wild Western horsemanship. These productions, like all "Life Portrayals," are not just the same as others, they have an individuality. The American soldiers of the military barracks of the plains are there under the leadership of the great Indian fighters and heroes of American progress and advancement.

Mr. Maurice Costello made a quick trip to his native city, Pittsburg, Pa., to visit his mother, whom he had not seen for three years. His reception at his old homestead, he says, reminded him of motion pictures in which he has often portrayed the long absent son or the return of the prodigal.

Hallowe'en gives everybody a chance to look into the future and learn all about their sweethearts and beaux. There are three pleasing surprises in store for your immediate future. The first will occur on Tuesday, Oct. 25, "Jean Goes Foraging;" the second will appear on Friday, Oct. 28, "Captain Barnacle's Chaperone," and the third on Saturday, Oct. 29, "The Telephone," with an additional run entitled "A Day on a French Battleship." All of them—sweethearts, beaux, husbands and wives—will find these suitable for the last week of October.

We have noticed, in addition to the already striking faces in the Vitagraph Stock, several new and pretty faces, and we are told the company contains a real English baronet, who will exhibit his expert skill in horseback riding and expert lariat throwing as practiced in Australia and the wild West of America.

Fraulein Von Rottenthal recently returned from her Parisian conquests, and has been especially engaged to dance in one of the Vitagraph flower pictures in which a sylph-like dryad performs a vaporous dance of exquisite delicacy.

NEWSBOYS ENTERTAINED AT PHOTOPLAY THEATRE.

Fifty newsboys of Long Branch, N. J., were entertained at the Lyceum Photoplay Theatre, last Saturday night. The boys were the guest of the Long Branch Record, who did the thing up in a manner that caused the "Newsies" to think he is the best friend they have. The editor of the Record claims to have the best lot of young salesmen along the Atlantic coast, and for that reason he had the management of the Lyseum to put on an extra strong bill in order that the boys should have a good time.

THE VAMPIRE

A picture dramatization from Sir Ed Burne-Jones' famous painting, with suggestions from that world famous poem by Rudyard Kipling—each conceded a peer in the world of literature and art. This great subject handles deftly the realms of the imaginary inner circle of society.

A fool there was and he made his prayer—
(Even as you and I)
To a rag and a bone and a hank of hair—
(We called her the woman who did not care)
But the fool called her his lady fair—
(Even as you and I).

Guy Temple, as "the fool there was," marries his brother's ward, his boyhood sweetheart, Emily. The young husband becomes ensnared in the toils of the Vampire (a destroyer of souls). Clandestine meetings are arranged and in the cunning unscrupulous satanic actions of the Vampire compels the poor weakling Temple to falter and fall before her charms.

John Temple, the older brother, determines to save the young husband when he discovers his perfidy and to recover the jewels given the Vampire by Guy. In a dream he remembers where he had seen Loie before. She it was, who had ruined the life of Emily's father and rendered the then slip of a girl an orphan. Seeking out the brother, John Temple told him Loie was a Vampire, that she had ruined his own wife's father and to quit her under threat of his life. He offers Loie a large sum of money to leave America. But her promise is soon forgotten—her direful work continues, the tightening strands on wreaking souls of mortals.

The fool was stripped to his foolish hide—
(Even as you and I).
Which she might have seen when she threw him aside—
But it isn't on record the lady tried
So some of him lived but the most of him died—
(Even as you and I).

The young husband's mind is rent—his honor gone and the yawning abyss of the great beyond seeks its own.

A picture with a high conception of the great lesson taught by the master work of this great artist and finished with a correctly posed reproduction of the painting completing one of the most sensational films ever released and destined to be a feature subject on every program.

MANAGERS WILL OPERATE OWN PLANT

Springfield Electric Co., Can't Get Picture Men to Remove Their Plants.

Before the Springfield Light, Heat and Power Co., of Springfield, O., can control all the electric lighting in that city, it will have to charge less than 3 cents per kilowatt to all the picture men and theatrical managers. At present the corporation has big ideas of getting control of all the lighting in that section of Ohio with the object of suppressing all smaller enterprises and then raising the rates to suit themselves.

At present, the one big obstacle in the road of the corporation, is the private plants, owned by the managers of picture and other theatres. These private plants have been made to pay, and managers have found out by experience, that they can save money and count on getting a better light than the Springfield Co. can supply. In fact the current is more steady and the voltmeter barely vibrates.

To prove that the private plants are better, one manager had the company put in its current. One night, after using the current from his own plant, he switched the company's current on and the difference in the steadiness in the picture was seen immediately. This was not only noticed by the operator of the machine and the manager, but the audience wanted to know what was the matter with the picture. It was here seen that the private plants had it "on the company."

Regarding the cost of keeping up the private plants and what the company would ask for light has been discussed among the managers; after a thorough investigation it is found that most managers, owning their own plants, could produce current as low as two cents per kilowatt and the most expensive plant cost but one-half a cent more per kilowatt. So it looks as if the corporation will have to offer much better inducements to get the theatrical managers to change their minds for the sake of tnat greedy enterprise.

It is claimed by the corporation that it is its purpose of enlarging the plant and putting in all new machinery, that will furnish a better light than what private plants can, but so far the managers have come to the conclusion that they can save money and satisfy the public much better than the Springfield Light, Heat & Power Co., even though it would reduce its rates to one cent per kilowatt.

NEW HOUSE FOR LINCOLN, ILL.

Edward Smith, one of the most popular young men in Lincoln, Ill., is now preparing to open up a first-class photoplay theatre in the O. M. Small building.

Mr. Smith is a practical photoplay man and will no doubt equip his theatre in a most modern manner. Before opening the house there will have to be many repairs made, such as decorating, painting and the installing of a fireproof booth and a new machine. Only the most recent pictures will be run.

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The Woman of Samaria

(LENGTH ABOUT 902 FEET)

A magnificently colored religious story, told with a certain forceful simplicity that has an irresistible charm. Perfectly acted and staged without a flaw.

THE SETTINGS, OPEN AIR ONES, HAVE BEEN SELECTED WITH EVIDENT DESIRE TO AVOID INCONGRUITY.

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FITTING COMPANION TO THE PASSION PLAY

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An intensely thrilling story of the Civil War, founded on fact, with all titles in verse.

The greatest patriotic picture ever produced in this country, with a perfect impersonation of Lincoln.

THE FINAL TABLEAU, WHEN PRESIDENT LINCOLN TAKES THE UNION AND CONFEDERATE FLAGS AND, ROLLING THEM TOGETHER, PRODUCES THE STARS AND STRIPES, *WILL BRING ROUND AFTER ROUND OF APPLAUSE.*

TO BE RELEASED NOV. 5

TO BE RELEASED NOV. 5

DON'T MISS THIS GREAT FEATURE

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCT. 24, 1910—4 REELS

BIOGRAPH—The Message of the Violin, drama, 997.
LUBIN—Romance in the Rockies, comedy drama, 990.
PATHE—Another Ghost, drama, 748.
Hagenbeck's Menagerie, educational, 203.
SELIG—Oh, You Skeleton, comedy, 365.
Ghost of the Oven, comedy, 537.

TUESDAY, OCT. 25, 1910—3 REELS

EDISON—His Breach of Discipline, drama, 1,000.
GAUMONT (Kleine)—The First Gray Hair, drama, 654.
The Amazon, comedy, 348.
VITAGRAPH—Jean Goes Foraging, comedy, 1,006.

WEDNESDAY, OCT. 26, 1910—4 REELS

ESSANAY—The Bouquet, comedy, 678.
Hank and Lank, They Take a Rest, comedy, 298.
KALEM—The Strongest Tie, drama, 985.
PATHE—Motor Fiend, American comedy, 610.
Bruges, Belgium, scenic, 370.
URBAN (Kleine)—The Signet Ring, drama, 868.
In the Spreewald, travelogue, 132.

THURSDAY, OCT. 27, 1910—4 REELS

BIOGRAPH—The Passing of a Grouch, drama, 537.
The Proposal, comedy, 461.
LUBIN—False Love and True, drama, 600.
Edith's Avoirdupois, comedy, 375.
MELIES—Under Stars and Bars, drama, 970.
SELIG—Blasted Hopes, drama, 1,000.

FRIDAY, OCT. 28, 1910—4 REELS

EDISON—The Swiss Guide, drama, 990.
KALEM—Indian Pete's Gratitude, Indian drama, 975.
PATHE—Max in the Alps, comedy, 610.
Buffalo Fight, colored topical, 358.
VITAGRAPH—Captain Barnacle's Chaperone, comedy, 994.

SATURDAY, OCT. 29, 1910—4 REELS

ESSANAY—The Silent Message, Western drama, 1,000.
GAUMONT (Kleine)—The Life of Moliere, drama, 965.
PATHE—The Indian and the Maid, American drama, 995.
VITAGRAPH—The Telephone, drama, 665.
A Day on the French Battleship Justice, educational, 335.

G. MELIES.

"UNDER THE STARS AND BARS."—A soldier is always subject to his country's call, therefore it is with a quick response that the young officer of the Confederate army, fighting under the Stars and Bars, answers the call of duty and tells his wife that he must join his regiment and meet the enemy. Bidding his weeping young wife and child a hasty good-bye, we next see him with the cavalry en route to the military camp.

His superior officers trust him with an important message and he immediately starts on his way to deliver the document. Passing over many perilous obstacles through a wide stretch of country, he reaches the outposts of the Union forces, where he is captured and made a prisoner of war.

Under close guard he tries to send word to his wife, but can get no one to take the letter to her. The poor wife knows nothing of his fate, and it is not long before the Federal troops are attacking old Vicksburg, the bombs and shells crash into the houses and she is driven from home.

When the war is over in 1865, the husband, who has lost an arm and is suffering from fever, returns to his home to find it deserted. Unable to learn the whereabouts of his family, he goes to the hospital, where he is ill, and constantly grieves after his wife and child.

Convalescent, he is wheeled about the city park by

an attendant in an invalid's chair. His wife and daughter, now a good-sized girl, are in the park. A peddler of fruit passes by and the little girl buys some oranges from him; at the same time she sees the sick soldier, for whom she feels very sorry; gives him one of her oranges, and he kisses her in return. The little girl tells her mother about the incident and insists upon her mother going to see the sick man.

To humor the child she goes with her and soon discovers that the man is her own husband and father of their child. This happy reunion of the three loving hearts presents a picture that impresses itself deeply on one's mind and we cannot resist the rising sob and the sympathetic tear.

GAUMONT.
(George Kleine.)

"THE FIRST GRAY HAIR."—A young fellow goes during his vacation to visit with relatives. Two of these, his cousin and his niece, are in love with him. He, being rather a flirt, is flattered by the attentions of both, although his heart tells him that the younger is in possession of his affections. One evening while sitting with his cousin, he proposes, but is refused, for she, with a woman's insight into these matters, knows he is only fascinated for the time being. She sends him away to find her niece, and the following day she sees that her premonition was correct, for the man has proposed marriage to the younger girl and been accepted. Then the elder when retiring for the night, finds a gray hair, the first of the many she knows will follow.

"THE AMAZON."—Amazons, or fighting women, passed into legend many years ago. In fact, some centuries have passed since the last was lost from history, but the name has come down to us as symbolic of all that is perfectly manly in a woman.

The Amazon of our film, socially, has climbed no higher than the position of servant, but physically has achieved wonderful results. Her muscular development is so great that it interferes with her every duty. All her tasks are overdone, much to the amusement of the auditors.

Her excess vitality applied to the work of one day succeeds in ruining most of the furniture and part of the dwelling she is paid to improve.

"THE LIFE OF MOLIERE."—Moliere—whose name is the greatest in the literature of France and who, in the literature of the modern drama, is the greatest after Shakespeare—has been brought to life again. The great actor-playwright, who excelled in comedy, and who was far ahead of his time in tragic declamation; the genius who decried and villified by competitors whose eyes were blinded by jealousy to his real greatness; the husband who suffered tortures in his domestic life, through the unfaithfulness of the wife whom he loved to distraction; the one-time strolling player who put rural France into spasms or laughter, and the polished comedian who contributed still greater distinction to the splendors of the most illustrious court that the world has ever known:—Moliere has been resurrected from his unknown grave and forced to play again his part on life's stage, before our very eyes, by the mystic power of the motion picture.

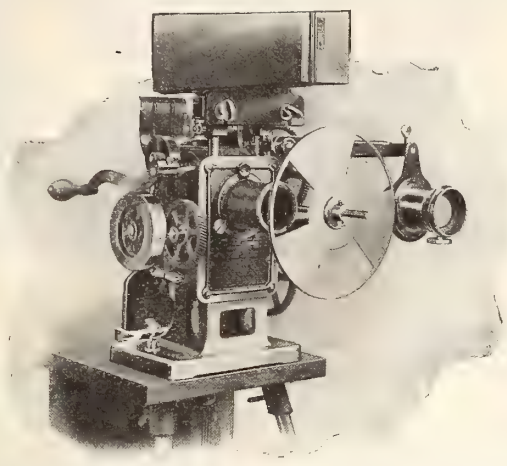
In viewing the scenes of this "Life of Moliere" one cannot fail to be impressed by the cameo clearness of the photography. And the artistic sense is always at fever point as the magnificently splendid scenes of court pageantry are lived over again.

We first see Moliere at work in his father's shop when a boy. All the employes are busy at their ap-

pointed tasks except the youthful playwright, who snatches time to re-read one of his earliest efforts. The door opens and the Italian comedian, Scaramouche, enters in quest of a particular style of chair. Moliere tenders his play for perusal; but just as Scaramouche begins to be interested Poquelin, the father of Moliere, comes in unexpectedly and the play is hastily thrown out of sight. Again the boy

poet places it in the comedian's hand, and some clever work is done by Scaramouche as he tries to read the manuscript without being detected by the stern upholsterer.

The next scene shows Moliere at the Louvre Palace, where he meets Louis XIV. for the first time. Here



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GEO. W. DELMORE, Bowdoin Square Theatre."

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J. C. MANNING, I. A. T. S. E. No. 175."

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FOR THIRTEEN YEARS THE LEADING MANUFACTURERS OF MOTION PICTURE MACHINES

we see the scorn of the courtiers for the actor-dramatist and the consideration shown for him by the King. This scene will be remembered for the delicate beauty of the interiors shown.

Now we view the stately splendor of the festival at Versailles, where hundreds of courtiers, ladies in waiting and great nobles attend on Louis XIV. The beauty of the court costumes, which set the fashion for all the royal houses in Europe at that time, and the courtly air and demeanor of every individual in the royal pageant, have been faithfully reproduced. One cannot but marvel at the excellence of the training of this vast throng, every one of whom acts his or her part as if manor-born. We must take off our hats to this Gaumont producer.

As Moliere comes into the scene, the acting of the King, the courtiers and of the great actor himself is faultless. When the King places his arm around Moliere's shoulders and walks off with him, it is a delight to watch the faces of the surprised and jealous train followers. And when next we see Louis seated at table with Moliere serving him with his own hands, the cup of the courtiers is full.

The scene showing the distraction of Moliere over the desertion of his wife, is a pathetic picture and displays talented emotional acting. Then when she appears, before finally leaving him, and we watch the play of coquetry on her witching face and note her charm of manner and grace of deportment, we do not wonder at poor Moliere's abandonment to despair. The attempt of the faithful maid servant to arouse Moliere from his apathy and melancholia is a brilliant specimen of silent acting in both roles.

The last appearance of Moliere, and his first in the role of Malade, is a fine depiction of the stage of the tennis court theatre and of the French manner of acting a part in the 17th century. Then follows his sudden illness and death.

The closing scene of the "Life of Moliere" shows a statue of the dramatist at Versailles in bust form. By means of a dissolving scene, the bust is surrounded by a throng of notables, assembled at its dedication of the poet's memory. A beautiful girl approaches the statue and places a laurel wreath on the chiseled brow; then, as if by magic, a similar wreath is seen in the uplifted right hand of everyone present—an imposing and fitting apotheosis of the greatest literary genius of France.

URBAN-ECLIPSE.
(George Kleine.)

"THE SIGNET RING, OR THE INTRIGUE AGAINST THE PRINCESS."—Prince Walter, having heard of the beauty of Princess Bertha, sends an envoy to ask her hand of her father. The proposal is accepted and the envoy gives to Princess Bertha an engagement ring.

The chief advisor of Bertha's father, who wishes a brilliant marriage for his own daughter, Rosamund, plots to substitute her for the princess.

The Princess Bertha leaves her father's castle, en route for her new residence, accompanied by the advisor, Wilfrid.

When they are a long way on their journey, Wilfrid abandons the Princess in the wood and substitutes his daughter Rosamund. He takes her on to Prince Walter, who greets her as his fiancee.

Meanwhile, Princess Bertha has been given a home by woodmen and has caused them to marvel at her skill in weaving silken cloth. Bertha now embroiders beautifully a shawl which the wife of the woodcutter offers for sale at the castle. Prince Walter demands an audience with the person who embroidered the shawl and, led by the woodcutter, is soon in the presence of Princess Bertha, who still wears at her finger the wedding ring offered by the Prince. Wilfrid's plot is then discovered and while he and his daughter are imprisoned Prince Walter solemnly recognizes Princess Bertha as his wife.

"IN THE SPREEWALD."—In this picture we visit a very pleasant part of Prussia, traveling along a pretty stream and through delightful woodland, broken now and then by villages in which comely

women, picturesquely dressed, are engaged in their avocations.

EDISON MFG. CO.

"HIS BREACH OF DISCIPLINE."—The story of a French lieutenant who resents an insult to the beautiful Mlle. Helene, of whom he is enamored, and to whom he is affianced, given by Capt. Miquelin, his superior officer. A challenge and a short fight in a dark alley—result, Lieut. Boin leaves his captain apparently mortally wounded, rushes to tell his sweetheart what he has done and on her advice flees from France. The next morning we see the detectives busy endeavoring to find the one who has assaulted the captain. The clues lead them to seek for Lieut.

Boin, who has disappeared. Mlle. Helene is questioned in her boudoir, but is so clever in acting an enforced role that she throws the detectives off the track.

Boin has proceeded to America, to the far West, and is mining in California, when we see him receive a letter from the beautiful Helene (in answer to one which he has written) agreeing to go to California and become his wife.

Time goes on and Gen. Lefarge, who has command of the division in which Lieut. Boin was an officer, calls to him the trusty captains three: Dunois, Villalon and LePard. News has been received that Boin is in California, and that, while Capt. Miquelin has recovered, discipline requires that Boin be apprehended and be brought back to France. This task is assigned by Gen. Lafarge to Dunois and his two comrades. They proceed on their journey, arrive at California and at the home of Boin (a rough log cabin), to which they are brought by the burly sheriff of Eldorado County, where they are met, much to their surprise, by none other than the lady they knew as Mlle. Helene, the rage of Paris. As they step into the room Boin reaches for a rifle, but the sheriff is quick with his gun, tells him not to attempt anything of that sort, and the scene proceeds between the men. Boin introduces his wife and all bow graciously to the lady. He then tells them what he did and the cause of the encounter between himself and his captain, and proceeds to give himself up to the sheriff. The chivalrous Western spirit of the rugged officer makes him turn toward the Frenchmen (who have come to take Boin) with an air of questioning, and holding the warrant in his hand, he tells them that "if it were he, he would tear this thing up." Capt. Dunois is in a quandary. His sympathies, of course, are with Boin. He consults the other captains and they agree that the proper thing to do is to leave Boin and his wife where they found them.

Dunois starts to tear up the warrant, when Boin, the young lieutenant, stops him and refuses to permit the captain to make such a sacrifice. The young officer and his wife accompany the Captains Three to France, where the final scene is enacted.

Gen. Lafarge receives the captains and their captive, and at first is very stern, but he shows a letter which he has received from Capt. Miquelin, written on his deathbed, requesting that Lieut. Boin be exonerated, and stating that it was he, and he alone, who was to blame for the whole trouble. Boin is reinstated to his position in the army of France and a pretty ending to the picture and story result.

The film is a splendid one in every way. Scenically and dramatically it is well-nigh perfect, and there is a blend of Western and French romance which gives the picture a peculiar charm.

"THE SWISS GUIDE."—A story of the Canadian Alps. This latest picture by the Edison Company goes far to show with what great strides this company is making in the way of enterprise and advancement for the highest and best that can possibly be obtained in the field of motion pictures, for here we are shown the Canadian Alps in all their grandeur and beauty in a strong dramatic picture that is certain to please the eye and reach the emotions of all who see it.

Away up in the heart of the Canadian Rockies, at Lake Louise, Leggan, the beauty spot of North America, this motion picture plot is laid amidst the snow-capped peaks and eternal glaciers of that region, where nature has done her finest work for mankind to feast his eyes upon. The story deals with human love and passion, weakness and infidelity centered around a Swiss guide and his wife, who are located at Lake Louise, a summer resort, for the purpose of guiding tourists over the dangerous passes and deep crevases of the glaciers that lay at the foot of this God's Mirror, surrounded by huge mountains.

One of the guests of the Chalet Hotel is a young and beautiful girl. This rough mountain guide soon falls under the spell of her beauty, and she, all unknowingly, is playing havoc with his heart. He follows her around with all that dumb, mute admiration of his nature. His young wife learns of his infatuation, but remains silent like the heroine of one of Richard Le Gallienne's short stories. She, in her way, feels his soul is only sick, and time will bring him back

(Continued on page 18.)

VITAGRAPH

"LIFE PORTRAYALS"

Captain Barnacle's Chaperone

FRIDAY, OCTOBER 28th

This Is a Refined Comedy with Extremely Good Characterization.—It Shows How a Bright Young Lover Outwitted His Girl's Father and the Chaperone Employed to Watch the Young Sweethearts.

OLD CAPTAIN BARNACLE has a motherless daughter who is in love with a sailor boy named Paul. The Captain, with his daughter, lives in a comfortable little cottage by the sea, which, needless to say, the Captain follows for a livelihood. Between his business and his daughter he is very much occupied and troubled. He loves his little girl and strenuously objects to Paul's attentions and the prospect of losing her. The problem arises: how can he prevent it? He tells his difficulty to an old friend, who suggests putting an advertisement in the newspaper for a chaperone, and he readily swallows the idea, hook, bait, and all.

A very severe, talkative, prim female of age and experience answers the "Ad," is duly established as charge of affairs and custodian of the Captain's daughter, and he goes to sea feeling "all is well." Ruth does not take kindly to this arrangement and interference with her love matters. She sends word to Paul about the chaperone and he hits a plan to outwit the Captain and his vigil.

Disguising himself as a peddler he comes to the cottage, interests the old "gal" in his goods, and while she is admiring them he makes love to Ruth. The chaperone is much pleased with the peddler, and when he presents her with a fancy handkerchief she gets a desperate crush on him.

"The peddler" calls a second time on an invite to take tea. Paul gets in some fine bits of love making with Ruth, and entirely captivates Mrs. McGillicuddy, the chaperone, with whom he makes an appointment to elope in order to get her out of the house and gives Ruth a chance to elope with him.

The Captain, while all this is going on, is in another port, where he receives a letter from the chaperone that his daughter is a model girl and the young lover has not put in an appearance since the Captain went away. Captain Barnacle is delighted.

We return to the cottage, where we see the gay Mrs. McGillicuddy, with heart a-flutter, preparing to meet "the peddler" packing her valise and leaving the house for the meeting place. In the next scene we see her sitting by the roadside waiting. The "peddler" drives along, tells her he is going to the village for a few necessaries and he will stop for her on his return.

Instead of going to the village Paul goes to the cottage for Ruth, takes her in the buggy and starts for the parsonage, passing the chaperone, who is still waiting by the roadside, he just stops long enough to remove his peddler's disguise, give her the laugh, whip up his horse and leave her in a paroxysm of rage at being so cruelly duped by the young couple whom she was engaged to watch.

Old Captain Barnacle reaches home to find a note saying: "Even a chaperone cannot keep two loving hearts apart. By the time you get this I shall be Paul's wife." The chaperone rushes into the cottage, falls into the Captain's arms, and tells him all about the elopement.

They both wilt while the happy young couple are seen driving away on their honeymoon.

NEXT WEEK

Tuesday—A DOUBLE ELOPEMENT.
Friday—THE CHILDREN'S REVOLT
Saturday—IN THE MOUNTAINS OF KENTUCKY

VITAGRAPH

"LIFE PORTRAYALS"

THE TELEPHONE

SATURDAY, OCTOBER 29

A Thrilling Story of the Rescue of a Mother and Her Child from a Fiery Death Through the Happy Expedient and Assistance of the Telephone. Length, 665 Feet.

HELLO! Mr. Graham has gone out to the club for the evening, leaving his wife and child at home. While he is away the family cat jumps on the table and knocks over a lamp which is lit. The flame sets fire to the house, the wife and child have retired for the night and they are not awakened until their rooms are in a blaze.

The wife is frantic with terror, finding all means of escape cut off. She is trying to quiet the fears of her little one when she suddenly thinks of the telephone, calls up the club where her husband is stopping, tells them of the danger and they telephone the fire department, who immediately line out in full force. The engines are rushing through the streets, followed by the fire chief, ambulance and the police reserves. The husband with his club friends, in full dress suits, make their way to the street and join the fire laddies in their mission of rescue.

The house is a fiery furnace, flame and smoke pouring from every window. The wife appears at one, waves and cries for assistance. Her husband is held back by strong arms from dashing madly into the burning building. The men at the hose are already at work. One brave fellow scales the ladder which has been raised to the window where the imperilled family are located, the mother passes her child to him and he carries it to safety; again ascending the ladder he plunges through the window and lifts the woman from the floor where she has fallen in a dead faint and carries her down the ladder and places her unharmed in the arms of her husband.

JEAN GOES FORAGING

TUESDAY, OCTOBER 25

A Story of a Summer's Vacation.—How Two Young People Tried to Live in the Open.—Their Adventures and Their Narrow Escape from Starvation Through the Intelligence and Love of Their Dog, Jean.

A YOUNG married couple, desirous of getting next to nature for a few days, outfit themselves with a camping kit and start to rough it in the fields and woods, depending upon their skill in fishing and hunting for their rations. In the beginning this appears to be quite a lark and lots of fun, but as time goes on and they "get up against it," the fish won't bite, the game is nowhere in sight, and their provisions run out. They are in a bad way for food. Their bones ache and they are pretty nearly all in.

Here is where they find their faithful dog, Jean, a friend in need. He starts out foraging and soon returns with a fine rabbit, which they cook and find very relishable. He brings them "eats" from all directions and keep them well supplied with the necessaries of life. Jean is always on the job, and the way he finds the stuff is a caution.

Even with Jean's assistance things get worse, and worse, until they give up their exploit in despair and disgust and make their way toward home, which they reach completely used up. They order a supply of groceries and things with which to regale themselves and recuperate their lost health and strength, making a declaration never again to wander from their own fireside.

The landscapes shown in this picture are variations of nature that delight the eye and give a general view of the wanderings of these two foolish young adventurers. The intelligence of the collie dog, Jean, displayed, and his wonderful acting make "Jean Goes Foraging" a very extraordinary and individual film.

THE VITAGRAPH COMPANY OF AMERICA

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Nov. 3, 1910

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Manufacturers' Bulletins

(Continued from page 15.)

again to his own. But the heart when once filled with love, cannot long remain silent. At least, while away up in the mountains alone with the girl, the guide reveals to her his infatuation. Shocked and stunned by his boldness, she awakens him from his dreams by a ringing blow on the cheek, and without further word leaves him to find her dangerous way back alone. While passing over a perilous path she slips and falls, spraining her ankle, which renders her

helpless, but the guide's faithful dog finds her and carries the news of her plight back to the guide's wife. Here the nobility of the woman is shown, and without a moment's hesitation, forgetting self and all, she, led by the dog, finds her helpless rival and carries her safely back to her friends. The only reward she will accept is a pair of gloves, the gift of her husband to the girl. It is hardly needless to say that the guide, after his rude awakening, realizes the nobility of the woman by his side, and once again husband and wife are united.

SELIG POLYSCOPE CO.

"OH, YOU SKELETON."—Now, girls, if you turned suddenly around and found a nice gentlemanly skeleton seated comfortably beside you, would you scream or be too frightened to utter a sound? Now, Martha, the new maid of all antics employed in a medical college was content to juggle pans in the kitchen—but when brought face to face with the cold remnant of a past mortal, she lets out a noise that would fade the sound of the motion picture machine into insignificance, and rushes from the room, only to be confronted by another and another. Until Martha is a regular encyclopedia of all this is frightful. Composing herself long enough, she summons the officers, who are led to believe something bordering on a massacre has occurred, and hasten to the scene. The appearance of the skeleton cools their ardor and dampens the courage of the blue coats, and they join the merry stampede. Martha hits a street car for the tall and uncut, but our friend the skeleton bobs up again and a large hole in the car window marks the maid's hasty exit. Seeking refuge from her enemies, she lands in a room with no visible skeleton, but the news was too good to be true, and poor Martha finds it necessary to imitate Halley's comet, and on the window marks her course, landing on a steep roof, tumbles into the bathing tank below and is only rescued with difficulty. Poor Martha had a hard time and has never reconciled herself to the association of skeletons.

"GHOST OF THE OVEN."—Hilda was the bakery girl, with a sweetheart who was not altogether welcome on account of Hilda's employer, who objected to his visits. In order to secrete her lover from the baker, who was coming, she hides him in a cold oven, but forgets to hide the tin pail that the beer came in, and a mouse is scented and poor Hilda lost the job, and the boss baker hires Hans to take her place; also orders a fire built under the cold furnace. The boy helper, remonstrating, finally tells him there is a man hid in there. The boss at once sees the situation and goes for material for the fire. The sweetheart, overhearing this, makes his escape to the flour bin. The fire is built, but upon examination he finds the bird has flown. Determined not to be outdone, a few old bones are gotten from the cast off scraps and placed in the oven and Hilda sent for. The boss having had a good laugh at her expense, is just preparing to go fishing over Sunday, and accordingly locks the flour bin and repairs to the country to angle with the finney tribe. Upon his return Monday he finds the new baker on the job and prepares to fill up the bin. In a moment of their absence the lover escaped back to the oven, only to be compelled to confront his executioners, who are amazed and exit pellmell to the street. An excited chase ensues.

"BLASTED HOPES."—The gold crowned fields of yellow, teeming with sparkling autumn dew, furnishes a background for planning of life's young dream and with the too frequent result of blasted hopes. Sallie is a conventional country lass, yet in her teens—who was fond of her childhood sweetheart, Jasper—but one night, a hunting party, finding their auto short of gasoline, drew up to the little farm house and asked for accommodations until they could send to the city for gasoline. Jim, the spokesman for the party, being more friendly, as it was he who first met Sallie in the corn field and through her directions found the father and bargained with him to pull his machine to the farm house for the night. Sallie entertains her guests with the family organ, and all soon repair to their room except Jim, who had quietly arranged to meet Sallie outside, presumably to take a smoke before retiring.

They are seen strolling in the moonlight. A little band of gold is placed upon her finger and to the simple country girl a new life has opened up, and Jasper was no longer a serious consideration in her mind. On taking his departure the next morning, Jim presses firmly in her hand a note giving his city address and saying he would return and ask her father's consent for her hand. But Jim was an adept at making promises and equally so in breaking them, and was in two months' time married to his fiancee in the city, and poor Sallie was to him as a page torn from the calendar of remembrance. She runs away from the quiet little home to the big city and tries to find Jim. Finding his address, she is informed he is not in the city. She patiently awaits his return; her money is almost gone. Upon her return to the office, she finds him in and a smile lights up her troubled face, but only doomed to gloom, for she is confronted by his wife and faints from the shock.

Upon being revived she wends her way to the public park to seek a place in silence and alone. Jim, joy riding, is attracted and hastens to aid the suffering woman, when he discovers it is Sallie. Remorse is plainly visible in his face as the poor confiding girl is borne away. The scene carries us back to the little farm where ma and pa are sitting alone, waiting and praying for their little girl until restless slumber had closed their eyes. Completing a beautiful picture of the great emotions of human nature.

VITAGRAPH CO.

"JEAN GOES FORAGING."—A young married couple, desirous of getting next to nature for a few days, outfit themselves with a camping kit and start to rough it in the fields and woods, depending upon their skill in fishing and hunting for their own rations. In the beginning this appears to be quite a lark and lots of fun, but as time goes on and they "get up against it," the fish won't bite, the game is nowhere in sight, and their provisions run out. They are in a bad way for food. Their bones ache and they are pretty nearly all in.

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A very severe, talkative, prim female of age and experience answers the "ad," is duly established as charge of affairs and custodian of the captain's daughter, and he goes to sea feeling "all is well." Ruth does not take kindly to this arrangement and interference with her love matters. She sends words to Paul about the chaperone and he hits a plan to outwit the captain and his vigil.

Disguising himself as a peddler he comes to the cottage, interests the old "gal" in his goods, and while she is admiring them he makes love to Ruth. The chaperone is much pleased with the peddler, and when he presents her with a fancy handkerchief she gets a desperate crush on him, which he encourages.

The "peddler" calls a second time on an invite to take tea. Paul gets in some fine bits of lovemaking with Ruth, and entirely captivates Mrs. McGillicuddy, the chaperone, with whom he makes an appointment to elope in order to get her out of the house, and gives Ruth a chance to elope with him.

The captain, while all this is going on, is in another port, where he receives a letter from the chaperone that his daughter is a model girl and the young lover has not put in an appearance since the captain went away. Captain Barnacle is delighted.

We return to the cottage, where we see the gay Mrs. McGuillicuddy, with heart a-flutter, preparing to meet the "peddler," packing her valise and leaving the house for the meeting place. In the next scene we see her sitting by the roadside waiting. The "peddler" drives along, tells her he is going to the village for a few necessaries and he will stop for her on his return.

Instead of going to the village Paul goes to the cottage for Ruth, takes her in the buggy and starts for the parsonage, passing the chaperone, who is still

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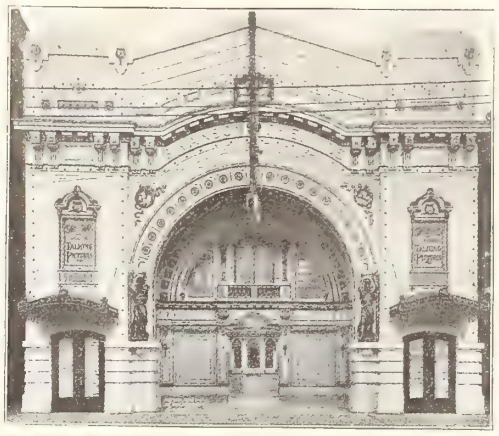

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waiting by the roadside; he just stops long enough to remove his peddler's disguise, give her the laugh, whip up his horse and leave her in a paroxysm of rage at being so cruelly duped by the young couple whom she was engaged to watch.

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BIOGRAPH CO.

"THE MESSAGE OF THE VIOLIN."—The ends of Cupid's plans are sometimes frustrated, but give him a secure hold on two affined hearts, there is no power strong enough to thwart him in his purpose. Separations, quarrels, and the like, may occur, but his ordaining is invincible. In an East Side neighborhood there lived two families, and while they were neighbors there did not exist any extent of communication between the members except by the two children, a son of one and a daughter of the other. They have become sweethearts from early childhood. The boy has grown up a very clever violinist, but his impoverished condition forbids his advancing very high in his art, his father being a confirmed drunkard, draining him of the meager earnings he secures playing at cheap entertainments and balls. The girl, however, is more fortunate, as her parents are highly moral and iudustrious. Ever hopeful, they become engaged. Sometime before the opening of the story, the girl's father comes into possession of an apparently worthless farm, and on the very day of the young people's betrothal, the father receives a telegram to the effect that oil has been struck on this land, making him immensely wealthy. This good fortune pleases the girl, for she thinks it will make the chance of her marriage with the young man more assured. The girl's father, however, knows something about the boy's family and mildly disapproves the match. Still, he is reasonable and visits the boy's home to see for himself. The sight that greets him widens the breach, for he finds the boy's father, an odious parasite, disgustingly intoxicated from drink procured from the boy's earnings. The girl's father appreciates the fact that the boy is not to blame, and writes that under existing circumstances marriage with his daughter is out of the question, but will give him a chance to improve his condition. The girl and her parents move into new quarters, and she is sent to college to fit herself for the change of station. Meanwhile, the boy's father has died and the boy by a stroke of good fortune meets a professor of music, who, realizing the young man is possessed of undeveloped talent, offers to assist him, securing for him engagements to play at many swell functions. During all this time the young lovers have lost track of each other, and she, not having heard from him, considers the proposal of a baron, whose attentions rather flatter her than actuate a feeling of love. This baron's attitude towards the girl is simply induced by her father's wealth, as is clearly shown in his treatment of a woman to whom he has been paying court. A reception is given at which the betrothal is to be announced, and for this reception the young man is engaged as one of the attractions. During the program he plays one of the old melodies he used to play for the girl. It is needless to say that the betrothal of the girl and the baron was not announced.

"THE PASSING OF A GROUCH."—That a grouch is contagious is a well established fact, for the man with the grouch contaminates those he comes in contact with. And strange to say, the original possessor of the grouch seems to lose it. Nelson leaves home for his office in the morning in the best of spirits. With him it is "Hail! Smiling morn!" On the way, however, he slips and falls, owing to a banana skin being thrown carelessly on the sidewalk, and so is born the grouch. Arriving at the office in a horrible humor, he transfers the grouch to his typist, who passes it on to the mail clerk. Next to get it is one of Nelson's clients. He in a rage enters a restaurant and passes it to a party at a neighboring table. This man passes it on to a small boy, who in turn lands it on the copper. Next the housemaid, the copper's sweetheart, gets it, each one losing their bad temper as the grouch passes on. But the grouch, like chickens, comes home to roost, and when Nelson arrives home he finds his wife possessed of it, the maid having been the agency.

"THE PROPOSAL."—"When a man marries his troubles begin." So run the lines of the old song, but this maxim did not impress Benj. Binns, when he began to realize his abject loneliness. He decides that he needs a wife, so he visits the widow Smith in hopes of winning her as his helpmate. To say that he is impressed by her is putting it mild, for he finds her a neat housekeeper, a good cook and apparently sweet tempered. In fact, he reasons that she is just the one to make him happy. He hasn't, however, the courage to propose marriage to her personally, so decides to write it. Going to the letter box, he has just dropped his tender missive into its dark recesses when he sees an illustration of what his lot may be—a married couple pass, the wife carrying a squawking baby, while the man is loaded down with bundles. Binns is aghast. "Me for that? Never!" But the letter is posted, and although he waits for the collector, his plea for its return is in vain. He waits outside the widow's house to intercept the delivery, but, alas, in vain. His endeavors to regain

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the letter futile, he rushes home to terminate his existence, when fate taketh a tumble, the janitor of his house handing him the letter, which was returned to writer for better address, he in his haste having omitted the widow's address. "Saved."

"A DAY ON THE FRENCH BATTLESHIP JUSTICE."—This is a very interesting and extremely entertaining picture of how the "middies" and "jackies" of the French navy do things on ship board, giving an idea of their exercises, frolics and pastimes. It is so entirely different, novel and absorbing, as well as instructive. It is like taking a voyage on this great vessel and learning all about things that do not come under our observation once in a lifetime—not very often, anyway.

PATHE FRERES.

"ANOTHER'S GHOST."—Tony, a variety artist, by his clever impersonations, pleases the manager of a traveling circus, and is engaged as one of the troup. After the show is over that night, the old showman, with the proceeds of the day's performance in his pockets, sets off in search of fresh talent. Overtaken by a severe storm, he takes refuge at a lonely country inn. Getting a glimpse at the contents of his wallet, the innkeeper's cupidity is aroused. His wife surreptitiously removes the wallet. The old man discovers his loss, and, in the act of accusing the guilty couple, falls dead. The innkeeper has secretly dropped a deadly poison into his glass of wine. The innkeeper afterward hides the bag in a secret cupboard, and informs the authorities of the old showman's death. His identity is discovered, and news of his death is sent to the circus. Tony arrives, and questions the innkeeper as to the wallet, but he

denies all knowledge of it. Tony's suspicions are aroused, and an idea occurs to him. The innkeeper is haunted by a vision of the showman. Suddenly the door opens, and the guilty pair are confronted by a spectre of the dead man. They are made to confess their guilt, and Tony then throws off his disguise and hands the guilty pair over to the police.

"MOTOR FIEND."—Here is a film that will be appreciated by both classes—those who own automobiles and those who do not. They will all laugh and scream when they see it. The plot is so new, so fresh, so untouched, and the idea of it is so comic, that it is almost a mistake to even hint at the absurdly funny scenes the picture depicts. There is, however, one thing it seems right to tell—the story is the dream of a motor fiend. He dreams that his auto is fitted with a "joy meter," and that all speed limits have been eliminated. What is a "joy meter" you all want to know, and we suppose we must tell you this so that you can have an idea of what the picture is about. A "joy meter" consists of various dials or indicators arranged on an attachment that fits to the front of any motor, and that indicates the number of men, women, policemen, dogs, hens, or mothers-in-law that you may happen to run over. It is most accurate in its work, but in order to understand it properly you must see the film, which gives a most vivid and graphic idea of its operation.

"BUFFALO FIGHT."—This is a characteristic picture taken in one of the islands of Oceania, which includes besides the actual representation of the fight itself, a number of views of the preparations for the combat, and of the field of spectators. After the business of choosing the combatants has been satisfactorily concluded, the horns of a couple of the buffaloes are sharpened, and they are led into the field. The two buffaloes, finding themselves face to face, engage in a struggle which the excited crowd watches with vivid interest until the finish. The field is not kept clear, and the spectators are allowed to cross it in all directions, so that the sight of the two fighting buffaloes and the people persistently wandering from one side of the stretch of grass to the other is at times rather curious.

"BRUGES, BELGIUM."—Quaint old Bruges is one of the Dead Cities of Belgium, and after the canals the mediaeval aspect of the town is its most striking feature. Interesting specimens of Flemish architecture of the Middle Ages are to be met with at every turn. The canals, which both surround and intersect the town, are always picturesque and interesting, and often very beautiful. The Minnewater or Lac d'Armour, a beautiful sheet of water, upon whose scarcely rippled surface the reflection of the bridge which spans it is always clearly outlined, is well known to tourists, as also is the Belfry with its famous chimes. Other objects of interest are the Beguinage bridge, the Hotel de Ville or Townhall, the old King's Palace, and the Maison du France. A picture of one of the weekly markets held in the

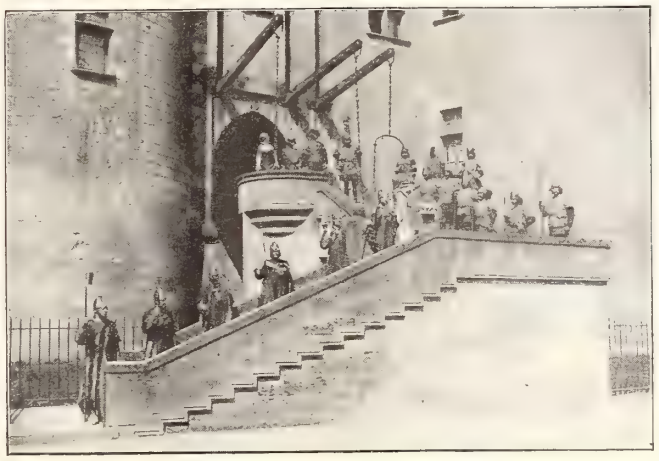
GAUMONT AND URBAN-ECLIPSE FILMS

Announcements are printed regularly, and mailed free to interested parties.
Posters are reproduced from interesting scenes in each film. Sold at 15c.
Full description of each current release appears on another page of this issue.

"THE FIRST GREY HAIR"
A Beautiful Drama
ABOUT 654 FEET

"THE AMAZON"
An Extreme Comedy
ABOUT 348 FEET
Gaumont Release of Tuesday, Oct. 25, 1910

"THE SIGNET RING"
A ROYAL DRAMA About 868 Feet



Prince Walter's Castle

"IN THE SPREEWALD"
A CHEERFUL TRAVELOGUE About 132 Feet
Urban-Eclipse Release of Wednesday, Oct. 26, 1910

"THE LIFE OF MOLIERE"

ABSORBING
AUTHENTIC
ARTISTIC
FEATURE LENGTH
Gaumont Release of Saturday, Oct. 29, 1910

IMPORTED BY GEORGE KLEINE 52 STATE STREET CHICAGO, ILL.

included in the film, the lack of animation displayed being characteristic of the whole life of the town. The last picture of the film is a typical one of pillow Grande Place beneath the shadow of the Belfry is lace makers at their doors busily manipulating their bobbins in the manufacture of Bruges lace.

"HAGENBECK'S MENAGERIE."—A few of the most important sections of this world-famed collection of animals is given. The animals are mostly lodged in quarters cunningly contrived to look like their native haunts.

"MAX IN THE ALPS."—Max has fallen in love with a pretty widow staying in the Alpine district. The

widow is not at all certain that her light-hearted adorer will not soon turn to other loves. She proposes, therefore, as a test of his devotion, that he shall gather her a sprig of edelweiss, that rare flower that is only to be found on the tops of the mountains. Max starts out to execute his mission, and with his immaculate silk hat, light cane and accurately creased trousers commences forthwith the ascent of an Alpine peak, evidently considering that the warmth of his passion will keep the cold out. He sights one of the blossoms through his telescope and heroically plunges through the snow, prodding his way with his stick and stumbling, slipping and falling. Now he will disappear almost entirely beneath a mass of snow, with the top of his hat only to be seen; the next minute he has emerged and is struggling upwards. It is a hopeless task to attempt to describe the whole of the climb, which is rich in humor of the right sort. We will pass over the various incidents until the time when Max, having measurably decreased the distance between him and the longed-for flower, makes a false step and falls down the mountain. Luckily he is unhurt, but his spirits and his silk hat are both crushed. He screws his eye to the glass, takes a peep at the far away flower which seems to mock at his misery, and decides to relinquish the task. He accordingly picks himself up and makes his way towards his hotel. On the way he meets an edelweiss seller, and in an instant makes up his mind what to do. He purchases a blossom, and bearing it away with great care, lays it in triumph at the feet of his enchantress.

"THE INDIAN AND THE MAID."—Ruth and Jack are in their teens and are sweethearts. Ruth having

been invited out to her uncle's ranch to live, starts out, and is met by him at the little railroad depot. As they leave the station her uncle almost knocks over an Indian, Swiftfoot by name, whom Ruth prevents from injuring him. Swiftfoot is struck with admiration for Ruth, and noticing that she has dropped her glove gallops after the wagon, and hands it to her. Two weeks later Ruth goes out riding through the rough Western country, and getting off her pony to admire the scenery, slips over a fifty-foot precipice into the boiling torrent below. Swiftfoot, coming by, sees the pony and quickly perceives Ruth's plight. Taking a rope from his saddle, he lowers himself from an overhanging rock and catches her as she sweeps along. With difficulty he climbs up the cliff with Ruth on his shoulder, and throwing her across his horse takes her back to the ranch, where under proper treatment she soon recovers.

As a token of gratitude her uncle decides to have Swiftfoot educated, and before he leaves the ranch Ruth gives him a rose, which he places in his pocket and treasures. Four years later Ruth, who has returned East, invites Jack to come and see her, and tells him to bring along that roommate of his that he has written is such a good fellow. What is her surprise to find that it is Swiftfoot who is at college with Jack. She tells Jack the story of the accident. While doing so, Swiftfoot sees through the mirror in an adjoining room the two sweethearts kiss, and sees that he has no chance to win Ruth's love, so decides to return to his people. His tribe, however, refuses to welcome one of their number who has become civilized, and he wanders off to the spot where he rescued Ruth. He pulls out the dried rose, and looking at it he sees a picture of Ruth struggling in the torrent for her life. Without hesitation he dives from the precipice deep into the roaring rapids, never to appear again.

ESSANAY CO.

"THE BOQUET."—George Harris and his pretty wife have ceased to care very much for each other. George is indifferent and his wife sensitive, and when the young husband realizes their strained relations he endeavors to revive the old love. However, his overtures of peace and his evident willingness to "make up" are not accepted, and with a sigh he takes his hat and leaves the house.

In the park he seats himself dejectedly on a bench, endeavoring to think of some plan through which he can win back his wife's love. Brooding over his troubles, he does not notice the approach of two

BIOGRAPH FILMS

Trade Mark

Trade Mark.

THE MESSAGE OF THE VIOLIN

Released October 24th, 1910

THE MESSAGE OF THE VIOLIN

True Love is Always Triumphant

In this Biograph subject is told the story of a very pretty and interesting romance. Two young people are sweethearts. The boy is a clever violinist, who only needs polishing to make him an artist of exceptional talents. The girl's father, having struck oil on his abandoned farm, becomes wealthy. This separates the couple, particularly as the boy's father is a hopeless drunkard. However, the girl is staunch and the boy's chance comes to make himself worthy of her, which he takes advantage of. They discover each other after several years of separation through a selection he always played as her favorite. Approximate length 997 feet.

Released October 27th, 1910

THE PASSING OF A GROUCH

A grouch is contagious, and this subject shows how it is passed from one to another until it finally comes back to the original possessor.

Approximate length, 537 feet.

THE PASSING OF A GROUCH

THE PROPOSAL

This was rather a near-proposal, for Binns, feeling lonesome, decides he needs a wife. He writes a proposal to the Widow Smith. After mailing the tender missive, he sees a graphic illustration of what his lot will be after marriage. He tries to intercept the letter, but in vain. He determines that death is preferable, but is saved from such a step by the return of the proposal on account of his forgetting to put the proper address on the envelope.

Approximate length, 461 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY. Get on our Mail List for Descriptive Circular

BIOGRAPH COMPANY,

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New York City

GEORGE KLEINE, Selling Agent for Chicago, (52 State Street, Chicago, Ill.)

ladies, apparently mother and daughter, who sit down on the bench beside him. Through a slight accident, when the girl drops her book and Harris returns it, he starts a conversation, and the meeting ends with the young lady and he exchanging cards.

Harris sets out to walk to his office, recalling pleasantly the happy meeting and wishing his wife was as sweet natured as the little lady he had just

left. A desire to see the young girl again takes possession of him, but he resists the temptation to return to the park, and compromises with a resolve to send her a box of flowers.

At the florist's store he orders a great boquet of roses, and attached to the box a card bearing the name and address of the young lady. A messenger boy is hurried off to the address given and Harris goes on to his office.

On the way the boy meets a few other young street Arabs and joins them in a game of "craps," but they are interrupted by a policeman, and in the hurried getaway the boy loses the card.

He returns to the florist's, but neither of them can recollect the name and address, when the florist seems to recall that the flowers were for Mrs. Harris.

The petulant wife is surprised when she opens the flowers and finds they are from her husband, and at the end of the long day, when her husband has returned, she has made up her mind to give him more of her love.

He finds her smiling and pleased and upon her explanation about the flowers, which, to him, is at first a mystery, opens his arms and takes her to his heart.

"HANK AND LANK."—Hank and Lank have had some unusually strenuous experiences since we saw them last, and wandering lazily about town they stop in front of a furniture store, in front of which is displayed two large commodious Morris chairs, which look particularly inviting to the two tired hobos.

With the air of prospective buyers they stop to casually examine the chairs, and upon looking about to make sure the proprietor is not in sight, Lank throws his tired form back into the cushions and

shortly Hank follows his example. Presently both drop off to pleasant dreams.

In the meantime a policeman and a nurse maid with a go-cart pass by and stop a little way down the street for a moment's flirtation. As they talk two boys, bent on mischief, come on the scene, see Hank and Lank asleep and the copper busy at lovemaking. One of them suggests they have some fun with the hobos and incidentally "get even" with the neighborhood terror, the police officer.

A handy awning rope is slipped from a hook on the furniture store, a loop made and slipped over Lank's lank calf, while the other end is deftly tied to the leg of the policeman. One of the boys then awakens Lank, excites his anger, and Lank indignantly rises to give chase. With his long legs, Lank would have easily overtaken the youngsters were it not for the rope and 250 pounds of the law attached to the other end. Lank falls sprawling, and so does the policeman.

The following scenes are extremely funny. Lank, encouraged by his little partner, drags the policeman across two lots and dashing into a barnyard closes the gates, unties the rope on his own leg and securely ties the officer to the fence. Hank and Lank then make a hasty getaway while the poor copper is left to his own resources in extricating himself.

"THE SILENT MESSAGE."—Jeff Sanders, outlaw, has been captured by the sheriff, who is taking him by rail to the nearest lock-up. Jeff is desperate and when the train slows down to a curve he makes a leap through the window, and, despite his handcuffs escapes serious injury. Before the sheriff can leave the train and pursue him Jeff has taken refuge in the gulches of the rough country and the officer's only hope of recapture is to notify the sheriff of the next county, who makes a fruitless attempt to get the outlaw.

Up in the hills, Jeff breaks the handcuffs over a stone, and so is free, but hungry and unarmed. His opportunity of securing a weapon comes when he sees

Cal Evans, a cowpuncher, dismount to tighten a cinch. Stealing up behind the unsuspecting cowpuncher, Jeff jerks the revolver from the man's belt, and at the point of a gun forces him to give up his horse. He is now mounted and armed and is sure

ESSANAY PHOTOPLAYS

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Release of Wednesday, Oct. 26

THE BOUQUET

AND

HANK AND LANK

"They Take a Rest"

(Length of reel about 950 feet)

Comedy **par excellence.**

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Release of Saturday, Oct. 29

"THE SILENT MESSAGE"

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ANNOUNCEMENT.—Beginning November 1st the Essanay's Wednesday's Release will be changed to TUESDAY.

he will be able to get good start before the cowboy can give the alarm.

Soon he comes to the lonely ranch house of the Lazy K outfit, where Gladys, the ranchman's daughter, is alone except for Prairie Flower, a deaf and dumb Indian girl. Gladys has taught the squaw the white man's finger talk, and the girl repays her benefactor with a strong devotion peculiar to her race. We see Gladys despatch the squaw on an errand to the spring, instructing her in the sign language, and the squaw takes the bucket and goes out.

Scarcely has she gone when Jeff enters the house, and threatening Gladys with the revolver, orders her to prepare a meal for him. She has no fear of him so long as she complies with his demand and sets food before Jeff, who eats ravenously. His appetite satisfied, the ungrateful outlaw makes advances to Gladys, who now realizes that she is in a dangerous position.

However, she is a resourceful girl and in seeking for some way out of her predicament she remembers Prairie Flower. Concealing her resentment of Jeff's love-making, she so maneuvers as to place herself between him and the window, and glancing out sees the Indian girl returning from the spring.

She gives no sign of this to Jeff, who is unaware there is another human being within miles of the ranch house. Carrying out her pretense of a flirtation with the outlaw, she seats herself coquettishly on the window sill, and while talking and joking with him she slips one hand out of the window and attracts the attention of the squaw. In sign talk she tells the girl of her plight, and that she will hold the man there until the Indian girl can bring the boys or the sheriff to effect the capture. The Indian girl obeys the silent order and after a wild ride finds and notifies the sheroff, who gathers a posse and follows her back to the ranch house.

Here matters are reaching a crisis. The girl's mild responses to Jeff's attentions no longer satisfy him and in desperation she makes an attempt to get the revolver from him. She tries to escape into the open but he blocks the door, and then believing her entirely cornered and at his mercy, he again attempts to take her in his arms.

But in his pursuit of the girl he has grown careless and does not hear the approaching horses outside. The door is flung open, and before the surprised outlaw can make a move in his defense, he is in the hands of the posse, whom the deaf squaw has brought to the rescue of her mistress.

LUBIN MFG. CO.

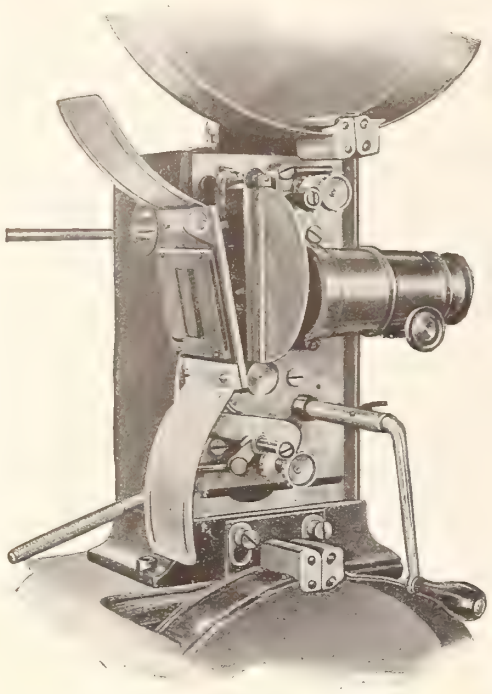
"ROMANCE IN THE ROCKIES."—Dick Sterling, a young miner, defends Red Fox, an Indian, from the wantom attack of a trio of Mexicans and wins Red Fox's gratitude. The Mexicans, Juan Mendoza in particular, swear to get even, and opportunity for revenge with reward comes when they learn that Sallie Barton, Dick's sweetheart, has located a placer mine. Dick is working the claim for her and they plan to rob him. Sallie has seen them coming through the woods and climbs into a tree to evade them. They halt under the tree to complete their plot and she everhears their scheme and hurries to warn Dick. In her haste she slips on the rocks and hurts her ankle. Her pistol shots are heard by Red Fox, who takes her in his canoe to the camp, where the cowboys are warned and set out in pursuit of the trio of desperadoes, who have stolen horses on which to make their getaway. Meantime Red Fox hurries back to the mine and traces the trail of the greasers to the tree to which they have bound Dick, and with Dick on the Indian pony they head for camp, reaching there as the boys return after having captured the three offenders. At first a lynching was intended and the

ropes are already about the necks of the horse thieves, when the minister interferes and induces them to turn the captives over to the sheriff. He rides back to camp with them and his presence suggests the marriage of Dick and Sallie as a fitting termination to the day's adventure.

"FALSE LOVE AND TRUE."—Disgusted by the very evident attempts to win her fortune rather than her heart, the heiress decides to go in search of true love and finds employment in a store, while she rooms in a cheap boarding house. The boarder in the next room is a manly young mechanic, very different from the fashionable idlers and fortune hunters she has encountered, and a treat of ice cream after the day's work means more than did the opera in the olden days. The little heiress finds not only happiness but love, though her sweetheart is slow in making his declaration. Things come to a head when the heiress is warned that one of her most persistent suitors has

discovered her address and he tries to force his attentions upon her. He gets very demonstrative when the young mechanic answers the call for help and throws the schemer out in no gentle manner. Then he makes his own declaration of love and is accepted. They are wed in the boarding house parlor where love had its birth, and the groom has no idea of his bride's wealth until she leads him into her handsome home and explains her deception. He is taken aback, but, after all, love is what counts, and the discreet servants who blunder upon a tender passage arrive at the same decision.

"EDITH'S AVOIRDUPOIS."—Edith was fat and was getting fatter all the time. Then she ran across a book on physical culture that hinted that fat was fatal to love. Edith wanted to hold her husband's love, so she started training, but said nothing to her husband about it. It was bad enough when she lunched off excelsior and dined on baled hay, but when she donned sweater and short skirt and started to do some road work the real trouble commenced. Almost as bad were the facial gymnastics prescribed by the book to eliminate wrinkles. When Edith's



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A POWERFUL DRAMA OF STIRRING HEART INTEREST

husband saw those horrible grimaces he was certain that she had gone insane, and the doctor inclined to the same opinion. It looked very much as though it would be a nice, quiet, padded cell for Edith, but in the end she produced the book and explained that it was to hold her husband's love. Then hubby told her that he loved her best when she was her own fat self

and not an imitation of a jack-in-the-box, so Edith threw the book away and decided that there were worse things than too much flesh. The sprightly story is well handled in the Lubin fashion, with never a dull moment in its entire length, and forms a splendid reel companion to "False Love and True." It will particularly appeal to those threatened with stoutness, but the real humor of the story will please all.

KALEM CO.

"THE STRONGEST TIE."—Catering to the pronounced demand throughout the country for "Western dramas," the Kalem Company offer a new production called "The Strongest Tie," which is one of the best things yet turned out by the capable actors of the Kalem Stock Company. The incident is centered in a lumber camp, where two typical young lumbermen are working, and incidentally are suitors for the hand of the same girl. One of them wins and is betrothed to the girl, but a turn of fortune takes him to another job in a distant lumber camp, where he meets with an accident which destroys his memory. The girl waits for him faithfully until she is convinced that he is dead, and then marries the other suitor. Several years later the first man suddenly recovers his memory, comes back to claim the girl. She in the meantime has settled down to domestic life and has a little girl four or five years of age, but the return of the man to whom she was betrothed in former years, naturally revives her love for him and after a great struggle with herself she finally resolves to run away from her husband. The climax of the story takes place when her husband acknowledges the rights of the former lover and gives up the wife. As she is about to leave, the little child toddles in and the theme of the play at once becomes apparent, namely, that mother love is "The Strongest Tie" after all.

"INDIAN PETE'S GRATITUDE."—This is the title of the Kalem weekly Indian picture and the date of its issue is Friday, Oct. 28. The story portrays a phase of Indian character which is well recognized by all historians of the Indian type. A half-breed Indian is befriended by a settler, and in addition is given a job in the settler's family, where he becomes the devoted servant of the settler's daughter. As the story progresses the girl's father becomes interested in some recently discovered mining claims and decides to buy one which has not yet been registered. Some claim jumpers, who by chance learned of the deal, started to get possession of the claim by getting to the registry office first, and in order to accomplish this one of them holds up the girl's father while the other rides to town to make the entry. The half-breed gets wind of the conspiracy and is able to warn the girl, who mounts her favorite pony and races with the claim jumpers to the registry office. She is enabled to win out through the pluck of the half-breed, who holds up the claim jumpers until she gets a good lead, but in his efforts to help the girl the young half-breed is mortally wounded and thus gives up his life for his white friends.

The story is admirably enacted and is true to the atmosphere of the West. It is particularly notable for the splendid exhibition of horsemanship in the race for the registry office.

DETERMINING A CARBON.

Mr. R. F. Pierce of the Chas. L. Kiewert Co. Explains How to Pick a Carbon.

We are receiving many favorable comments from operators upon the "Bio" Carbon. This concern has spent considerable time studying the conditions of the motion picture business in America and has come to the conclusion that the wide range of arc voltages prevailing on numerous machines necessitates the furnishing of two distinct grades of carbons in order to produce the best results.

It is a well known fact among all electrical engineers that the composition of electric arc carbons is very largely determined by the arc voltage at which they are required to operate. The arc voltage recommended by the leading American and foreign manufacturers of motion picture machine arc lamps is from 45 to 60 volts. Carbons designed for this voltage will operate satisfactorily at as low as 45 volts. Below 45 volts, however, a much softer carbon is required. It is safe to say that at least nine-tenths of the troubles that occur in the use of alternating current motion picture arc lamps are due entirely to insufficient voltage at the arc. It is possible to use soft carbons with practical results over the entire range of voltage occurring in American practice, but the great advantages to be gained from the higher voltage carbons wherever the arc voltage is sufficient to operate them are so evident that they have appealed at once to the critical operator.

It has been found that over 90 per cent. of the current saving devices in the United States will deliver a sufficiently high voltage to operate the high voltage "Bio" Carbon. In order, however, to satisfy the demand of the customers who are unable to obtain a sufficient arc voltage for the regular "Bio" Carbon, the makers are furnishing a softer low voltage carbon, known as the "Bio-A," designed to operate from 35 volts upward. This is a great convenience in the case of exhibitors controlling a large number of theatres, most of which may be able to obtain sufficient arc voltage for high voltage carbon, but having a few demanding the use of the low voltage carbon. The furnishing of this well-known carbon in two grades to such exhibitors enable them to purchase but one make of carbon and to obtain the advantages of the new high voltage carbon wherever the conditions permit its use.

In deciding definitely upon designing the regular carbon for high voltage, the makers of the "Bio" Carbon consulted with the leading American manufacturers of motion picture machine arc lamps and found a very uniform sentiment in favor of the use of a higher arc voltage. A very wide investigation showed that a carbon, operating at its best between 45 and 60 volts at the arc, would meet the conditions of practically all exhibitors and they considered it preferable to make a special carbon to take care of these conditions where insufficient voltage prevailed, rather than to sacrifice the great advantages of the high voltage carbon for the sake of the few instances where it could not be successfully used. The selection of carbons for any particular purpose is very simple and the results obtained are worth many times over the amount of trouble involved. Operators who are anxious to produce the best possible results in their pictures are recommended to call upon a competent electrician to take volt meter and ammeter measurements across the arc and come with this information to the carbon makers, who will be glad to furnish carbons especially adapted to meet the conditions as they are found. This simple expedient will enable the operator to obtain better results than he had ever before considered possible and point the way to the elimination of many difficulties that have heretofore been impossible to correct.

It is safe to say that at least three-fourths of the operators in the United States have various difficulties in the operation of the arc to which they have become so accustomed that they really regard them as normal conditions impossible of correction. It is not generally understood that most of these difficulties can be made to disappear by the selection of proper carbons, and the only way to determine upon the proper carbon for each particular case is to obtain the actual instrument readings referred to above.

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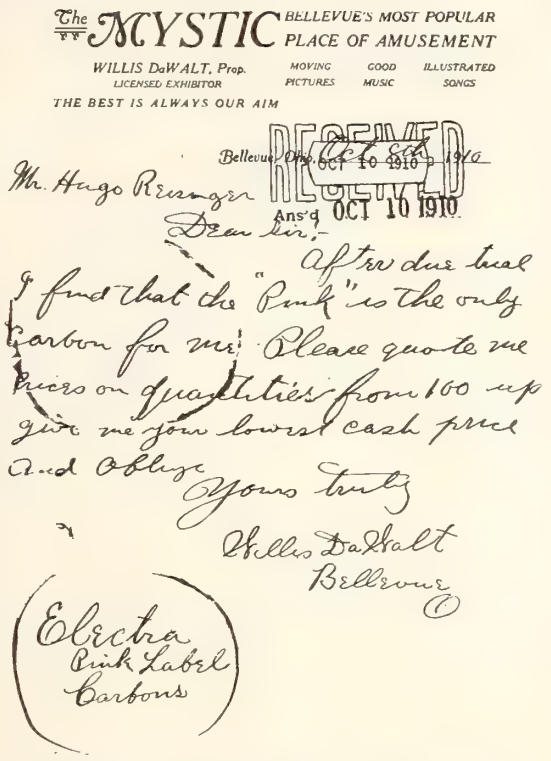
As manager of motion picture theatre, wanted by an American of fine address and appearance. Steady, sober, faithful man; can furnish best of reference from present employer and bond. Willing to go anywhere in the U. S. Address CONFIDENTIAL, Film Index, 1 Madison avenue, New York.

AN UNSOLICITED LETTER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Bellevue, O., Oct 8th 1910

RECEIVED OCT 10 1910

Ans'd

Mr. Hugo Reisinger

Dear Sir:-

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Yours truly

Willis DaWalt

Bellevue O

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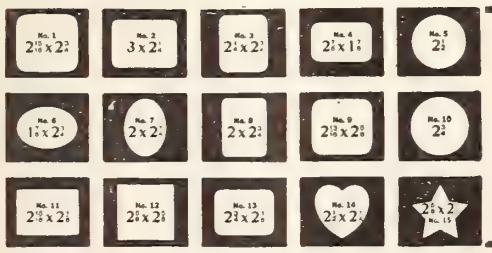

LANTERN SLIDE
MATS

MANUFACTURED BY
JESUS A. SIERRA
190 West 4th Street - - New York
Send 10 cents for samples

The Bioscope

The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

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KALEM FILMS

THE ROUGH RIDER'S ROMANCE

A TALE OF THE CUBAN WAR

Issued Wednesday, Nov. 2nd. **Length, 990 feet.**

In this romantic war drama we present another of Kalem's popular military stories.

During the action of the narrative one of the most realistic and exciting battle scenes ever filmed is shown. Perfect photography permits the spectator to follow the moves of the American troopers as they rush across an open plain and up the side of a steep hill in the face of an ambushed enemy, finally overcoming all obstacles and reaching the top of the hill, victorious at last.

SPLENDID IN ACTION AND CONCEPTION

SILVER CLOUD'S SACRIFICE

ROMANTIC INDIAN DRAMA

Issued Friday, Nov. 4th. **Length, 967 feet.**

"Out of the ordinary" will be a mild expression to apply to this masterpiece of motion photography and artistic conception.

Plenty of action to hold strong interest throughout the entire story.

Watch for a Coming Big Novelty

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

TRADE KALEM MARK

KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City

EXHIBITORS WHO WISH TO MAKE

THE GREATEST SUCCESS

In the Motion Picture Theatre Business Should Use

THE MOTIOGRAPH

EMPIRE AND GEM THEATRES
627-629 and 625 Second Street
HIGH CLASS MOTION PICTURES
A. L. SVENDSEN, Prop. & Mgr.

FORT MADISON, IOWA, 9/30-10

Enterprise Optical Co.,
Chicago, Ill.

Gentlemen:-

You may be interested in knowing that I consider my success in this business due to the use of the Motiograph.

When I came to this town about two years ago, there were two other shows and for me it was a gloomy prospect, but the Motiograph pictures drew the crowd and have drawn them ever since. I now have one of the other shows and the third is out of business. I believe I would have gone broke if I had not used the Motiograph. I am now doing a good business which I believe is due to the excellent pictures projected by the Motiograph, to say nothing of its wearing qualities. I have Motiographs in both my houses.

Very truly yours,
A. L. Svendsen

THE MOTIOGRAPH

BY LONG ODDS **THE BEST** MOTION PICTURE MACHINE

Sales 2 1-2 times greater than last year

Projects Better Pictures, Wears Better, and is More Convenient for the Operator

WRITE FOR CATALOG AND PRICES

Manufactured and Jobbed by **ENTERPRISE OPTICAL MFG. CO.,** 562 W. Randolph St., CHICAGO, U. S. A.

J. H. HALLBERG, Agent
36 E. 23d St., New York City

EDW. H. KEMP, Agent
833 Market St., San Francisco, Calif.

J. F. BROCKLISS, Agent
London, Paris and Berlin

CHICAGO LETTER

(Continued from page 5.)

The General Film Company's offices here circularized their customers on this series, and so also did the Geo. K. Spoor Co. exchange, with the result that a great demand is already assured.

While, at this writing, the exact date of these special releases is not definitely known, it has been decided that they will be released some day during the week commencing Monday, Oct. 31.

California Picture Theatres Praised.

Mr. and Mrs. Arthur V. Smith and baby, accompanied by Miss Maud Heyl, of San Francisco, passed through this city early last week, on their return to New York, after a three weeks' stay in California, during which most of the cities and sights of Southern California were taken in.

Mr. Smith tells me that licensed business was very good in every city visited, and that the "independents" are on the run, and down hill at that. He states that he did not see one good "independent" theatre during the trip, these houses being confined to small store theatres. He informed me, too, that many of the old "independent" exchanges are not buying any new product, but that they are supplying their customers with junk.

Mr. Smith brings a glowing story of the character of licensed picture theatres in California, especially of the handsome structures and beautifully decorated interiors. He spoke in high praise of the new Tally theatre in Los Angeles, on South Broadway, which seats 1,000 people, and in which a high quality film service and first-class singing form the program. The prices are 10, 20 and 30 cents, and the house shows to capacity at every presentation.

It is high time for the East to profit by the proved wisdom of the West. Where in New York, or Chicago, have we a straight motion picture theatre that will seat 1,000 people, and can we name a house that charges over 10 cents for pictures?

Family Theatres Keep up Fight.

The Chicago Family Theatre Managers' Association has offered a counter ordinance to the one drafted by former Alderman Jones, which aims at curtailing the privileges of Class 4 houses.

The managers' bill was presented, at a recent meeting of the City Council Building Committee, by Mr. Presenthal, a partner of Alderman Milton J. Foreman.

The draft proposes that the small houses be permitted to retain the use of two sets of scenery and makes some concessions toward the reforms sought in the Jones bill. The managers agree to install sprinkler systems.

P. J. Schaefer, who is custodian of the defense fund raised by the association, addressed the committee. He later stated that no opposition to the managers' proposal is looked for on the council floor if the committee ratifies it.

It is known, however, that the managers fear a protest from the Iroquois Memorial Association, which is active for all measures seeking fire protection in theatres.

Chicago Film Brevities.

By a regrettable oversight, in my review of "The Rival Barons," which appear in Oct. 22 issue, I gave Gaumont the credit for producing that film, instead of Urban-Eclipse. I had seen several films, of both makes, run off that afternoon, and in this way confused the names. I regret it all the more, as I have always a hearty desire to give Eclipse credit for a strong, engaging drama.

"Pals of the Range," released Saturday, Oct. 22, is pronounced one of the strongest Western feature films yet released by the Essanay Company. The Indian fight is realistic and the scenery beautiful.

The Essanay release dates, commencing Tuesday, Nov. 1, will be on Tuesday and Saturday, instead of Wednesday and Saturday, as heretofore.

The manager of the machine and supply department of the Kleine Optical Co., at 52 State street, is pluming himself on the large increase in the number of sales of the Edengraph machine for the past month.

C. C. Coyne and his manager, George Martin, who will open the East End theatre in Moline, Ill., Saturday, Oct. 22, visited the General Film Company's offices, at 85 Dearnborn street, last week, and purchased an entire outfit, including machines and supplies, and also arranged for a high quality service. Moving pictures and songs only will be used in the program.

D. C. McClelland, formerly owner of the Dreamland theatre, Pekin, Ill., and who has just purchased the Palace theatre of that city, called at the General Film Company's offices, at 85 Dearborn street, one day last week, and arranged for a high class film service. He also purchased a machine and supplies.

John Hardin, Western manager of the Edison Manufacturing Company, has informed me that his company will begin to release a third reel on Nov. 1. Mr. Hardin also tells me that type B Edison machine is growing more popular daily, and that the demand is increasing right along.

Phil. Vandenberg, of Norway, Mich., will open a new theatre Saturday, Oct. 22, in his home city. He purchased a complete Edison outfit from the General Film Company, at 85 Dearborn street, last week, and made arrangements for a fine film service.

H. Smith, formerly of the Star theatre, Beloit, Wis., is looking out for a theatre location in some good town and neighborhood. He will purchase, lease or build. His permanent address is Beloit, Wis.

The Enterprise Optical Co. advises me that Edward H. Kemp, 833 Market street, San Francisco, has taken the agency for the Motiograph. For many years, Mr. Kemp has represented the Charles Beseler Co., of New York, and is thoroughly versed in the technicalities of optical projection.

Sidney W. Smith, the expert booking manager for the Thielen circuit, advises me that the Elgin Opera House, which makes the tenth theatre on that circuit, was opened Monday, Oct. 10. The Opera House has a seating capacity of 1,200 and is playing to good business. Mr. Thielen also owns the Star and Temple theatres in Elgin, which show straight pictures only, so that he is obliged to book vaudeville with pictures in the Opera House, in order to vary the bill. Mr. Smith states that 14 first run reels are used on the Thielen circuit weekly, and 55 reels in all.

NEW POSTER FRAMES TAKE WELL.

We learn from the Exhibitors' Advertising & Specialty Company that the handsome new poster frame designed by them has met with the instant favor of a great many exhibitors throughout the country. The new device consists of several lithographed sheets, which when put together make a perfect frame for posters illustrating various "licensed" film productions. The lithographed frames fit on a regular three-sheet poster board and the film poster is placed in the center. They are exceedingly ornamental and are made up in many color schemes to harmonize with the color of any theatre front.

We wish to correct the statement made last week that the special insert sheets are designed to fill the center space for those not wishing to use the film posters. We have learned since that these insert sheets are for use at the bottom of the frame poster and read: "A New A. B.," "A New Vitagraph Life Portrayal," "Coming To-morrow," etc.

A facsimile of the poster is reproduced in the advertising columns of this issue.

The new nickelette on Main street, Archbald, Pa., is nearing completion, and will open sometime in the next two weeks.

PROJECTION DEPARTMENT.

(Continued from page 3.)

10.30 p. m. sharp, and in that time he runs fifteen reels and four illustrated songs.

To figure it out:

15 reels of film at 11 minutes a reel would take 165 minutes; 4 illustrated songs, at 5 minutes per song, would take 20 minutes; Threading Machine, 15 times, at 1 1-2 minutes per threading, would take 22 minutes; total 207 1-2 minutes.

Running Time.—The show starts at 7 p. m. and closes down at 10.30 p. m., which equals 210 minutes; so the difference, 2 1-2 minutes, is what the operator has for himself? So you can see that in giving such a show as this it is impossible to keep the film on the machine. I do not wonder that the film kept continually jumping off.

This is only one of the many conditions that exist, and the sooner the managers of picture theatres wake up to the fact that running a less number of reels and having the reels run as they should be, the better work they will get out of the operators; for there is no operator who can stand working at the rate this Brooklyn operator was working and give a good show, and a good show is what every operator likes to give, but he cannot give a good show when these conditions exist.

ANOTHER EDISON REEL.

Edison Company Announces Another Full Reel to the Weekly Schedule of Releases.

Beginning November 1st, three full reels will be released from the Edison Studio weekly, instead of two as heretofore. Their release days hereafter will be Tuesdays, Wednesdays and Fridays.

In announcing the new schedule the Edison people gratefully acknowledge the courtesy of the Essanay Company which cheerfully accommodated them by moving its Wednesday release one day forward, which obviated the necessity of a change in the present Edison release days.

The Edison people plead guilty to a pardonable pride over the fact that the increasing demand for their film has compelled them to add this new release. They consider it the logical appreciation of their systematic and untiring efforts, for the past two years particularly, to uplift the standard of the art by improving the character of their own films.

More than to any other man connected with the Edison Company credit for the wonderful strides made in their films is due to their capable manager of Negative Production, Mr. Horace G. Plimpton. It is now two years since he was appointed to the position, and it is a matter of common knowledge that the improvement made in all departments was coincident with his assumption of the managerial office.

Mr. Plimpton brought comparatively little intimate knowledge of the motion picture business to the position, although his training in other lines of work had given him a keen eye to the artistic and peculiarly qualified him for the work in hand. He began his work from the bottom upward, first directing his attention to the scenario, the preparation of which, it seemed to him, was of such vital importance to the complete success of the picture as to demand the services of experienced dramatists. He accordingly enlisted the exclusive services of some of the most prominent writers in the country, such as Richard Harding Davis, Rex Beach, Roy Norton, Carolyn Wells, E. W. Townsend and others of like calibre, who became regular contributors to Edison products. He even succeeded in inducing that Prince of American humorists, the late lamented Mark Twain, to collaborate in the production of his immortal "The Prince and the Pauper."

This department taken care of, Mr. Plimpton took up the producing end of the business and soon surrounded himself with some of the most capable producers in the country. A stock company of twelve members was next recruited from the ranks of the theatrical profession and carefully instructed in the requirements of the "silent drama." This stock company is composed of actors and actresses who have won their spurs in the support of some of the leading "stars" of the legitimate stage. It has been augmented from time to time by theatrical luminaries well known to the general public, such for instance as Cecil Spooner and Mlle. Pilar Morin.

In the photographic and other branches of the art, old ideas and methods were supplanted by new. New fields were explored for the purpose of providing variety in theme as well as suitable locale for the pictures; as a consequence of which the public was given the memorable Cuban releases and the Northwestern Canada pictures.

Mr. Plimpton's aim has been to depart from the beaten path and give the Edison picture an individuality all its own—an originality of them and treatment which would distinguish it from all other films. Edison films are today recognized as films of quality, of novelty, variety and pleasing surprises; and in the deserved recognition which they are meeting as such Mr. Plimpton can look with pleasure on the fruits of his labor.

ESSANAY CHANGES WEDNESDAY RELEASE TO TUESDAY.

The Essanay Company announces a change in their Wednesday release dates from Wednesday to Tuesday, beginning November 1. The first Tuesday release will be "A Fortunate Misfortune" for Tuesday, Nov. 1, and "The Masquerade Cop" and "Hank and Lank," Tuesday, Nov. 8.

The Essanay Company's Tuesday release, as formerly, will be comedy chiefly, although there are a number of high class dramas and comedy dramas which will be released on this date.

SPRINGFIELD FIRM TAKES OVER THE SPA.

The Berkshire Spa, Pittsfield, Mass., a photoplay theatre situated in the Ryan block on North street, which has been conducted for a number of years by A. H. Sawyer and during the past few months by A. H. Sawyer and Edward Hamilton, has been sold to several Springfield men who will continue to conduct the theatre here under the name "The Spa Amusement Company." The new firm took possession on Monday, October 10.

F. S. Eager is the manager of the theatre. He has had considerable experience in the motion picture business, having previously managed theatres in Boston and Springfield. Mr. Hamilton, who has been resident manager of the Spa during the absence of Mr. Sawyer from the city, will continue in the employ of the new management. Mr. Hamilton will preside at the piano, which position he formerly held at the Spa before becoming manager.

In addition to up-to-date motion pictures and songs, the new management plans to secure musical novelties to be presented each week in addition to the pictures.

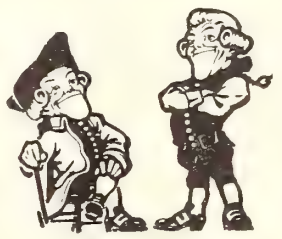
NO MORE STANDING ROOM IN BUTTE THEATRES.

At a meeting of the judiciary committee of the common council of Butte, Mont., that body passed an ordinance last week whereby all photoplay managers will not be allowed to sell more tickets than there are seats. This is done to prevent theatres running pictures to become over crowded, and cause unfavorable comment from the fire department and citizens who do not favor such entetainment.

While the managers have no complaint so far as the ordinance is concerned, and are anxious to comply with the same, they are now going before the committee and ask for an amendment that will allow them (the managers) to provide waiting rooms in the lobby of the theatres, where patrons can wait until a performance is over. The enforcement of this ordinance will be in the hands of the building inspector.

HALLBERG Photoplay, No. 1

"All Doubts Removed"



Courtesy N. Y. Edison Co.

CHARACTERS
PURCHASERS
H. F. Wilkins
Woodbury, N. J.
SON
Ralph D. Wilkins
SALESMAN
J. H. Hallberg
New York
SCENE
Hallberg's Offices, Show and Exhibition Rooms

ENTER PURCHASER AND SON.

P—"Good morning! Do you carry in stock all makes of moving picture machines, and can you give me a demonstration of their operation?"

S—"Yes, I have them all here on the floor ready to exhibit and shall be only too glad to have you decide for yourself which machine you want."

(After running a reel of film through each machine and careful examination of the operation and mechanism of the various types, the purchaser decides.)

P—"I have decided on the Motiograph, and you may enter my order for immediate shipment."

S—"Thanks for the order. By the way, you are operating on alternating current and, of course, will want a current saver that will save you two-thirds or more on your bill and at the same time give you fully a third better light. This you can only secure by installing the Hallberg Economizer."

P—"My son has investigated this matter and says that the Economizer has no switch to give various degrees of light, and he wants a current saver that will, and on the advice of a Film Exchange, he has made up his mind to buy a current saver that has a switch."

S—"Do you know that the Hallberg Economizer is absolutely automatic and does not need a switch and at the same time can be set for various strengths of illumination as desired, for long or short throws, large or small, light or dark pictures?"

P's Son—"No, I was told exactly the contrary."

S—"Come into the exhibition room and let me demonstrate these facts."

(Demonstration.)

P's Son—"Well, I am surprised to see that the Hallberg automatically performs all these operations without the use of a switch and will thus save my operator a lot of trouble and time and he can give his entire attention to producing a better picture."

S—"I am glad you recognize these important features and want you to understand that I am the Pioneer in this line of business and have been all through the question of using hand-operated controlling switches. My experience decided me to make the Hallberg automatic, notwithstanding the necessary increase in cost of manufacture."

P's Son—"You have convinced me. Can you ship a Hallberg to-day with the Motiograph?"

S—"Yes sir, and thank you for the order."

(Curtain.)

The Usual Stunt

Halberg Booking The Order

FREE CATALOGUE P-1

Headquarters everything for the M. P. Theatre

J. H. HALLBERG

36 East 23d Street, New York

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

DE WITT C. WHEELER, Inc.

116-120 West 31st Street - - - New York

Largest Song Slide Makers in the World

THE NAME

SCOTT & VAN ALTENA

on a slide means the **BEST** the world affords in song slides.

OUR ADDRESS IS

59 Pearl Street New York City

SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.
De Witt C. Wheeler.

"SWEET RED ROSES."—Words and music by Anita Owen; published by Jerome H. Remick, New York. The illustrations for this set are posed in the old Colonial costume. The coloring of these costumes is most vivid and realistic, and the set seems to carry one back to the olden days. Some very original and beautiful novelties are contained therein, and the natural scenery is beyond comparison.

"THE LONGER WE'RE TOGETHER THE HARDER IT IS TO PART."—Lyric by Earle Clinton; music by Lamonte Jones; published by Jerome H. Remick & Co., New York. A love ballad on the semi-hign class order. The slides are unusually good for a love ballad, embodying many dark, rich evening scenes and a number of feature slides. The light effects are very soothing and beautiful.

Scott & Van Altena.

"I LOVE IT."—Words by E. Ray Goetz; music by Harry Von Tilzer; published by Harry Von Tilzer Pub. Co., New York. "It" is a little word, but can mean many big things. In this case "it" refers to ragtime. "Pansy Anna Lincoln" loves ragtime. You would think so to see her in this set of slides. For a comedy set and one full of corking good novelties, this is "IT" in every respect.

"I'M LOOKING FOR A NICE YOUNG FELLOW."—Words by Jeff. T. Branen; music by S. R. Henry; published by Jos. W. Stern Co., New York. Here's your chance, you young, good looking exhibitors. What? Not young? Then perhaps YOU are looking for something nice. Get this clever set. It will cheer you up.

"GIRL OF MY DREAMS."—Words and music by Gene Emerson; published by Harold Rossiter Music Co., Chicago. A love ballad of the high class order, illustrated by slides evidencing the expert skill and exquisite coloring of the firm of Scott & Van Altena.

Alfred L. Simpson.

"I'M GOING TO TAKE THE TRAIN FOR HOME, SWEET HOME."—Words and music by Herbert H. Ingraham, author of such world-famous hits as "Hoo-Hoo, Ain't You Coming Out To-Night?" "You Are the Ideal of My Dreams," "Roses Bring Dreams of You." Published by Shapiro. This is the last song written by this wonderfully versatile composer, and Simpson has shown his knowledge of stagecraft by the clever grouping of actors in their varied poses. The hero is shown spurning the temptations of the big city, the return to the old farm, the suburban station, country lanes, life on the farm, etc. There are a couple of novelty slides, too—such as are in such great demand just now.

"SKIPPER SUSIE GREENE."—Written and composed by the celebrated author, Don Ramsay, author of "Some Day When Dreams Come True," "You Look Just Like a Girl I Used to Know," "The Star of Love is Burning in My Heart for You;" published by Walter Jacobs, Boston, Mass. A pretty story is told in this tuneful little melody; the children sailing their toy boat gave a great chance for artistic pictures and exquisite coloring. The second verse shows the return of the sailor to his home by the sea; and taking all in all this is considered by Simpson to be one of the best sets of slides he has ever made.

Levi Company, Inc.

"SWEET MAID OF PANG-O-ISLE."—One of the best songs written by that great song genius, Herbert Ingraham. Unlike other writers, he never puts his name to anything that does not justify popular approval, and in "Pang-o-Isle" he gives us the most beautiful melody of them all. This song has just been published by Shapiro, and will undoubtedly prove a big hit. The slides are exceptionally good, models being posed in native Indian costumes.

"TURN THOSE EYES AWAY."—Words and music by Billy Brent; published by Shapiro. Here is another big song by Billy Brent with a fine set of lyrics to a very pretty melody. The slides are highly artistic in every detail, both in photography and color.

The following two songs, released last week by Levi Co., were placed by mistake among those of Alfred L. Simpson.

"WHO'S LOONY NOW?"—Lyrics by Edgar Selden; music by Zit, of the Evening Journal. This is the big number that Eva Tanguay, Bobby North and other famous headliners are creating a big sensation with; a song right up to the minute, with a good catchy melody, and bound to create enthusiasm wherever sung. The slides are all novelties of exceptional merit, and will produce a laugh even from the veriest pessimist.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie; music by Kerry Mills. This is a song that has already made good, and is now being sung throughout the country. The slides are first class, with some very original novelties. The models are both good looking.

LAST FOUR WEEKS' PRODUCTION.
De Witt C. Wheeler.

"MAYBE YOU'RE NOT THE ONLY ONE WHO LOVES ME."—Words by Alfred Bryan; music by George Botsford; published by Jerome H. Remick & Co., New York.

"WHEN JUNE ROLLS AROUND WITH THE ROSES."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York.

"NOW SHE'S ANYBODY'S GIRLIE."—By Williams & Van Alstyne; published by Jerome H. Remick & Co.

"LOVE DREAMS."—Words by F. J. Crawford; music by Henrietta Blanke-Belcher; published by Jerome H. Remick & Co.

"OH, YOU DREAM."—By Jerome and Schwartz; published by Jerome H. Remick & Co., New York.

"O-O-OHIO."—Words by A. Seymour Brown and Eddie Leonard; music by Nat. D. Ayer; published by Jerome H. Remick & Co., New York.

"YOU STOLE MY GAL."—By Branen & Lange; published by Jos. W. Stern & Co., New York.

"I'M JUST PININ' FOR YOU."—By Williams & Van Alstyne; published by Jerome H. Remick & Co., New York.

"BELOVED."—Ballad by Robert M. Stults; published by F. B. Haviland Pub. Co., New York.

"THERE'S A GIRL UP IN THE MOON."—By Jerome & Schwartz; published by J. H. Remick & Co., New York.

Scott and Van Altena.

"SIMPLE DOTTY DIMPLE."—Words by Will J. Harris; music by Harry I. Robinson; published by Will Rossiter, Chicago.

"SWEET SUZANNE."—Words by Henry Troy; music by James Reese Europe; published by F. B. Haviland, New York.

"THINK IT OVER, MARY."—Words by T. J. Gray; music by Al. Piantadosi; published by Leo Feist.

"ARAB'S DREAM."—Words by Jas. Snyder; music by Edwin S. Kendall; published by Seminary Publishing Co., New York.

"DON'T GIVE ME DIAMONDS, ALL I WANT IS YOU."—Words and music by Chas. K. Harris; published by Chas. K. Harris, New York.

"RUBBER-NECKING MOON."—Words and music by Chris Smith; published by Harold Rossiter Music Co., Chicago, Ill.

"IN ALL MY DREAMS I DREAM OF YOU."—Lyrics by Jos. McCarthy; music by Al. Piantadosi; published by Leo Feist, New York.

"WHEN A BOY FROM OLD NEW HAMPSHIRE LOVES A GIRL FROM TENNESSEE."—Words by William Cahalin and Robert Roden; music by J. Fred. Helf; published by J. Fred. Helf Co., New York City.

"STOP! STOP! STOP!"—Words and music by Irving Berlin; published by Ted Snyder Co., New York City.

"JUST FOR A DEAR LITTLE GIRL."—Words by Thos S. Allen; music by Jos. M. Daly; published by Daly Music Pub. Co., Boston.

"JUST A DREAM OF YOU, DEAR."—Words by Milton Weil; music by F. Henri Klickman; published by Victor Kremer, Chicago.

"NIGHT AND DAY."—Words by Jeff. T. Branen; music by Evans Lloyd; published by J. T. Branen Co., Chicago.

Alfred L. Simpson.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds; published by F. B. Haviland, 125 W. 37th St., New York.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred L. Bryan; music by Geo. W. Meyer; published by F. B. Haviland, New York.

"LITTLE PUFF OF SMOKE."—Words by R. W. Lardner; music by Harris White; published by Victor Kremer Co., Chicago, Ill.

"I WILL LOVE YOU ALWAYS JUST FOR AULD LANG SYNE."—Words by Robert F. Roden; music by Ed. V. Cupero; published by J. Fred. Helf Pub. Co., 136 W. 37th St., New York.

"ARRAH, COME IN OUT OF THE RAIN, BARNEY McSHANE."—Words by Andrew B. Sterling; music by J. Fred. Helf! published by J. Fred. Helf Pub. Co., New York.

"MY SUNDAY GIRL."—Lyric by Earle C. Jones; music by N. S. Carter; published by J. H. Aufderheide, Indianapolis, Ind.

"THE STAR OF LOVE IS BURNING IN MY HEART FOR YOU."—By Don Ramsey; published by Walter Jacobs, Boston, Mass.

"YOU LOOK JUST LIKE A GIRL I USED TO KNOW."—By Don Ramsay; published by Walter Jacobs, Boston, Mass.

"YOU ARE THE IDEAL OF MY DREAMS."—Words and music by Herbert H. Ingraham; published by Shapiro, Broadway and 39th St., New York.

"IN THE LITTLE TOWN ACROSS FROM JERSEY CITY."—Lyrics by E. Ray Goetz; music by Herbert H. Ingraham; published by Shapiro, New York.

Levi Company.

"I'M ON AGAIN WITH MONAGHAN."—Published by Shapiro.

"GOOD BYE, MOLLY."—Published by F. B. Haviland.

"WILL YOU LOVE ME WHEN THE HONEYMOON IS OVER."—Words by Al. Bryan; music by Fred Fischer; published by Shapiro, New York.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Words by Al. Bryan; music by Fred. Fischer.

"WAY DOWN EAST."—Words by Cecil Mack; music by Joe Young and Harold Norman; published by the Gotham-Attucks Music Co.

"BABY MINE."—Words and music by Clarice Manning; published by Shapiro, New York City.

"WHEN THE GIRL WHO CAN'T FORGET YOU WANTS TO KNOW IF YOU'VE FORGOT."—Words by Robert F. Roden; music by Kerry Mills; published by F. A. Mills.

"SUPPOSE WE DO."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller Music Co.

"I'LL BUILD A FENCE AROUND YOU."—Words by Samuel M. Lewis; music by Kerry Mills; published by F. A. Mills, New York City.

"SMILING EYES."—Words by J. Young; music by Minerva W. Fields; published by Church, Paxson Co.

"HALLBERG" SHIPS LARGE STOCK OF ECONOMIZERS TO THE PACIFIC COAST.

Mr. J. H. Hallberg, No. 36 E. 23d St., New York, has recently shipped a large stock of economizers to the Clune Film Exchange, Los Angeles, Cal. Mr. Newmann, manager of this exchange, is well pleased with the business in the economizer line on the coast, and says that the call is all for the "Hallberg" on account of the beautiful white light.

SLIDES READY FOR
Walter Wellman's Attempt to Cross the Atlantic
A dandy set—the best yet
$6.00 PER SET Posters Free
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Cineograph $35, Powers Cameragraph $100, Edison One Pin Kinetoscope new $145, Motion Picture Machines $45 to $85, etc.
Passion Play Film and Slides, Supplies, Postal Card Projectors from $2.50 up. Get Sup. 33.
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Catalog—Yes? New one just out

THE BEST WAY TO ADVERTISE YOUR SHOW
is to have it talked about favorably. When
SIMPSON'S SOLAR SCREEN
is used, patrons remark on "that nice LIGHT picture house." Pictures in the daylight.
Write ALFRED L. SIMPSON, Inc., 113 W. 132d St., NEW YORK.

VITAL STATISTICS OF PICTURES.

An Interesting Compilation Not Made by the Census Takers of the Current Year.

One of the facts to be brought out in the census of the United States for 1910 is the number of persons who are wholly or partially deaf. The figures are not announced yet, but the statistics of the picture world are available and the answer is that it all depends.

The man who placidly murders the old miser or who forges the millionaire's will may not be deaf, although he does not hear the fairy footfalls of a person weighing 180 pounds who is walking on his heels two feet to the rear. This is merely the temporary deafness known as one form of directoritis and is caused by the fact that the director explained before the picture was turned that Smith did not hear Jones when the latter stole on the scene to assure himself of Smith's villainy, that the mystery may be cleared up in the 27th scene. The husband watching behind the curtains may kick over a chair, but his eloping wife has ears only for the persuasive villain unless it is in the script that the chair was kicked over.

The director of the picture census will report that 100 per cent. of the population are occasionally deaf.

More interesting are the figures dealing with gunshot wounds. Perhaps the most curious fact is that at close range 99 per cent. of the casualties are inflicted by deflected bullets, the shot being fired into the ground or off the scene and rebounding upon the victim. The gun is not aimed straight.

In accidents which do not terminate fatally the wound is received in the left hand or arm except when the author directs that the victim be shot in the leg that locomotion may be impeded.

In those accidents which terminate fatally 60 per cent. are also punctures of the arm (left). All other fatal gunshots are received in the chest where the wound will be effectively displayed when the shirt is torn open in the death agony. In this connection it is interesting to note that all fatalities in which death does not occur within 27 seconds the victim is certain to live through one or more additional scenes.

Male victims who are rendered temporarily unconscious by shock are affected by a quickening of the sub-consciousness which enables them to aid the persons handling them at critical moments. This peculiar condition becomes more acute when the leading man is heavy and is lifted to a couch by a lightweight heroine.

In incised wounds sustained from an edged weapon the cut or slash is seldom or never followed by hemorrhage and bandages applied seldom or never become stained by secondary hemorrhage.

The loss of a limb is practically unrecorded, the proportion being .00001 of 1 per cent.; most inhabitants of pictures being provided with a full complement of members and being unwilling to lose any of them in the interests of art.

Deaths from lingering illness never occur until the stricken parent has had time to commend her orphaned child to the care of some kindly person. If the death bed scene has been violent there is a marked respiration in the corpse until the close of the scene. As further evidence of sensation after death several instances have been reported in which the corpse wriggled its nose to dislodge a tormenting fly.

In western countries the mortality is about evenly divided between cowboys, Indians and greasers. The old fallacy that the only good Indian is a dead one is disproved by the latest figures of the picture census wherein it is shown that but 3.75 per cent. of good Indians are killed while 91.8 of the bad ones are shot by rescuing cowboys. The cowboy is also invariably fatal to greasers if taken in large quantities, while friendly Indians have a most fatal effect on bad cowboys and outlaws.

Deaths by drowning are very rare in the last census, though it is anticipated by the director of the picture census that the recent additions to the Vitagraph navy will materially increase these figures before the taking of the next census. Almost no disasters to large vessels are recorded, the rowboat being the most frequent cause of loss of life.

Consumption and broken heart are the most common cause of death in the case of women, while amongst the children excessive goodness is even more fatal than cholera morbus. In most instances the death of a child is marked by the reconciliation of its parents immediately before the infantile dissolution. In this connection it might be remarked that the low rate of divorce is directly traceable to childish influences and not to the high cost of a ticket to Reno from the more densely populated East. The divorce rate is remarkably low and permanent wife desertion is almost entirely confined to those marriages between white miners or cowboys and Indian wives.

In the period covered by the last census there is no authentic case recorded wherein a child stolen by gypsies was not recovered within a reasonable time. For convenience two reasonable periods of time have been established:

(a) Within a few weeks.

(b) After a lapse of years sufficient to make it necessary for the grown child to look exactly like the one earlier seen.

The director of the picture census is compiling from the records other interesting facts which will be issued in the form of bulletins from time to time prior to the issuance of the complete report.

NEW PICTURE THEATRE FOR BALTIMORE.

William Faite, owner of the Liberty Motion Picture Theatre, on North Liberty street, Baltimore, Md., is now negotiating with J. Howard Bennett to purchase the Pickwick Motion Picture Parlor, on West Lexington avenue. The latter house is known as one of the best theatre sites in Baltimore and for a long time has been looked upon with interest by many large theatrical firms. Should the deal go through Mr. Faite will erect an up-to-date motion picture theatre, which will rival anything in the South. In recent years Baltimore has forged ahead in the motion picture line and is to-day looked upon as one of the best cities in the country.

AMONG THE EXHIBITORS

The new Palace photoplayhouse at Oconomowoc, Wis., which opened last week, is doing a big business. The management runs only the best reels of pictures.

Greencastle, Pa., is having a big opening in photoplayhouses. Last week two new theatres were opened and it is expected that two more will open in the near future.

Contracts will be let at once for the erection of a new photoplay theatre at the corner of Clinton avenue and State street, Bridgeport, Conn. N. C. Clinton will be the new owner. The house will seat 1,500 persons and will be two stories high.

A new photoplay theatre will be erected on Spring street, New York City, at a cost of $10,000.

James Buchanan has been made assistant manager of the Ganes' Manhattan photoplay theatre, New York City. Mr. Buchanan has had considerable experience in the theatrical business and should make a capable and efficient assistant to Mr. Ganes.

show at National Hall, to George A. Morris, of Claremont, N. H.

A lease on the new theatre, Schenectady, N. Y., has been taken by Vedder Megee, who will run picture and high class vaudeville.

Gilbert C. Miller, proprietor of the new Lyric theatre, Wilkesbarre, Pa., opened his house with motion pictures Sept. 17.

The Majestic theatre, Rockford, Ill., is undergoing extensive repairs, prior to the opening of the regular season. A new picture machine will be installed.

Motion pictures opened Waugh's opera house, Watkins, N. Y., last week. During the fair week the house has been crowded to the doors.

Ground was broken last week for a new motion picture theatre at the corner of Poplar street and National avenue, Corona, N. Y. The house will be under the management of Isaac Wichselbaum.

ELITE THEATRE. OWNED BY K. W. BRUNSCHIN, ELLSWORTH, KAN.

Fulton Varner and E. W. Stone, of Atlanta, Ga., have formed a motion picture combination which now controls three of the four theatoriums in that city.

The Lyric motion picture theatre, Wheeling, W. Va., has opened for the winter. Roy Ebrieght is the new proprietor.

J. C. Davis, of 706 East 27th street, Los Angeles, Cal., is building a one-story picture theatre. The cost will be $2,800.

E. H. Condran's new picture theatre in the Fuerneisen building, on Union street, Middletown, Pa., will be called the Majestic.

The Colonial nickelet, of Dunbar, Pa., opened for the winter season last week. During the summer the house has been remodeled and the interior redecorated. Besides first class motion pictures, illustrated songs will be sung.

John Lannigan, who runs a first class picture theatre in Stoughton, Mass., is preparing to open a house at Canton, Mass.

It is understood that a new picture theatre will be opened in the ground floor of Pythian Castle, Norfolk, Va.

It is said that another first class picture theatre will soon be erected at Sterling, Ill.

The Ridgewood Realty & Amusement Co., of New York City, has purchased through S. Blume & Co. a plot of ground 75x90 feet at the northeast corner of Covert and Madison streets, Brooklyn, and will erect a first-class vaudeville and motion picture theatre. The new house will accommodate 850.

A. Pechette, of Corona, N. Y., has opened a first-class motion picture show on Central avenue.

A new motion picture theatre is to be erected at the corner of Main and Bergen streets, Hackensack, N. J.

The first London theatre to succumb to the cinematograph is Terry's, which was opened by its proprietor, Edward Terry, in 1887. He has now leased it for 21 years from November, and moving pictures will be shown there.

Herbert V. Daly, of Winchendon, Mass., has sold his interests in the "Daleyscope," the motion picture

The old historic Methodist Church, Grand De Tour, Ill., has been purchased by a theatrical syndicate and is being rebuilt for a motion picture theatre.

Motion pictures are being shown at Audubon Park, La. The pictures are all of license manufacture and are attracting great crowds every night.

Beele Perry, of Waverly, N. Y., opened his motion picture theatre Sept. 15 to a crowded house. The house is one of the finest in the Mohawk Valley and is a great attraction to the many out-of-town visitors. In the new fireproof booth there is installed an Edison machine of the latest model. William Spring, of Binghamton, has been engaged to operate it. Miss Nellie Gayner has been engaged as pianist, and John O'Day, of Philadelphia, will sing the popular songs.

Manager McLean, of the Star theatre, Kingston, N. Y., has purchased the Bijou motion picture theatre, Saugerties.

Motion pictures will be shown in the high school, South Paris, Me., every Tuesday evening during the winter.

The motion picture operators of Scranton, Pa., have formulated a wage scale, which will be presented to all photoplay managers.

The Buffalo Amusement Co. will erect a one-story photoplay theatre at 919 Broadway, Buffalo, N. Y. It is estimated that the new house will cost $30,000.

I. Goldberg, of Coatesville, Pa., has sold his interest in the Palace theatre and the opera house to George A. Bennethum.

O. Jarodski, proprietor of the Progressive shoe store, Danville, Ill., has received a permit from the city council to put in a photoplay theatre in his new building.

The Lyceum theatre, Marblehead, Mass., which was opened last Monday night, Oct. 10, is now doing a good business. Besides first class pictures there is a first class orchestra to furnish the music.

Algiers, Pa., is to have a modern photoplay theatre near the Foto Market on Teche street. It will be opened Oct. 15 by Philip Foto, who promises to put on

good vaudeville and 3,000 feet of moving pictures. The building will be 30x145 feet and will be provided with a large main entrance and ample exits. The playhouse will seat several hundred persons. Comfortable chairs and other modern furnishings will be included.

Gus Hobrock has purchased the Casino photoplay theatre, Calhoun street, Fort Wayne, Ind. He will run only the best class of pictures.

Emil Johnson has purchased the Bijou photplay theatre, Lincoln, Neb., from J. W. Glenn. The purchase price was $5,500.

G. Brotherman, of Temple, Tex., has purchased from John A. Cole a vacant lot on South First street, and will build a photoplay theatre and airdome.

Goodewill Hall, Lebanon, Pa., has been leased by H. C. Wentz, a well known picture man, who will run a first class show this coming winter. It is the purpose of Mr. Wentz to give his patrons 3,000 feet of film daily. He will try and get some of the first run reels if possible.

Howard V. Chamberlain, of Belmar, N. J., will open an up-to-date photoplay theatre in Tom's River this winter. Mr. Chamberlain has had years of experience in the motion picture business, and should be able to give the Tom's River patrons the best there is in the motion picture line.

The photoplay theatre on Central avenue, New Rochelle, N. Y., opened for the season Oct. 8. The house is under the management of Edward De Costa.

J. F. Dow, of Wheeling, W. Va., has opened a photoplay theatre in Bethany, a few miles from this city. He will put a new machine in the theatre and will install a fireproof booth.

Tony Sinclair, the new proprietor of the Dreamland photoplay theatre, Pekin, Ill., has moved his family from Peoria. Tony is much elated over his new house and thinks he has come to Pekin to stay.

A new motion picture theatre will soon be erected at Reno, Nev. Looks as if the wounded-heart colony was increasing and needed amusement.

Charles Compe, a well known photographer, of Nanticoke, Pa., has purchased the Dreamland theatre on North Market street from Oliver Bell. Mr. Compe will run high class motion pictures.

Fred and Chester Simeral are making arrangements to build a picture theatre at Elkins, W. Va.

H. H. Eliott will build a picture theatre at 1402 Church street Northwest, Washington, D. C. The house will cost $7,500.

W. F. Seifert is in De Soto, where he will open up another motion picture show. This makes the fourth show under Mr. Seifert's management. He has one at Carbondale, Duquoin, Centralia and De Soto.

N. C. Lund will erect a picture theatre at State street and Clinton avenue, Bridgeport, Conn. The house will seat 1,500.

A. O. Murray, a well known picture man, has leased the K. of P. Opera House, Williamsport, Md., and will conduct a picture show.

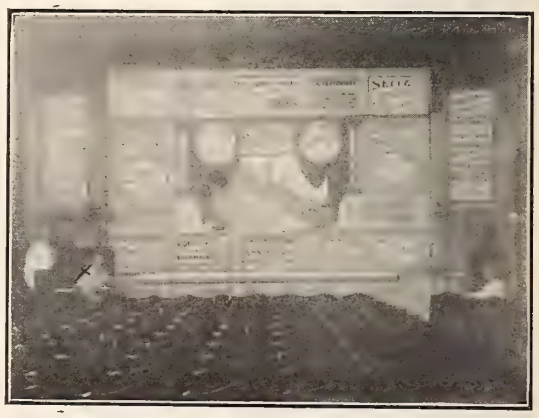
Toomey & Demara have opened a nickel theatre on Lawrence street, Lawrence, Mass.

Carpenters are at work erecting a new motion picture theatre for W. M. Applegate, of 24 East Broad street, South Bethlehem, Pa.

George Ewan and J. J. Williams, of Winnemucca, Nev., have completed the improvements to the interior of the Mercantile Company's warehouse and will open a motion picture theatre.

The Casino motion picture theatre, Frederick, Md., opened Sept. 24 to a large and enthusiastic audience.

J. H. Lincoln, of Rutland, Vt., has leased the Wilson & Grace Opera House and will open a first class picture show.



INTERIOR VIEW, ELITE THEATRE, ELLSWORTH, KAN.

Ezra Rhodes, of Huntington, Ind., has assumed the management of the Palace theatre, having purchased the place from Charles C. Cross, who operated it for more than a year. The active management will be under Miss Mabel Lerner, who comes here from South Bend, Ind.

George Diehl, of the Grand theatre, Moline, Ill., called at the General Film Co.'s office, at 77 S. Clark street, last week. The Grand is doing a prosperous business and Mr. Diehl is now looking out for a number of desirable locations, upon which to erect new houses.

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AMERICAN PLAYERS IN IRELAND.

(Continued from page 1.)

tongues. The old grandmother, who was to play my grandmother in the story, almost cried with joy, and would call me nothing else but her 'own little colleen.' She is eighty-five years old and crippled with rheumatism; but she was so happy at the thought that her chidren in America would be able to see her; for she has several sons and daughters over here, as nearly every old couple in Ireland has. We have the addresses of relatives all over the states, and they will be notified and be enabled to see the little cottages in which they were born, the neighbors they knew as youths, and the old mother and father who never cease talking of the 'bye in America.' And let me say right here, that every Irishman is a natural born actor. They were easy to handle, and obeyed instructions implicitly—very different from the crowds one gets in America.

"Of course, we went to Blarney Castle, and got fine pictures of it, too. Mr. Olcott and I kissed the Blarney Stone, and we were the only ones in the crowd who did, for while the old way of hanging down from the top by your heels is done away with, because of the danger, it is still a hazardous feat, and I have not yet heard of another girl who performed it. Even men take one look down at the rocks 120 feet below, and their nerve fails. You must lie flat on your back, grasp iron bars on the wall opposite, have two friends hold your heels, and go downward, then up under the opening in the wall a good four feet below. I thought I would never stop going, but I kissed it, and have been cultivating a sweet persuasive tongue ever since. Our Jarvey told about a girl who remained on top of the castle two hours trying to get courage to attempt the feat, and came away crying and without accomplishing it. But she said she was going to come prepared as to costume the next day. So she did; he brought her out again, but she waited around for hours and finally owned herself defeated. 'An' thot's the nearest I ever heard of a loidy kissin' the Schtone, Miss,' he said.

"From Cork we went to Killarney, where many scenes were taken. The Gap of Bunloe, overlooking the lakes as you wind up the hills on horseback, is wonderful in its rugged scenery and constant surprises. After the first stretch you look back over Serpent Lake. 'Tis here it was, St. Patrick, one day drove all the schnakes into a big iron box. 'Tis lettin' yez out I'll be to-morrow,' he promised them, as he sunk the box in Serpent Lake. 'Why, did St. Patrick tell a lie?' asked my driver. 'Faith, an he did not: to-morrow never comes, you know!' So the poor snakes are still in their iron box at the bottom of the lake, waiting for to-morrow.

"All along the rocky road through the hills, colleens wait to waylay you with their 'bit 'o goats mik, and drap of potheen, which the kind gentleman will be a havin' while no one is lookin'? But I must not forget to mention the horses. Some hundred drivers with ponies wait for the crowds each day the weather is right and there is no blow, to ride through the Gap to the Upper Lake, where boats rowed by four sturdy boatmen make the fourteen-mile trip down the Lakes, as the Lakes are so treacherous that it is impossible to go on windy days. But the horses, poor things, they would long ago have found their way to the 'home for discrepit animals' over here—or the butchers in France. The master walks behind them with a whip, and we amble along on broken saddles, almost too uncomfortable to enjoy the scenes we are passing through. Yes, we took scenes with them, but a horse never looks as bad in a picture as he really is.

"From Killarney (wher it rains every day, by the way), we went to Dublin, and attended the Horse Show —so different from ours. Everything is in the open, and there are numerous rings for showing, where you lean against the rails with lords and coachmen and beautifully gowned women (the men wear only riding togs); or stroll on broad walks, take your tea, and pay but little attention to what's going on.

"If it hadn't been for the constant rain in Ireland, we would have been sorry to leave; but that's the reason it is the Emerald Isle. Wherever there isn't grass there is moss as thick as velvet. Flowers wherever you turn, even growing from the thatched roofs of the cottages. Fuchias that reach to the tops of the houses in flowering trees—everywhere a luxury of growth.

"The most impressive things about Ireland? First, its wonderful beauty, then its beautiful children, its lovable, delightful people (you couldn't help loving an Irishman, even though you know he's blarneying you), and—Oh, yes, the fact that in all of Ireland I saw but one pig, and he was the biggest, whitest, fattest, most petted pig I ever saw. However, if you see 'The Lad From Old Ireland' you will see the best that we saw."

NEW PHOTOPLAY HOUSE FOR HUNTINGTON.

It is assured that Huntington, W. Va., is to have another photoplay theatre, one that is of the highest type, operated under the direction of a prominent Huntington official and located in the Majestic building in Fourth avenue.

The deal is already closed and the new theatre will be in operation within the very near future. The idea of the proprietor is to at first operate only a photoplay theatre and later to introduce vaudeville features. The location is excellent for the business, being central and where thousands pass daily and near the loading and unloading points for the through cars as well as those of the inner city lines.

SAM TRIGGER MOVES INDOORS FOR WINTER.

Sam Trigger, who runs the Pastime Airdome, at 110th street and Fifth avenue, will close that place this week and move into his photoplay house that adjoins the airdome. Mr. Trigger reports that during the past summer he did an excellent business and adds that he believes for summer amusement the airdome has come to stay.

Audiences, claims Mr. Trigger, like to be entertained in the open and that as motion pictures are the most practical amusement, it is easier to attract patrons at an open-air theatre than indoors. No matter how cool a manager can make his house, there is nothing like being outside with the moon and stars above you during the summer months. Mr. Trigger is one of the managers who firmly belieevs in the lighted photoplay theatre.

Excavating work on the new vaudeville and motion picture theatre on Promenade street, Mexico, Mo., is nearly completed. The house will be ready for the opening performance sometime in November.

Rallo Perry opened his new picture theatre at Waverly, N. Y., Sept. 23.

Mrs. J. H. Lynde, of Milwaukee, Wis., has applied for a permit for the erection of a new $18,000 building at Kenneckinnic avenue and Ellen street. The building will contain a first class picture theatre.

Tony Sinclair, of Peoria, Ill., has purchased the Dreamland motion picture theatre owned by O. W. McClellan.

W. H. Mason, of Hancock, Mich., is planning to erect an up-to-date picture theatre on Quincy street.

Insist on getting the genuine BIO CARBON

It is the standard of the "man who knows."

We take pride in the fact that our great business has been built up purely and solely by an appeal to the **reading, thinking** operator and exhibitor.

We would rather have **one** customer of the "go ahead," "up to date" kind than a hundred of the "good enough for dad, good enough for me" variety.

BIO Carbons are used by the **best** men in the **best** theatres in America.

We make quality carbons for quality people.

Pin your check for $1.50 to this ad., and mail to our nearest office for a sample 50 prepaid.

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116 Huron Street, Milwaukee **197 Fremont Street, San Francisco**

Last 4 Weeks' Productions of Licensed Film Makers—Oct. 29

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Oct. 10	That Chink at Golden Gulch	Drama	998
Oct. 13	A Lucky Toothache	Comedy	570
Oct. 13	The Masher	Comedy	415
Oct. 17	The Broken Doll	Drama	997
Oct. 20	The Banker's Daughter	Drama	989
Oct. 24	The Message of the Violin	Drama	997
Oct. 27	The Passing of a Grouch	Drama	537
Oct. 27	The Proposal	Comedy	461

EDISON CO.

Oct. 7	Bumptious Plays Baseball	Comedy	650
Oct. 7	The Farmer's Daughter	Comedy	345
Oct. 11	The Song That Reached His Heart	Drama	1,000
Oct. 14	The Chuncho Indians	Educational	250
Oct. 14	The Stolen Father	Drama	750
Oct. 18	The House of the Seven Gables	Drama	995
Oct. 21	A Trip from Montreal Through Canada to Hong Kong	Comedy	1,000
Oct. 25	His Breach of Discipline	Drama	1,000
Oct. 28	The Swiss Guide	Drama	990

ESSANAY CO.

Oct. 8	The Bearded Bandit	Western Drama	1,000
Oct. 12	Hank and Lank	Comedy	302
Oct. 12	Papa's First Outing	Comedy	698
Oct. 15	The Cowboy's Mother-in-Law.	Western Comedy	1,000
Oct. 19	Hiring a Gem	Comedy	629
Oct. 19	Hank and Lank	Comedy	371
Oct. 22	Pals of the Range	Western Drama	1,000
Oct. 26	The Bouquet	Comedy	678
Oct. 26	Hank and Lank, They Take a Rest	Comedy	298
Oct. 29	The Silent Message	Western Drama	1,000

GAUMONT.

Oct. 8	The Dunce Cap	Child Drama	898
Oct. 8	A Skier Training	Topical	100
Oct. 11	The Lovers' Mill	Colored Phantasy	292
Oct. 11	The Three Friends	Drama	654
Oct. 15	The Romance of a Necklace.	Medieval Drama	995
Oct. 18	Grandmother's Plot	Pastoral Play	835
Oct. 18	Phantom Ride from Aix la Bains,	Travelogue	165
Oct. 22	The Cheat	Society Drama	958
Oct. 25	The First Gray Hair	Drama	654
Oct. 25	The Amazon	Comedy	348
Oct. 29	The Life of Moliere	Drama	965

KALEM CO.

Oct. 7	Big Elk's Turn-Down	Indian Drama	930
Oct. 12	45 Minutes from Broadway	Comedy	892
Oct. 14	Winona	Drama	990
Oct. 19	The Tyranny of the Dark	Drama	990
Oct. 21	The Education of Elizabeth	Comedy	1,000
Oct. 26	The Strongest Tie	Drama	985
Oct. 28	Indian Pete's Gratitude	Indian Drama	975

LUBIN MFG. CO.

Oct. 10	The Clown and the Minister	Drama	990
Oct. 13	Liz's Career	Comedy	990
Oct. 17	Hearts and Politics	Drama	990
Oct. 20	Hawkins' Hat	Comedy	550
Oct. 20	Archie's Archery	Comedy	450
Oct. 24	Romance in the Rockies	Comedy Drama	990
Oct. 27	False Love and True	Drama	600
Oct. 27	Edith's Avoirdupois	Comedy	375

MELIES.

Sept. 15	In the Mission Shadows	Drama	950
Sept. 22	The Salt on the Bird's Tail	Comedy Drama	940
Sept. 29	A Plucky American Girl	Drama	950
Oct. 6	Billy's Sister	Western Drama	950
Oct. 13	Out for Mischief	Comedy	950
Oct. 20	Uncle Jim	Drama	950
Oct. 27	Under Stars and Bars	Drama	970

PATHE FRERES.

Oct. 8	An Indian's Gratitude	Drama	990
Oct. 10	The Stigma	Drama	630
Oct. 10	Betty Is Punished	Comedy	351
Oct. 12	A Summer Flirtation	American Comedy	990
Oct. 14	Werther	Drama	892
Oct. 15	Aeroplanes in Flight and Construction.	American Industrial	680
Oct. 15	The Aviation Craze	Comedy	243
Oct. 17	One on Max	Comedy	531
Oct. 17	Jinks Wants to Be an Acrobat	Comedy	397
Oct. 19	Outwitted	American Drama	783
Oct. 19	Around Pekin	Scenic	213
Oct. 21	His Life for His Queen	Historical Drama	918
Oct. 22	Mystery of Lonely Gulch,	American Western Drama	950
Oct. 24	Another Ghost	Drama	748
Oct. 24	Hagenbeck's Menagerie	Educational	203
Oct. 26	Motor Fiend	American Comedy	610
Oct. 26	Bruges, Belgium	Scenic	370
Oct. 28	Max in the Alps	Comedy	610
Oct. 28	Buffalo Fight	Colored Topical	358
Oct. 29	The Indian and the Maid	American Drama	995

SELIG POLYSCOPE CO.

Oct. 3	A Cold Storage Romance	Comedy	565
Oct. 3	My Friend the Doctor	Comedy	370
Oct. 6	For Her Country's Sake	Dramtic	1,000
Oct. 10	The Sanitarium	Comedy	1,000
Oct. 13	In the Golden Harvest Time	Drama	1,000
Oct. 17	The Foreman	Drama	995
Oct. 20	Two Boys in Blue	Comedy Drama	1,000
Oct. 24	Oh, You Skeleton	Comedy	365
Oct. 24	Ghost of the Oven	Comedy	537
Oct. 27	Blasted Hopes	Drama	1,000

URBAN-ECLIPSE.

Oct. 12	Foiled by a Cigarette, or the Stolen Plans of the Fortress	Drama	991
Oct. 19	In the Shadow of the Night	Drama	502
Oct. 19	Tunny Fishing Off Palermo, Italy	Industrial	500
Oct. 26	The Signet Ring	Drama	868
Oct. 26	In the Spreewald	Travelogue	132

VITAGRAPH CO.

Oct. 8	The Sage, the Cherub and the Widow,	Comedy	1,000
Oct. 11	Brother Man	Drama	610
Oct. 11	Actors' Fund Field Day	Topical	387
Oct. 14	Off Her Doorsteps	Society Drama	967
Oct. 15	The Legacy	Drama	982
Oct. 18	Auld Robin Gray	Drama	991
Oct. 21	Davy Jones' Domestic Troubles	Comedy	1,000
Oct. 22	Clothes Make the Man	Comedy	983
Oct. 25	Jean Goes Foraging	Comedy	1,006
Oct. 28	Captain Barnacle's Chaperone	Comedy	994
Oct. 29	The Telephone	Drama	665
Oct. 29	A Day on the French Battleship Justice,	Educational	335

Length about 375 feet. *Released Thursday, October 27th.* *Length about 600 feet.*

COMEDY!!! **ON ONE REEL** **SENTIMENT!!!**

EDITH'S AVOIRDUPOIS

When Edith wanted to train down in order to hold her husband's love, she forgot to tell him she was going to lunch off baled hay and dine on sawdust. That started the trouble and there was lots of it. You can't help laughing.

FALSE LOVE AND TRUE

She wanted to be loved for herself; not for her money, so she pretended to have lost her money and got a job in a store and lived in a cheap boarding house where she won the love of a rea-man, who was surprised when she led him to her elegant home.

Released Monday, October 31st. *Length about 975 feet.*

BROTHERS

A strong story rich in the red blood of the west and possessing in an unusual degree the quality of human interest. You know the merit of our western releases. This is especially good.

See Description Inside

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H. P. HOFFMAN

The Film Index

CLANCY CAPTURES THE TWO THIEVES
Scene From Lubin's Comedy, "Mike the Housemaid"

Vol. VI. No. 19. NEW YORK, NOVEMBER 5, 1910 Whole No. 237

PATHÉ FRÈRES FILMS

TRADE MARK TRADE MARK

FILM D'ART

THE WOMAN OF SAMARIA

To be released Nov. 4

A magnificently colored religious story.

The acting is perfect and the open air settings are wonderful.

A picture that forms a fitting companion to the Passion Play.

To be released Nov. 9

MEXICAN LEGEND

A beautiful drama of this superstitious country. A story of how the old Father with the aid of the Mexican cowboys was able to save the monastery from the Indians.

To be released Nov. 12

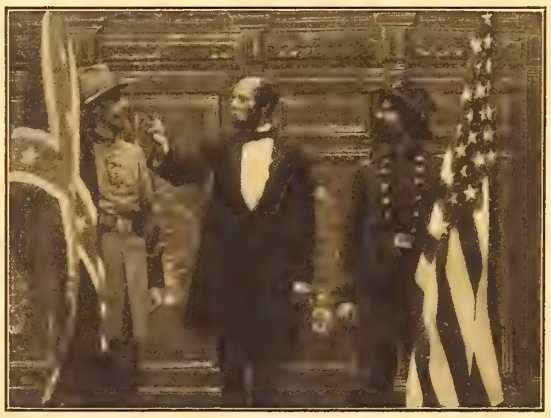
A GAMBLER'S END

One of those Western Dramas that begin in the east and finish in the west.

THE FILM YOU CAN RUN A WEEK

Abraham Lincoln's Clemency

To be released Saturday, Nov. 5



An intensely thrilling story of the Civil War, founded on facts, with the titles in verse.

The greatest patriotic picture ever produced, with a perfect impersonation of Lincoln.

A film that will stand them in their seats and bring round after round of applause.

BOOK THIS BEFORE YOUR OPPOSITION

The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

MOTION PICTURES BOOMING IN AUSTRALIA

Interesting Budget from Dr. W. H. H. Lane, Sydney, N. S. W.

IN the matter of motion pictures, this city has got the fever in its very worst form, where two years ago if there were ten in Cumberland County, of which Sydney is the county seat, there are now no less a number than 82 picture shows running, and applications in for an additional number of eighty more and all seem to be doing well. Now that warm weather is here, they will all do better than before, and there is no gainsaying the fact, but that the motion picture has been the means of lowering the police records as regards the arrest for drunkenness and offences against the laws concomitant with drinking, since these shows have been opened, and where we a short time back had no such thing as picture theatres, we now have numbers of them showing every Sunday evening, and unless you are early on hand, you have not the slightest chance of a seat, or standing room either.

No charges are allowed to be made at the door on Sunday, but the admission is a silver coin, and as the smallest coin is 6 cents of United States money, they seldom give on a Sunday so small a contribution, and so the houses take more money in on Sunday than on week days, and it keeps the people off the streets, and out of any trouble, for the old saying is, "Satan finds some mischief still, for idle hands to do." I feel confident that if the police were to have their way that every place of amusement in this city would be open on a Sunday. No drama or vaudeville turns are allowed under any pretext whatever. Even illustrated songs must be strictly sentimental or sacred on Sundays, and no funny films of any sort can be shown on that day either. All films for Sundays are censored, and very strictly censored, too.

"Man was made for the Sabbath, and not the Sabbath made for man," is the rule on this side of the world. Now there is the thin edge of the wedge in, and to the writer's mind it will not be long before the wedge is slowly and surely driven home. But not without a big opposition on the part of the Church which wields a most powerful influence in matters that keep the "tray bits" as the three penny piece is called, out of the Church collections. They are already raising their voice against the direful calamities that will overtake this fair land if the strict sanctity of the Sabbath day is not upheld according to the commands laid down in the book of Genesis.

The way that they are running up theatres over here for the exploitation of the "still show," as they call the motion pictures, only goes to show that either there will be a decided reaction set in, or else there will be more and more put up until it will be the survival of the fittest. But,

INTERIOR VIEW OF COLONIAL THEATRE, SYDNEY, AUSTRALIA.
Owned by The J. D. Williams Company.

to the writer's mind, pictures are only in their infancy, and when the saving clause in the motion picture business comes in the way of a sterioscopic picture, in place of the flat one as now shown, there will be a still greater boom in that line. The writer has been at work on that line for some time and has succeeded far beyond his most sanguine expectations, so much so, that I am about to apply for a series of Patents in the United States and elsewhere along these lines.

On Friday last, Sept. 23d, the new King's Theatre was thrown open for a press and private exhibition of the programme to be submitted to the public on the following day, and I must say, that it would have been much better for them had they had one or two private rehearsals before they gave one to the press, because of the failures made on this occasion, for the saying, "first impressions are the most lasting," holds good in this case especially. This theatre will comfortably seat 1,200 people, and is a very fine and comfortable house, with all up to date improvements. It should reap its share of what is doing in that line, if it only gives to the public what the public demands. But as they are within about twenty or thirty feet of the entrance to the old established firm of West's Limited, they have got to make good, or else the public will go where they know they will be well served, as they are at the aforesaid show. Not only that; were there no pictures, the music alone is well worth the price of admission, and that in all cases, is one thing that has made the name of West a household word.

West's have in this part of the world, no less than twenty-four permanent shows, located in all the large cities of the Commonwealth, and they have also some twenty or more traveling shows that keep the small towns well supplied in the M. P. business, with good music, a leading feature all the time. Most of the theatres have to rent their films from the film exchanges, and while there are a few exceptions, these are the larger and the older firms.

It is a great pleasure to see the number of "Pop" Lubin's films, that have been shown and are being shown at the present time, on the bill of most of the places open to the public. I am glad, for I like his work and they get, I can assure him, "the glad hand" every time they are shown. They were shown here for some time, and then for months you never saw one in a single programme submitted to the public, so much so, that in various letters I have, in writing of these places, called attention to the fact. I think that our mutual friend Mr. J. D. Williams has had a great deal to do with their return, and I am informed that he has now a large supply of all the latest ones on order for his wants. I am glad, also, to say that Williams is holding his own and doing a very large renting business with all of the M. P. P. Co.'s products. The way that

(Continued on page 25.)

The FILM INDEX

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NOVEMBER 5, 1910.

CASUAL COMMENT

AT last the cause of the "light house" has triumphed in New York City. Elsewhere in this issue of The Film Index is printed the announcement that Mayor Gaynor has directed his Commissioner of Licenses to order all picture theatres to light their auditoriums. Commissioner Oliver, who has charge of this work, has made a careful investigation of picture theatre conditions in Greater New York and knows their faults to the last degree. The lighting question has been investigated by him and he knows that the disreputable "dark house" is an evil to be abated and has given due notice to the managers and owners of such places that the conditions complained of must no longer continue.

This information is particularly pleasing to The Film Index. For the past two years it has urged that "darkness" be abolished in picture theatres and has pointed out to theatre managers the mistake they made by keeping their auditoriums dark when so much was to be gained by turning on the light. Whether or not the efforts of The Index have had any influence in hastening official action, the desired result has been accomplished in New York.

ANOTHER statement reported as coming from Commissioner Oliver is that personally, he denies having seen any immoral pictures and further reports that, during the past year the complaints against pictures have diminished to an almost negligible quantity. The Commissioner made these remarks before an Aldermanic committee appointed to hold public hearings on a proposed ordinance to censor pictures for New York City. Other remarks by the Commissioner leads to the conclusion that the proposed ordinance will never become active, for the very sufficient reason that it is not needed. There are sufficient laws upon the books at present to take care of all the abuses that may creep into the motion picture business.

IT developed during the hearing that two members of the Aldermanic committee evinced a keen desire to invest each Alderman with power to govern the picture theatres in his respective district. Beautiful scheme that. We heard of the Aldermanic graft in newsstand and bootblack privileges, which may or may not be true and of course none of the present Board of Aldermen would think of grafting upon the picture theatres; but with such an arrangement on the books there would be a chance for some unscrupulous Aldermen, who may be elected in the future, to hold up the picture men. Nothing of this sort will pass, however.

REPORT now has it that there will soon be something doing in "independent" circles. There is to be a meeting of "independent" exchanges soon and the several peculiar requirements of the "Sales Company" are to be talked over. Manufacturers are requested to keep out. "Independent" exchange men are beginning to discover that the Patents Company proposition is a mere kindergarten problem to the game they are up against with the "Sales Company."

Everything that comes from the "Sales Company" is C. O. D. and that is not all; every exchange getting film through the "Sales Company" is required to deposit $1,200 as security. Nice and soft for the Laemmle-Kessel combination.

The latest proposition to come to light is that made to the new American company of Chicago, which has been requested to pay a cash bonus of $5,000 and two cents per foot thereafter if it wants to market its product through the "Sales Company."

Now, everybody knows that the great philanthropist, Carl Laemmle, is president of the "Sales Company"; the champion of the downtrod and the everlasting enemy of the hated trust. Isn't it singular that he should be a party to such a hold-up game as that?

IT has also been intimated that there is soon to be launched another million dollar picture company that will make all the others look like counterfeit money. This concern is to come in and take care of all those who do not like the "Sales Company" or the Patents Company. It is promoted by one Clapham, formerly of the Theatre Film Service of San Francisco, who went through bankruptcy and stung every one who trusted him as he went through. We fancy that he will become a power in the picture business.

AS for the other poor independent film makers, they are leading a hand to mouth existence, entirely at the mercy of the Laemmle-Kessel gang of hold-up men. Some of them have quit active business, others have stopped work temporarily and still others are looking for money. The grave yard of defunct film makers is rapidly filling up and the grave digger is working overtime.

DENVER LIMITS PICTURE THEATRES

Commenting upon an editorial paragraph in a previous issue of The Film Index, concerning the multiplicity of motion picture theatres, Mr. James R. Noland, Sec. of the Fire and Police Board, of Denver, Colo., contributes the following information:

"It may be of interest to you to know that licenses of this kind are limited to about 1 per 10,000 population in Denver and that no new licenses have been issued for nearly two years. Transfers are permitted from one location to another but the applicant must have a licen transfer. As a result of this system a mot picture theatre license is worth $1,000 on th open market with a ready demand. And because the license has a real money value, the licensee is extremely careful as to the conduct of his house. This board controls these places of amusement and while no regular censorship is maintained, when complaint is made against an objectionable picture a telephone message results in its removal. All picture houses are well lighted, well ventilated and properly conducted in every way without police orders, to the mutual benefit of the proprietors, the public and this board."

"You are certainly giving value received for the money," says Mr. J. W. Shaw, manager of The Star, at Lexington, N. C. Mr. Shaw sends his renewal of subscription to The Index and declares that it is the best paper published in the interest of motion pictures.

AN ESSANAY INDIAN

The editor of The Film Index regrets the unfortunate circumstances that have prevented his meeting that distinguished American Indian, H. A. Spoor, big medicine man of the Essanay tribe, now doing the Sun Dance for the delectation of John Bull and his insular tribes. Accordingly we feel under obligations to The Bioscope for the above likeness, done by a celebrated Indian artist of the Bioscope tribe, commonly called "Peter," but was originally a distinguished medicine man of the Peterboro tribe, which had its hunting grounds near Peterboro, Ont. Hence, the sign manual. It will be noticed that Medicine Man Spoor carries at once a tomahawk and a pipe of peace, and wears a large question mark on his chest protector; also, that he is stripped for action and wears his war bonnet. The significance of these several items is that he is always ready for a fight. The question is: Are you showing Essanay photoplays? If so, he offers the pipe of peace; if not you get the axe. We give this interpretation, here indited for the first time, for the benefit of those who contemplate calling upon the distinguished Medicine Man of the tribe of Essanay.

PICTURE THEATRES MUST LIGHT UP

License Commissioner Oliver Notifies Managers in New York to Abolish Dark Auditoriums—Orders From Mayor Gaynor

COMMISSIONER of Licenses Francis Oliver, Jr., announced before the Aldermanic committee on the proposed ordinance for the censorship of films, that Mayor Gaynor had authorized him to direct all motion picture theatres in New York City to light up their auditoriums. He said that letters were then being prepared by him to send to every exhibitor in the city of New York to notify them of the Mayor's latest order.

The announcement was made during a very comprehensive speech by the Commissioner at the public hearing, Wednesday, Oct. 26, before the committee relative to the ordinance recently introduced by Alderman White providing for the official municipal censorship of pictures. He sauntered into the great, impressive Aldermanic Chamber shortly after some of the women folk, who, during their spare moments, take upon themselves the task of eliminating all that is naughty in this world, had arisen, and with tears in their eyes told of how "those awful motion pictures" set our young astray and make criminals of them. It would seem, by the gist of their talk, that John Smith had been arrested for stealing. Last month John Smith had attended pretty regularly the picture show. Therefore, be it resolved that motion pictures lead our young to crime. Anyhow, the Commissioner did not feel nearly so alarmed about them, nor did he shed a single tear.

He said that he had visited just about every theatre in New York City, and never had he nor Mayor Gaynor seen an immoral or indecent picture. In fact the exhibition of such pictures is already unlawful because there is in the Penal Code a provision against the public exhibition of anything of an immoral or indecent character, or of a tendency to injure the health or morals of the community. Violation of that code is a misdemeanor.

The Commissioner did not wish it understood that he was in anyway against the passing of the proposed ordinance. He merely wished to acquaint the committee with the result of his own personal investigations and of complaints received. Regarding the latter, he said that since the establishment of the present National Board of Censors, complaints had dropped to a negligible quantity, and that, in no case did the complainant mention the name of the picture. Complaints for the most part regarded the darkness of the picture house, and Mayor Gaynor had already taken steps to stop that condition.

It took John Collier fifteen minutes to convince members of the committee that some people in this world work for nothing—that members of the present Censor Board received no pay. The estimable members of the Committee arched their eyebrows in surprise and a dampness seemed to settle over the room. But things were cheered up again when it was brought out that many of the exhibitors contributed to the good cause—for clerical expenses, etc. In fact, several of the Aldermen suggested that each Alderman censor pictures and picture shows in his own district.

Vaudeville was horribly knocked at this meeting. The cheap, disgusting vaudeville that is generally procured by picture theatre managers was condemned by all factions present as really the most vulgar and harmful part of the performance. But the hearing was on the censorship of films, so the committee tabooed this subject.

Finally Alderman White, father of the ordinance, after expounding copiously on his own broadness of mind, sounded the keynote of the meeting with this appeal:

"Is there anyone here who doubts the ability of Aldermen to censor films?"

What could the dear ladies say? They were no doubt disconcerted, and the long silence even made some of them fidgity. Over in one corner a well known downtown lawyer was smiling to himself and his neighbor, also a lawyer, was beaming with amusement. Finally one tender voiced lady answered:

"Really, Mr. Alderman, we don't doubt you're —you're—a-ability. That is—I mean—we are afraid you cannot spare the time."

The hearing was then further adjourned until Wednesday, Nov. 16.

Those present at the meeting besides the committee were John Collier and Walter Story of the National Board of Censors; Messrs. Donegan and Driscoll, representing the New York Exhibitors Association; Mr. McClintock of the Society for the Prevention of Crime; Miss Moss of the Society for the Prevention of Vice; representatives of the Women's Municipal League and of various other associations for the Civic and Moral welfare of New York.

While Commissioner Oliver did not say as much, his remarks made it quite plain that Mayor Gaynor was not in sympathy with the movement, and would probably veto the ordinance if passed.

LETTER SENT TO THEATRE MANAGERS.

Mayor's Office.
BUREAU OF LICENSES, CITY HALL,
New York.
October 27, 1910.

Sir: Many of the moving picture shows in this city are given in rooms which are totally dark, or almost dark, while the pictures are being displayed. Tests have proven that it is possible to display pictures in well lighted rooms. If moving picture shows are given in darkened rooms it is possible for many actions to take place without the knowledge of the owners or managers, which would not be tolerated if the owners or managers were aware of them. I need not go into detail, for the proposition is self-evident. The halls can be lighted up by many means now in use in many parts of the city, and which can be installed in any hall for a very moderate, if not nominal, price.

Therefore, I hereby inform you that by November 20, 1910, we will consider it a proper cause for the revocation of a moving picture show license if it is found that the pictures are displayed in halls that are not lighted up so that the persons in the audience are at all times easily visible.

Furthermore, I call your attention to the fact that many persons have been convicted under the penal laws for admitting children without escorts, or improperly escorted, into moving picture shows. This practice must stop. The action of the licensing authority in revoking a license held by a person convicted of a crime has been sustained by the courts of this State.

Therefore, I hereby inform you that persons who are convicted of the crime of permitting children to enter under the conditions forbidden by law are in danger of having their licenses revoked or suspended.

I take it for ganted, and I know it to be a fact in most instances, that the moving picture show proprietors are constantly working to gain the public good will and stop the criticisms which have been directed against this business.

I call the above matters to your attention and urge you to comply with each of them, as I deem them steps for the betterment of the business, and which will have a great tendency to prevent any just criticsm of the conduct of the picture shows in this city.

By direction of Chief of Bureau.
Respectfully,
(Signed) FRANCIS V. S. OLIVER, JR.,
Deputy Chief of Bureau.

THE PROJECTION DEPARTMENT

Will C. Smith, Well-known Operator, Will Answer Questions on Machine Troubles

With the increased number of pages of The Film Index opportunity is given to resume the department of practical operation of the picture projecting machine. As editor of this department the services of Mr. Will C. Smith have been secured. Mr. Smith has been connected with the motion picture business for several years and has a wide experience in the handling of machines and supplies. His experience as a road operator is long and varied, especially fitting him to answer inquiries and to give advice in case of trouble.

WILL C. SMITH.

It is the desire of the publishers of The Film Index to make this paper as interesting and valuable to the operator as it now is to the manager; this we hope to accomplish with the assistance of Mr. Smith. Those seeking information are requested to consult him freely. Communications should be addressed to Will C. Smith, editor Projection Department, The Film Index, 1 Madison avenue, New York.

INDIAN LEGEND PICTURED

Pathe American Company Performs Daring Feats at Niagara Falls

TWO MORE INDIAN MAIDENS SWEPT OVER CATARACT.

World Will Soon See in Picture Legend of Spirit of Niagara.

Frail Canoes Swallowed Up in Roaring Waters.

Make Plunge as Sun, Peeping Over Horizon, Makes Spray a Rainbow.

Simultaneous with the bright sunshine of the early morn, two Indian maidens made the trip over Niagara Falls to-day. They have not been recovered.

The maidens were to all appearances as fair as the charming Minnehaha, and possessed all of the subtle charms of "Rainbow," Arrawanah (who married Barney Kearney) and others made famous in song and story. The sun was flashing the most picturesque rainbows in the spray, and the great cataract roared a greeting as the frail Indian lassies were sent along the tumbling waters—never to return.

To the few present it was possible to think of the Aborigines, Neuters and Seneca tribes when this was a land of Indians paddling about in their frail birch canoes.

However, the Indian maidens referred to today died for art's sake, for the sake of the motion pictures, or in other words, to illustrate the Indian legend of The Maid of the Mist, representing the Indians as holding the spirit of Cataract in great awe, and of sacrificing a maiden of the tribe annually by sending her over the Falls in a canoe laden with fruits of the earth and the chase, in the belief that such an offering would influence the spirit of the waters to favor the tribe in war and peace. The prettiest maidens were always chosen, and it is said that the tradition was lived up to for years after the discovery of the cataract by Father Hennepin.

The miniature maidens, bedecked in all of the finery an artist could paint, with canoe in hand, surrounded by make believe flowers, were sent over the mighty waterfall by the Pathe Freres American Company, who also sent a canoe over the Falls yesterday.

The above appeared in a recent number of the Cataract News, Niagara Falls, N. Y., and upon inquiry of Pathe Freres we ascertained that they had just finished a most pretentious picture relating to Niagara Falls. Great risks were taken in order to get just what was wanted at Niagara, for it was only by forming a human chain and wading out from Suicide Point, which is 150 feet above the brink, that the canoes were successfully started on their perilous journey. In connection with this picture a large number of real Indians were used, some being brought long distances. Six of the best known war dancers were included. Their encampment, which is used in the picture, consists of no less than 32 tepees. It is anticipated that the photoplay of this well known legend will prove one of the most successful ever produced in this country. It will be released in December.

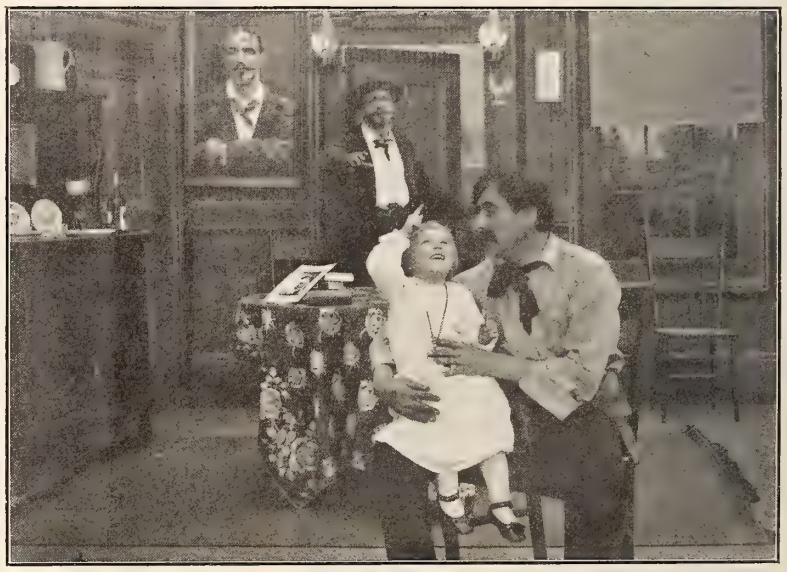
The accompanying illustrations are from the coming Pathe American subjects entitled "A Mexican Legend," and "A Gambler's End." Both western subjects due for early release.

The Mexican legend is founded upon a story of a colony of monks which was attacked by Indians, the abbe being brutally mistreated and cast alive into a stone tomb while the rest of the monks are held for torture. The tomb in which the abbe was cast chanced to be an entrance to a underground shrine where a figure of Christ had been painted in a niche cut in the living rock. The legend has it that this figure came to life and lead the abbe to a distant ranch house where aid was secured and the Indians are properly punished. The picture closes with a beautiful transformation scene of religious significance. The art of the picture maker is in evidence throughout this subject.

A GAMBLER'S END.

"A Gambler's End" is a somewhat melodramatic subject, the story of which is that of a dissolute gambler, who deserts his wife and manages to escape through his close resemblance to a suicide whose body he found near his home. Convinced that the suicide is her husband, his wife goes West and marries a ranchman. Some few years later the gambler appears up in a nearby town, gets in a row over a game of cards and kills a man. In attempting to make his escape he seeks refuge in the present home of his former wife, where he is met upon his entrance by a child who is, in fact, his own daughter. The little one has been taught that her father is dead and at the time a locket containing his picture hangs from her neck. She tells the strange man that her papa is in heaven and shows him the picture in the locket. He immediately recognizes his own features and is horror-stricken at the discovery. The husband appears at this point, is briefly told the story and is about to call the woman on the scene. The gambler insists that she be spared this further sorrow. At this point of the story the sound of galloping horses tells the gambler that his pursuers are on his trail. He draws his gun and goes out of the house to meet his end, which is speedily administered by a storm of bullets from the guns of his pursuers.

"A MEXICAN LEGEND,"



"A GAMBLER'S END."

SCENES FROM PATHE AMERICAN SUBJECTS,

PHOTOPLAY THEATRE A BEAUTY

Clune's Los Angeles House the Best in Southern California—Boasts of Electric Sign.

The latest and perhaps most beautiful acquisition to Los Angeles' long list of theatres is the new photoplayhouse of Clune's, which opened Oct. 10, on South Broadway, is just north of Mercantile place. This house, which is a model of its kind, has been rushed to completion to accommodate, in a way, the overflow from the other Clune theatre, and, since it is as large as the older house, it is believed that it will be filled to capacity from the opening performance.

The new structure is superior to the other in many ways, although the seating capacity is the same, 900. Besides, many innovations new to Los Angeles and the West have been incorporated in this pretty picture theatre. A throughout the auditorium and the latest elecmyriad of concealed lights throw a soft glow trical effects have been employed to enhance the beauty of the house.

One of the innovations are the chimes and saucer bells. Although the chimes were bought from a big musical house in the East, the electrical construction and wiring and key board was arranged in Los Angeles. This will prove one of the great attractions of the theatre, as it is the purpose of the management to use the chimes and bells upon every possible occasion.

Being a photoplay house, it is the purpose of the management to show only the very highest class pictures along educational, comedy, zoological, aeronautical, dramatic, naval and military lines.

An illuminating feature of the new house is the electrical sign which is claimed to surpass anything west of New York. Eighteen hundred lamps were used in the sign, which has been tried out and found to work perfectly.

NEW HOUSE FOR NEW AURORA.

The New Aurora, a motion-picture parlor, with bowling allays and a billiard and poolroom on North avenue, near Charles street, New Aurora, O., was opened on the afternoon of Oct. 14, when it was well patronized.

There was a slight delay in the evening performance due to the lights in the building going out. This was caused by trouble to the transformer supplying current to the building.

The new parlor seats 370 persons. Mr. Eugene Cook, Sr., is proprietor and general manager of the place. He is assisted by Messrs. J. Benjamin and H. B. Cook and Charles Ryan.

"THE MARKED TRAIL"

Strong Western Dramatic Photoplay
By The Essanay Company

THE Essanay Western Company, noted for its high class Western comedies and melodramas, has awakened the interest of the exhibitors in the noteworthy advancements made in the quality of product of this year over their efforts of last. This is undoubtedly due to the relative increase in facilities, the addition of new talent and new environment. With their special car for the development of negatives while en route, which also carries camping equipment for the company, they are able to penetrate to the very heart of the Rockies and obtain the most picturesque scenes for which the American West is noted.

The Essanay's Western release for Saturday, November 12, will be noted for the strength of the story, a plot with many unusual and novel situations, for the excellence of the acting and for the beauty and wild ruggedness of the mountain scenery, which, it is claimed, rivals anything of this nature the Essanay company has recently released. The story is exciting, intensely dramatic, with situations which will hold the audience breathless.

Pinto, the bandit, so the story goes, in his rendezvous in the mountains, learns from a newspaper report that Marie Canby, the niece of Judge Canby, an Arizona millionaire, is to arrive at her uncle's ranch that day. Marie has been in the East attending school. Pinto knows that the ride from the station to the judge's ranch is through certain dangerous and wild parts of the mountains and concluding that her escort will not exceed the numbers of his own band makes plans to kidnap the girl and hold her for ransom.

Despite the protestations of his half-breed wife, Pinto and his men leave and an hour later return to the mountain rendezvous with their prisoner. The girl is frightened but self-possessed, and immediately sets about to make her escape. Pinto endeavors to make her sign a note to the judge demanding payment for her ransom but she indignantly destroys it and Pinto leaves in a rage.

Marie at last arrives at a plan by which she believes she can effect an escape. Feigning illness, she sends Pinto's wife for her captor. Pinto is deceived and realizing that the girl, dead, would be valueless to him orders his wife to ride to the village for the doctor.

The doctor is summoned and is met by Pinto and his gang. He is blindfolded and led down a rocky defile, which ends at the door of Pinto's cavern. There he is told to administer to the girl with his life as penalty if he fails to cure her. The doctor immediately sees the girl's trick and whispers reassuringly: "Have courage, I will rescue you."

Pinto, finding his patient has considerably improved after the doctor's treatment, starts a flirtation which so enrages his wife that she plans to obtain release for her. The doctor is still held a prisoner in another part of the cave, and hastening to him she hastily tells him how he can effect the girl's rescue. "Tomorrow," she tells him, "you will be released. In some way you must mark the trial down which you are led blindfolded. Then it will be an easy matter to find the way here when you come with the sheriff. I will help you."

The next morning the physician is blindfolded and led out of the cave. But in his pocket he has loaded a quantity of small pills which he carefully scatters along the winding crannies of the trail.

In the open the blind is removed and he is set free. An hour later he pulls up at the sheriff's office. After stating his business and how he has made it easy to effect the capture of Pinto and his gang, a posse is organized and sent out with the doctor as the guide.

The doctor and posse follow the pill-strewn path up the tortuous defile and easily capture the bad man. Alone, the doctor finds Marie, who expresses her deep gratefulness in a warm hand-clasp and with tears in her eyes.

SCENES FROM ESSANAY SUBJECT "THE MARKED TRAIL."

MANAGERS AGAINST ORDINANCE.

Passaic Photoplay Men Claim $500 a Year License Too Much—Will Fight It.

Photoplay managers in Passaic, N. J., are highly indignant over the proposed ordinance of the common council to raise the license of photoplay theatres from $100 to $500. While the ordinance has had two readings and final action is to be taken at the next meeting of the council, the photoplay managers will do all in their power to have the proposed ordinance defeated.

In a communication, prepared by the managers of the leading photoplay theatres, they have protested against the granting of licenses to every one that comes to Passaic with the purpose of starting a photoplayhouse. The managers claim that they have long been citizens of the city and have always tried to improve the property on which their houses are situated; that they have invested heavily in order to bring up the standard of picture shows to where the public can feel sure that nothing against the morals of the city is being offered.

The managers further protest against the use of vaudeville in picture theatres, as it has been found injurious to the pictures and leaves a bad impression on the audiences, especially the children. The managers say that the cause of many photoplay theatres being so severely criticized is not from the pictures, but from the cheap vaudeville that is allowed to be run, and for that reason they protest against it.

It is claimed that the photoplay theatres of Passaic are among the safest in the country and that the managers are working in harmony with each other in order to uplift the moral tone of the entertainment. While they are willing to pay a reasonable license fee, the sum of $500 is unreasonable.

NEW BROOKLYN THEATRE OPENS.

Designed for all members of the family, Brooklyn's newest playhouse, the Oxford, at State and Flatbush avenues, opposite the Long Island Railroad station, threw open its doors Monday, Oct. 10. The Oxford is another of the many amusement enterprises provided for New York city by Mr. Percy G. Williams.

Constructed of Moorish architecture, with an imposing exterior and a comfortable auditorium, with colors blending in perfect harmony, the Oxford easily takes position among the coziest theatres in Brooklyn. There will be three performances daily, a matinee and two in the evening, at half-past seven and nine o'clock, as well as concerts Sunday afternoons and evening. The best and latest motion pictures will be shown, with vaudeville of unusual excellence for a theatre of this class.

PLAYING THE PICTURES

By Clyde Martin

THE average drummer in a picture theatre is the greatest handicap a piano player has to contend with. A good drummer, one who knows how and when to play, is a necessity in every well regulated picture house, but, they are hard to find. The average drummer wants to make himself heard from the overture to the chaser, and, as a rule they are very partial to marches, and play so loud that in a short time the piano player gets the habit of following the drummer instead of leading, and the result is, the audience is treated to a big noise from the beginning to the close of the picture, and, upon leaving the theatre, the audience would not speak a good word for the best picture ever produced after being compelled to sit and listen to such music.

You have, no doubt been in just such places, where the music has grated on your nerves to such an extent that you could not get interested in the pictures, and when the good night slide was thrown on there was a sigh of relief from the entire audience. Don't blame the piano player because the drummer is no musician, it is not the piano player's fault. Drumming looks very easy, and, nine times out of ten the manager, and, being not overly fond of work, they have bought him some second hand drums and given him a job in the picture house to keep him off the streets at night, consequently, the piano player and the patrons are made to suffer.

It is just as essential that an exhibitor secures a professional drummer as well as a professional piano player, he can hire the greatest piano player in the world to play the pictures and give him an amateur drummer to work with and his music will be a failure.

The professional drummer who has the least conception of playing the pictures, will never try to play through a pathetic scene or during the showing of the average dramatic subject unless he gives a roll during some good point in the picture or at the climax. When I say a roll, I do not mean a roll on the snare, if the picture is a strong dramatic subject and the piano player has held the audience quiet up to the strongest point or the climax, how much more in keeping with the picture it is for the drummer to give a roll on the base drum, if he does not possess kettle drums.

I am a great believer in traps and effects if they are properly handled, and I can point to no better example than Lyman H. Howe. If the exhibitors would pay more attention to their music and effects they too would be receiving a dollar a ticket instead of five and ten cents. Lyman H. Howe is recognized as the greatest motion picture man in the field to-day. He can take the same pictures that you are showing for five cents and can demand a dollar a seat for the same show. There is something behind this that would be worth while for the exhibitor to look into and consider. Lyman Howe has always made the music and effects a feature of his entertainment, and it is this point that has placed him as leader in the picture business. And still the exhibitor will give souvenirs, put on cheap vaudeville and pull off voting contests to boost business instead of considering the music. They put themselves in a rut at the opening of the house by engaging a ten-dollar piano player and an eight-dollar drummer.

Piano and drums are the only instruments that can be used in playing pictures, when you add other instruments you cannot expect your musicians to make good playing pictures. I have seen the greatest bunch of fakirs in the country assembled for a picture orchestra, and the result was a failure.

There are certain pictures where a violin can be used in a pathetic scene to good advantage, but no matter how good the violinist is, they cannot change with a piano in playing pictures.

At Dodge's theatre, Keokuk, Iowa, where I am working at present, we have a violinist, one of the best in the business, and I can safely say we do not use him in more than two pictures a week. If you are showing such a picture as Edison's "The Song That Reached His Heart," a violinist can use "Annie Laurie" in certain parts of the picture to good advantage.

Then for example take such a picture as the Biograph release of October 24th, "The Message of the Violin," the violin is a necessity and the picture is not complete without one. If you have no violinist on your pay roll when you show such a picture as "The Message of the Violin" don't be afraid of spending a little money, and, engage one for the night you show the picture, you will soon notice an increase in your receipts.

There is another thing to be considered. A drummer cannot be expected to handle the entire line of effects, it is the drummer's business to handle chimes, tom toms, tambourines, castinets, wood blocks, cymbols, bells and his drums. If you wish to add railroad imitations, slap sticks, etc., they should be worked from behind the screen.

The illustrated song is, as a matter of fact, looked upon as part of the music in the picture show, and I believe it is one of the greatest drawbacks in the business to-day. The singer, as a rule, is paid on the same basis as the piano player, and what kind of a singer can you get for ten dollars a week? The singer in most places is used as a sort of fill in, and in most cases the audience would rather have a white sheet instead of the song during the changing of the reels. Then there is another side to the illustrated song question. It may be you have a very good singer, but the smut that some of the publishers are putting in their songs to make them go, is enough to drive the better class of people from your house forever. Let us say for example you have a three-reel program made up of "The Three Friends," Gaumont, "The Broken Doll," Biograph, and "The Legacy," Vitagraph, a program that would please the Saints. Then say that you have a very select audience, people who have been skeptic towards motion pictures, you have induced them to come to your theatre as you have this excellent bill on, and then your singer gets up and hands them such stuff as 'The Dance of the Grizzly Bear," "Naughty Eyes" or "The Angle Worm Wiggle." What kind of an impression do you think your audience will have of your show? You will not only lose those people as patrons, but you have lowered the efforts of the producers in trying to better the picture business.

You may say I am getting away from my story when I mention the illustrated songs, but I am not, for, that disgusted audience has left the theatre condemning everything on the inside, even the pictures and the piano player.

In my next article, I will suggest some appropriate music for recent releases of feature films.

The Photoplaywright and the Play

THE photoplay originated with the beginning of Time and is as old as the everlasting hills themselves. This is a statement that may scarcely seem just to those who had to do with contriving the modern method of producing it, but if scientists are to be believed, there are atmospheric and celestial conditions that have been minutely filming the doings of this old vale of tears since the darkness was first swept off the face of the deep, and mirages are pointed to as partial proof. Thus Time is but one mighty picture reel and Adam and Eve enacted the first photoplay for Nature's camera. Not being sufficiently well versed in the scientific end of it to go further, the writer leaves it an open question as to whether Dame Nature first created her filming apparatus or produced her subjects and afterwards thought of photographing them. At any rate, she gets her photoplayers, her editors and producers for their keep alone and her scenario writers are the gods themselves.

So much for the photoplay which is nothing new under the sun. What of the author—the mental toiler untwisting all the chains that tie the hidden soul of harmony that he may give birth to new ideas for the plot behind the photoplay? Will his future be more hopeful because a new name has been invented for the picture story? So far there is no writing on the wall to that effect. Fame for him ends with the editor who reviews his work, nor is there a prospect of his getting a flyer at the bauble reputation even at the camera's mouth. Like the fabled ass in Hades condemned to munch unceasingly at the endless rope of hay, he sees nothing ahead but drudgery shaping and developing his product for no other reward than the very occasional cheque. Does not his work demand peculiar talent? And if so, why should he not receive due credit like others in the game of letters?

Brilliant story-book authors have entered the picture arena with a great blare of trumpets and proved signal failures as creators of the silent drama. Yet the names of these are flaunted with the title on the screen often introducing a tiresome reel; while the unknown writer who produced the script for the more virile picture that follows must remain submerged, unhonored and unsung all because he did not indite a "best seller" before he took a crack at the pictures. Some of us could not even write a "worst seller" were it to save us from the torments to come, but photoeditors have admitted that masterpieces in photowriting have been and are still being produced by obscure individuals. Why not let the photoplaywright have his little bid for reputation? It would cost the manufacturer nothing to give credit where credit is due and it would mean worlds to the playwright.

Unlike the writer for printed fiction, the writer of the photo story must rely on creative ability alone, and he has no opportunity to gloss over defects of plot with pretty sections of Webster's Unabridged. He must send forth his story naked as it was brain born, leaving the

(Continued on page 27.)

CHICAGO LETTER

By James S McQuade

OMINOUS rumblings are heard in the "independent" camp these days and that something in the nature of an upheaval is to take place at the Cleveland meeting of the N. I. M. P. A., Friday and Saturday, Oct. 28 and 29, is pretty well assured. The Motion Picture Distributing and Sales Campany is to be placed on the grill, on numerous counts, and at the present writing it looks as if it will be burned to a crisp.

The N. I. M. P. A. sides with the Associated "Independent" Manufacturers in their contention with the Sales Company, and, although no manufacturers will be permitted to attend the Convention at the Holland House, it can be stated pretty confidently that the Associated Manufacturers will not suffer thereby.

It was whispered to me the other day that the high handed methods of the Sales Company reached a climax recently, when a demand was made by it on the American Film Manufacturing Company of this city to pay a bonus of $5,000 cash and a royalty of 2 cents a foot on all films sold through the Sales Company. It is understood that this attempted extortion will be one of the questions to be considered and passed on at the coming meeting of the N. I. M. P. A. That $5,000 cash bonus for the right to transact business through the Sales Company is a financial comedy that can be smiled at by all except the selected victim. For some time past I have heard it said that the Sales Company has been in a bad way, with some of its members in dire financial straits. What is more natural, therefore, than that they should try and help themselves, when the opportunity offered? Such examples of brotherly love and harmony should delight "independent" exhibitors who are always eager to swallow as gospel the numerous lying slanders against the licensed interests, circulated by members of the Sales Company.

The following extracts from the circular recently sent out by the N. I. M. P. A. to "independent" exchanges, in connection with the Cleveland meeting, will be worth the perusal of Film Index readers:

"Every member will be given an opportunity to state his grievances, so that members in a body can discuss them, pro and con, and then act accordingly.

"No manufacturer will be invited to attend or have any voice in our meeting.

"You will see an original ten-page agreement entered into by and between the national Independent Moving Picture Alliance and the Motion Picture Distributing and Sales Co., which has been unreasonably violated by the Sales Co. You will also see other important letters of the Sales Company. You will see the original ten-page agreement between the Associated Independent Film Manufacturers and the Motion Picture Distributing and Sales Company of the Alliance. This had been violated by the Sales Company at the time the peace settlement was declared during the fight between the manufacturers. This agreement was entered into and signed, and never lived up to. Therefore, the Associated Manufacturers declare unless this agreement is lived up to they will abide by the decision of the Alliance members. These original agreements will be on exhibition.

"The Associated Manufacturers have stuck to the Alliance in a straight-forward and aboveboard manner.

"The Motion Picture Distributing and Sales Company agreed to protect Alliance members where territories were properly represented with Independent film. This they did not do, but sold anybody regardless of consequences, excepting that where a member of the Sales Company was represented, such territory was protected.

"Do you expect to run your own exchange in the future? If you do, membership in the Alliance is the only course left to place you in a position to demand your rights.

"Many members will be present with information that will startle you.

"Pay no attention to letters you receive from manufacturers. They might try to mislead you as they did during our other meetings."

The Dark M. P. Theatre Disappearing.

Even away out in Durango, Colo., the dark auditorium is disappearing in picture theatres, although in that community light in such houses is not essential for the close observance of good morals. They have another and effective way out there to take care of the theatre degenerate, in case one makes his appearance, and it means short shrift and quick punishment.

I am obliged to James M. Probst, manager of the Isis theatre, Durango, for the following letter:

"In response to your request for the names of out of town exhibitors presenting pictures in a lighted auditorium, I submit the one below.

"We installed the Simpson Screen something over a month ago, since which time our house has been lighted without any detriment to the pictures.

"Our patrons like the change very much, owing to the ease in finding seats and to the reduced strain on the eyes."

Library of Film Subjects for Schools.

Good news, showing the growing importance and usefulness of moving pictures, has recently reached us from California. This is no less than the proposed formation of a library of film subjects for use in the school departments of San Francisco, Oakland and Berkeley.

The enterprising gentlemen engaged in this worthy object would be greatly assisted and encouraged by corresponding with Mr. George Kleine, President of the Kleine Optical Co., 52 State Street, this city, who has devoted many years to the gathering of the largest and most complete collection of educational films in the world. His great catalogue of these films should be in the hands of every progressive instructor. In it, travelogue, scenic, scientific and industrial subjects are listed by the hundreds, each one of them being of the highest and most absorbing educational type.

It is only a question of brief time when our public schools, private schools and colleges, and even great universities will each be equipped with a well selected film library.

Cubs-Athletics Film Released Oct. 28.

I have just learned that the Essanay Film Manufacturing Co. will release a full length reel of the National-American series of games, between the Cubs and Athletics, on Friday, Oct. 28, the day of going to press for The Film Index. By the time this issue is in the hands of readers, hundreds of thousands of delighted baseball enthusiasts will have lived over again the scenes of the memorable contest, in which the Cubs went down to defeat.

The demand for this film has been unprecedented, for one in its particular line, and the number of prints required to meet it will make a new record. I am told that every foot of the film has its especial thrill and that the photography is excellent.

Plea for the Fight Pictures.

In a recent issue of the Ann Arbor News, the editor of that paper took some of his readers to task for the hub-bub raised over the presentation of the Jeffries-Johnson pictures, in that city. Extracts from the editorial are given herewith, others being omitted owing to the irrelevancy of the matter to the question at issue:

"A number of good people in this city are worrying themselves sick over the presentation at a local theatre of the motion pictures showing the scenes incidental to and the Jeffries-Johnson fight itself. These people have an idea that it will be bad for the morals of the community if these pictures are allowed to be shown here. If they were not so much in earnest their protest would be an amusing thing.

"The trouble with the great majority of reformers is that they try to reform something about which they know nothing. Two men physically capable can do little lasting harm to each other in the prize ring. A scratch or two, a discolored eye, occasionally a broken hand or some other minor injury is the usual penalty.

"A mother who would hold up her hands in holy horror at the idea of her son entering the prize ring will calmly sit on the sidelines during a football game and see her son take more punishment in five minutes of football than he woud receive in a ten-round fight and think nothing of it. Men are occasionally killed in the prize ring, but in nine cases out of ten the man who meets his death there is not physically fit. He is the victim of a bad heart or a run-down constitution due to dissipation. Cases where a pugilist who is physically fit meeting with a fatal accident are very rare.

"But in a football game the most physically capable man stands just as good a chance of meeting with fatal injuries as one who is not so perfect physically. But football is with us to stay.

"We can see no more reason why the exhibition of pictures of a fight would harm the morals of the community than would the pictures of any of the big football games which are played in this country."

Magnificent Special Release by Selig.

I have just been advised that the Selig Polyscope Co. will have as a special release for Tuesday, Nov. 1, the "Mexican Centennial Celebration," which for picturesque display, scenic beauty and photographic clearness is considered by Mr. Wm. N. Selig one of the firm's finest efforts. Apart from the foregoing merits, this film subject can be strongly recommended for its educational worth.

The first scene shows the arrival of state dignitaries and ambassadors at the grand stand, which is followed by the arrival and reception of President Diaz. Afterwards is seen the unveiling of the Humboldt monument, presented to the Mexican government by the German Emperor; next an imposing parade representing Mexican commercial interests, which is immediately followed by marine maneuvers and a grand march in which the Mexican Rurales figure prominently. These are succeeded by a magnificent and beautiful flower parade, after which are seen various Mexican fire departments, with complete fire-fighting paraphernalia. The spectator next witnesses the stately ceremonies attending the laying of the corner stone of the Garibaldi monument by President Diaz, and the film presents in the closing scenes a historic parade at Toluca, in which Mexican regiments, foreign diplomats and other dignitaries participate.

The entire film is marked by a wealth of the display and pomp which are dear to the hearts of the subjects of the sister Republic on our southern boundary, and will well repay all who view it.

Important to Poster Companies.

K. W. Linn, Western manager of Pathe

(Continued on page 26.)

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 9.—Large alternating current generators are usually made with a number of rotating magnet poles, alternately of north and south pole magnetism.

On account of the difficulty of securing a permanent magnet of large size and also on account of the impossibility of regulating the strength of the magnetism from a permanent magnet, the pole pieces of an alternating current generator are usually magnetised by copper coils, through which direct current flows.

The magnet poles of an alternating current generator, have to be supplied with direct current, which is usually furnished by a very small direct current dynamo or generator, which is provided with its own field rheostat by means of which the attendant in the power house can increase or decrease the voltage of the small generator or "exciter," thereby increasing or decreasing the current flowing in the magnet coils on the magnet poles of the larger alternator, which in turn increases or decreases the voltage of the alternating current delivered by the alternating current gnerator.

"ELECTRICAL TALK" NO. 10.

The Transformer for Alternating Current.

The electric transformer is a device for producing a current of different quantity and potential than the supply current. In alternating current lighting or power systems, the transformer reduces the primary line voltage to a lower voltage suitable for the interior of buildings, in which case, it is called a "step-down" transformer. In some instances it is desirable when transmitting electric energy, to generate the current at a low voltage, then for long distances where high voltage is required on the line wire, a transformer is introduced between the generator and the line wires for increasing the line voltage, in which case it is called a "step-up" transformer.

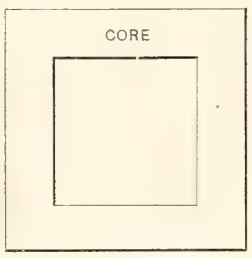

Fig. 15

Fig. 16

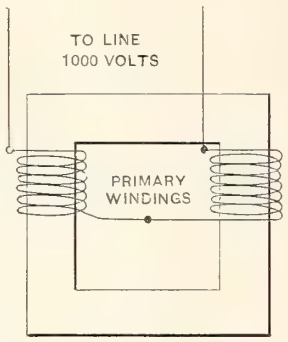

Fig. 17

For general requirements however, we need only consider the step-down transformer, which consists of several parts, which are diagrammatically illustrated in figures 15, 16, 17, 18 and 19.

There are several types of transformers, some intended to reduce from one voltage to another maintaining the voltage delivered as nearly constant as possible, irrespective of the load. This type of transformer is called "constant potential."

For other purposes transformers are required to reduce a given line voltage to a steady flow of amperes as may be required for a motion picture arc lamp or for operating arc lamps in series, as is usually done for street lighting, and this kind of transformer is said to be of the "constant current" type, because it maintains a steady ampere flow on the circuit which supplies the arc lamp, or in case of street lighting several arc lamps in series. For the present, we will only consider the step-down constant potential transformer, and referring to figure 15, the illustration gives a top view of the core, and figure 16 gives an end view of the core.

The core of an alternating current transformer is made up of sheets of annealed iron, or specially prepared electrical steel. The sheets must be very thin; not more than 1-64 of an inch thick. The best transformers use sheets not over 1-100 of an inch thick. In constructing the core it is also necessary to provide a thin layer of insulation between every sheet of iron, and this is usually accomplished by painting one side of the iron with some insulating compound. These sheets of iron are usually called "laminations," and a core made up from such sheets is called "laminated core." After the sheets have been stacked on top of each other to the desired thickness, which is determined by the size of the transformer, they are insulated by fiber, press board and mica, so that the copper coils may be placed around the core legs without any danger of touching the iron.

Figure 17 illustrates the core, with the primary or high voltage winding in place. This winding is generally composed of a comparatively great number of turns, of small insulated copper wire in the shape of coils surrounding the core legs. For argument sake, we might assume that this transformer has 1,000 turns of copper wire for the primary winding and that the line voltage is 1,000.

Referring to figure 18, you see the secondary winding of this same transformer mounted on the core legs. This winding is composed of comparatively few turns of larger insulated copper wire, and we may assume in this instance the two secondary coils are composed of 100 turns, which if connected to the load will deliver about 100 volts.

Figure 19, shows the complete transformer

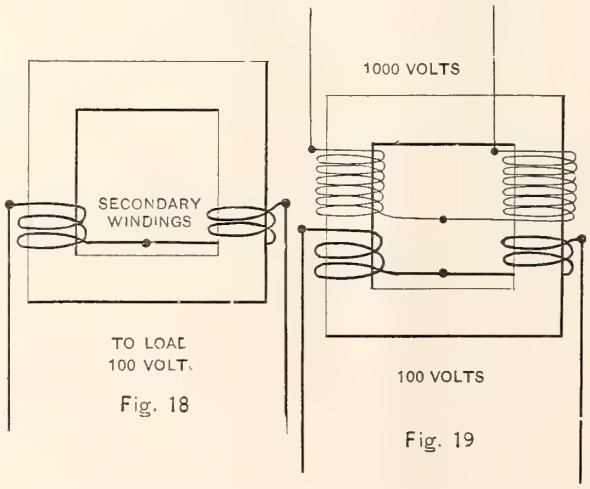

Fig. 18 Fig. 19

with laminated core, primary and secondary windings in place, making a complete transformer wound for 1,000 volt primary, and 100 volt secondary to be used as a "step-down" transformer.

This same transformer illustrated in Figure 19, can be used as a "step-up" transformer by connecting the 100 volt line to its secondary 100 volt windings, in which case they become primary and this transformer will deliver on its secondary 1,000 volts, so that you can see that *the same transformer can be used for "step-up" or "step-down" work.*

The operation of the transformer is as follows: When the alternating current passes through the primary winding it produces magnetism in the iron core, which is reversed 60 times per second on a 60-cycle circuit. This magnetism, in turn, induces electric current in the secondary windings and the voltage of this current will depend upon the number of turns of wire on the core. I have illustrated how the primary is wound with 1,000 turns of wire for 1,000 volts, and the secondary with 100 turns of wire for 100 volts. It is evident that this ratio which, in the above case, is 10 to 1, can be changed to any desired amount by putting more or less turns of wire on the primary and secondary coils.

The transformer, for alternating current, is a most efficient and useful device. In fact, it has made the alternating current of great value, because it permits generating and transmitting high voltage currents of great power at low amperage over small wires to be reduced efficiently and with safety to low voltage currents and great power of higher amperage as is required for lighting, power and heat.

Summary.

The transformer when reducing a high voltage is called "step-down" transformer; when increasing the voltage, it is called "step-up" transformer.

The transformer has 3 distinct parts: The laminated iron core, the primary winding and the secondary winding.

The number of turns of the primary and secondary windings determine the ratio of transformation.

In the next "Electrical Talk" we will further discuss the alternating current transformer.

D. F. MACK'S NEW HOUSE.

D. F. Mack will open a first-class photoplay theatre in the Humphries building, Poultney, Vt., within the next two weeks. The house will be fully equipped with the modern appliances used in photoplay houses, and besides will be one of the finest decorated theatres in the "Green Mountain" state.

The interior will be decorated in a light green tint in order to soften the light on the picture curtain. All the lights will be diffused and the house during the time pictures are being shown will be light enough to distinguish persons on the opposite side of the room.

A new machine will be installed in a fireproof booth, and only the latest of licensed pictures will be used. Mr. Mack's entertainment will be strictly high class and no pictures that will cause any comment will be allowed to be shown. The other feature of the entertainment will be the illustrated songs. A first class singer has been engaged to do the singing.

EMPIRE BEING IMPROVED.

Extensive improvements have been completed at the Empire Theatre, 739 Penn street, Reading, Pa. Improved cork matting was laid in the aisles, so as to deaden sound. A fine curtain of metalized surface installed recently shows pictures much clearer than before. The front of the building has been decorated and makes a good showing. The theatre is doing a big business, showing good gains since the arrival of cooler evenings.

LEAVING

COMING

WEDNESDAY, NOV. 23rd

KALEM'S GREAT BIG NOVELTY

THE LAD FROM OLD IRELAND

A ROMANCE OF THE EMERALD ISLE

The First Dramatic Production Ever Made on Two Continents

BOOK IT NOW AND GET THE MONEY

KALEM COMPANY

235-239 W. 23rd St., NEW YORK

RETURNING TO IRELAND TEN YEARS LATER

GEM THEATRE OPENS.

Cairo, Illinois, New Photoplay Theatre Meets with Great Success

In a blaze of 500 electric lights and with the music of an excellent orchestra the beautiful little "Gem" theatre, Cairo, Ill., was opened to the public Oct. 10, and the first performance given which was witnessed at the two shows by nearly 1,500 people.

Mrs. Ruth King, daughter of Capt. George Clark sold tickets in the pretty marble lined ticket box. Dennis D. Callaghan took the tickets at the entrance, Lloyd Fahr and Bernard Cooke ushered the patrons to their seats, Harry F. Houston, the electrician, was the operator who handled the motion picture apparatus, and the proprietors, A. Botto and Alf. Meyers, were in the receiving line, with beaming faces welcoming the hundreds of people who crowded into the theatre.

The building of the theatre was begun four months ago. It is a model little playhouse built on approved lines, and every convenience and accessory has been provided for the comfort of patrons. No expense has been spared to give the Cairo people the best photoplay theatre in this part of the state.

The facade of the Gem is the most attractive of any building in Cairo. It is constructed for the most part of ornamental plastic material studded with hundreds of electric lights. The vestibule or lobby is also constructed overhead of the same material. The wainscoating is of marble and the floor tersellated. The floor of the theatre proper is of cement built with an incline towards the stage of three feet.

There are 500 opera chairs on the main floor and room for a hundred or more in the gallery over the entrance.

The protection against first has been carefully looked after. A heavy asbestos curtain screens the scenery. A 2½ inch fire hose is kept attached to a water pipe at the side of the stage. There are four exits in the building. Over each one is the word "Exit" in bright red. The most completely fireproof operator's room is situated directly over the entrance where the motion pictures are projected. It is absolutely impossible for a film to burn and do any damage or cause any uneasiness to the occupants of the theatre.

The stage is well lighted. In fact the electric lighting of the entire theatre both outside and inside is exceptional and worthy of note. It required nearly 15,000 feet of copper wire to complete the work.

One of the most beautiful floral pieces ever seen in Cairo was presented to Managers Botto and Meyers, at the opening. It was a frame of thousands of flowers, about 4 by 6 feet, consisting of roses, carnations, etc., in the center of which were the words "Welcome to Gem." This beautiful frame was placed upon the stage on an easel so all could see it.

The attraction of the opening night (and will be for Tuesday and Wednesday) was the Cora Carson Sextette, a bevy of young girls who sang, danced and did musical turns. They were warmly welcomed by the audience. Three reels of the best grade of motion pictures were shown.

A feature of the Gem is the orchestra which is composed of the following: Prof. H. Lemcke, Sr., pianist and director; W. Wilson, violinist, H. Lemcke, Jr., cornet and A. Till drummer.

The opening of the Gem was a great success in every way and the people of Cairo will no doubt show their appreciation in the way of patronage, if they are given good programs.

DEFENDS NICKEL THEATRES.

In a talk given before the Drama league, Milwaukee, Wis., Oct. 14, Rev. H. H. Jacobs, Milwaukee, Wis., said that five-cent theatres brought less immorality before audiences than many of the so-called high class plays of the larger theatres. He contended that the nickel theater was a boon to the community by supplying good entertainment at a low cost. E. J. Ward spoke on the possibility of the drama in the extension of the playground system. He said that much could be done for the children, both as to morals and education, by the occasional presentation of small plays. Miss Zona Gale, Portage, spoke in favor of school plays for class entertainments.

PHOTOPLAY HOUSE FOR CRESTON, IA.

On Saturday night, October 17, Messrs. Lloyd & Hopper threw open the doors of their new photoplay theatre, on West Montgomery street, Creston, Ia. Long before the time for the doors to open, large crowds of anxious spectators gathered in front of the box office, waiting to purchase the first tickets, and the four performances that took place attracted capacity houses.

At the last performance, the crowd was so large that it was impossible for all to get in the theatre, and the management threw open all doors in order that those on the street and in the lobby could see the pictures from the outside. The pictures were the latest that could be obtained from the licensed manufacturers and more than pleased all who saw them.

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

SETTING SHUTTER.

NEW YORK CITY writes: I have been working on a Power's No. 6 for the past nine weeks and never had no trouble until one day last week. My arm happened to hit the shutter and my picture started to flicker and I did not know how to time it. Will you kindly let me know how I could time it without a flicker?

The timing (or setting) of the shutter on a Power's No. 6 is very easy after once done. You unloosen the set screw on the inside collar and set the wide wing (or blade) so that the top will show about one-half of the light just as your intermittent sprocket is about to move. Then tighten the set screw on the inside collar, also see that set screw on the outer collar is tight to the spindle in groove. This will remedy your difficulties.

BROOKLYN writes: We notice here of late, since the installing of — machine, that our pictures are not as clear on one side as they were before the installing of the above machine. Can you help us out?

You will find that on the above machine the set collar that the lens is attached to is held on the mechanism by three set screws and if any of these set screws should be tightened more than the other it will throw your lens out and in that way give you a blurred picture on one side. It is not necessary to tighten these screws up like *locking a safe*; just put enough force on them to hold the set collar in position. I think this will remedy it. If not, will be pleased to hear from you further.

MADISON, N. J., writes: (1) I am using and find that the belt is too short for the magazine.

(2) How can I tell which one of the condensers is 6 1-2-in. focus or 7 1-2-in. focus? The directions say the 6 1-2 goes nearest to the light. One of them is thick and the other is thin.

(3) Also, when I put the condensers in the case they don't fit the case as the case is too large.

(1) On the style of machine you are using the magazine is supposed to be in front and if you just change the position of the magazine from under the table to the front of the machine you will find that your belt will be long enough.

(2) Hold the condenser lens with the flat side up to a piece of white paper pinned to the wall (and move it in and out) being sure to hold it direct with the paper until the image on the window is sharp and distinct on the paper, then measure from the paper to the flat side of the condenser, (this will give you the focus of the condenser). The thick one is 6 ½-in. focus and the thin one is 7 ½-in. focus.

(3) The condenser cell (or case) of that particular make of machine has two clips that the condensers rest upon. You will find that if you put one on each side (between the condensers), you will have no more trouble. It may be possible that you put the FLAT SIDE of the condensers together and if such is the case it is ENTIRELY WRONG as the FLAT SIDE of one condenser is to go towards the light and the FLAT SIDE of the other condenser is to go towards the screen. I am quite sure that if you follow these instructions you will have no more trouble.

BERMUDA writes—We spent two hours last night trying out our machine but cannot get any results. In the first place the picture shows up too small and very indistinct. I think our 40-ft. lens is to blame for this. I moved the picture cloth as far back as possible but still the picture is not large enough nor distinct. My operator thinks we are too close for the lens. Can you help us out?

You do not say what size picture you are getting with the lens at 40 ft. but taking it for granted you are using the regulation size lens that goes with a machine when purchased from a Film Exchange, I should say your picture is about 7 ½x10 ft. at 40 ft. and if you put your screen (or cloth) back farther, that is, from the machine, you will then get a larger picture. As far as your picture being indistinct, it might be that your condensers are dirty or your lens. LOOK THEM OVER and CLEAN THEM at least three times a week and it will help wonderfully. Some operators clean them every day, after cleaning the condensers you will be surprised at the results obtained. Or perhaps a slight turn of the pinion on the rachet on the lens will bring it into focus. The lens you are now using will not give you a larger picture at 40 ft. The only way you can get a larger picture with that lens is for you to move the machine farther back from the screen or the screen farther back from the machine. What you want, if you cannot move the machine or screen, is a lens that will give you a larger picture at 40 ft. Perhaps your screen (or cloth) is too thin. If so, you would lose a great deal of the light and in this case I would suggest you putting a black cloth in back of the screen and in this way you will get the benefit of all the light thrown on the screen. Try this and you will be surprised at the results. Would like to hear further from you.

In last week's columns I gave you a brief review of the leading principles of Projection for slides and moving pictures and promised that I would this week give a table showing the size of image obtained with lenses of different focal lengths at various distances. I submit the following table:

Equiv. focus Inches	15 ft.	20 ft.	25 ft.	30 ft.	35 ft.	40 ft.	45 ft.	50 ft.	60 ft.	70 ft.	80 ft.	90 ft.	100 ft.
5	8.0	10.8	13.5	16.3	19.0								
	8.8	11.8	14.8	17.8	20.8								
5½	7.3	9.8	12.3	14.8	17.3	19.8							
	7.9	10.7	13.4	16.1	18.8	21.6							
6	6.6	8.9	11.2	13.5	15.8	18.1	20.4						
	7.3	9.8	12.3	14.8	17.3	19.8	22.3						
6½	6.1	8.2	10.4	12.5	14.6	16.7	18.8						
	6.7	9.0	11.3	13.6	15.9	18.2	20.5						
7	5.7	7.6	9.6	11.6	13.5	15.5	17.5	19.4					
	6.2	8.3	10.5	12.6	14.8	16.9	19.0	21.2					
7½	5.3	7.1	8.9	10.8	12.6	14.4	16.3	18.1					
	5.8	7.8	9.8	11.8	13.8	15.8	17.8	19.8					
8		6.6	8.4	10.1	11.8	13.5	15.2	17.0	20.4				
		7.3	9.1	11.0	12.9	14.8	16.8	18.5	22.3				
8½		6.2	7.9	9.5	11.1	12.7	14.3	16.0	19.2				
		6.8	8.6	10.3	12.1	13.9	15.8	17.4	20.9				
9		5.9	7.4	8.9	10.5	12.0	13.5	15.1	18.1	21.1			
		6.4	8.1	9.8	11.4	13.1	14.8	16.4	19.6	23.1			
9½		5.6	7.0	8.5	9.9	11.4	12.8	14.2	17.1	20.0			
		6.1	7.6	9.2	10.6	12.4	14.0	15.5	18.7	21.9			
10		5.3	6.8	8.0	9.4	10.8	12.2	13.5	16.3	19.0	21.8		
		5.8	7.3	8.8	10.3	11.8	13.3	14.8	17.8	20.8	23.8		
12			5.5	6.6	7.8	8.9	10.1	11.2	13.5	15.8	18.1	20.4	
			6.0	7.3	8.5	9.8	11.0	12.3	14.8	17.3	19.8	22.2	
14				5.6	6.6	7.6	8.6	9.6	11.6	13.5	15.5	17.5	19.4
				6.2	7.3	8.3	9.4	10.5	12.6	14.8	16.9	19.0	21.2
16					5.8	6.6	7.5	8.4	10.1	11.8	13.5	15.2	17.0
					6.3	7.3	8.2	9.1	11.0	12.9	14.8	16.6	18.5
18					5.1	5.9	6.6	7.4	8.9	10.5	12.0	13.5	15.1
					5.6	6.4	7.3	8.1	9.8	11.4	13.1	14.8	16.4
20						5.3	6.0	6.6	8.0	9.4	10.8	12.2	13.5
						5.8	6.5	7.3	8.8	10.3	11.8	13.3	14.8
22							5.4	6.0	7.3	8.5	9.8	11.0	12.3
							5.9	6.6	7.8	9.3	10.7	12.0	13.4
24								5.5	6.6	7.8	8.9	10.1	11.2
								6.0	7.3	8.5	9.8	11.0	12.3

TABLE OF SIZES OF LANTERN IMAGE.

If at any time, brother operator, you find that certain conditions are not clear to you, do not hesitate to write in to me, and I shall only be too pleased to try and give you all the information I can and help you out on anything that you are not quite clear on.

Equiv. focus Inches	15 ft.	20 ft.	25 ft.	30 ft.	35 ft.	40 ft	45 ft.	50 ft.	60 ft.	70 ft	80 ft	90 ft.	100 ft.
2⅛	4.8	6.4	8.0	9.8	11.3	12.9	14.5	16.1					
	6.5	8.7	11.0	13.2	15.4	17.6	19.8	22.0					
2½		5.4	6.8	8.2	9.6	10.9	12.3	13.7	16.4				
		7.4	9.3	11.2	13.1	14.9	16.8	18.7	22.4				
3		4.5	5.7	6.8	8.0	9.1	10.3	11.4	13.7	16.0			
		6.2	7.7	9.3	10.9	12.4	14.0	15.6	18.7	21.8			
3½			4.9	5.8	6.8	7.8	8.8	9.8	11.7	13.7	15.7		
			6.8	8.0	9.3	10.8	12.0	13.3	16.0	18.7	21.4		
4			4.2	5.1	6.0	6.8	7.7	8.5	10.3	12.0	13.7	15.4	
			5.8	7.0	8.1	9.3	10.5	11.6	14.0	16.3	18.7	21.0	
4½				4.5	5.3	6.2	6.8	7.7	9.1	10.6	12.2	13.7	15.4
				6.2	7.2	8.4	9.3	10.5	12.4	14.5	16.6	18.7	21.0
5					4.8	5.4	6.1	6.8	8.2	9.6	10.9	12.3	13.7
					6.5	7.4	8.4	9.3	11.2	13.0	14.9	16.8	18.7
5½					4.3	4.9	5.6	6.2	7.4	8.7	9.9	11.2	12.4
					5.9	6.7	7.6	8.4	10.2	11.9	13.6	15.3	17.0
6						4.5	5.1	5.7	6.8	8.0	9.1	10.3	11.4
						6.2	7.0	7.7	9.3	10.9	12.4	14.0	15.6
6½							4.7	5.2	6.3	7.3	8.4	9.6	10.6
							6.4	7.1	8.6	10.0	11.4	13.0	14.5
7							4.4	4.9	5.8	6.8	7.8	8.8	9.8
							6.0	6.6	8.0	9.3	10.6	12.0	13.3
7½								4.5	5.4	6.4	7.3	8.2	9.1
								6.2	7.4	8.7	10.0	11.2	12.3
8									5.1	6.0	6.8	7.7	8.5
									7.0	8 1	9.3	10.5	11.6

TABLE OF SIZES OF M. P. SCREEN IMAGE.

THE MEXICAN CENTENNIAL CELEBRATION.

A Special Selig Subject of Educational Character —Released Nov. 1.

Few if any educational subjects heretofore released will surpass in beauty of scenic investure, as well as historical pageants, this new and interesting films made under the direct sanction, supervision and direction of President Diaz, of Mexico and participated in by his staff, foreign diplomats and dignitaries. The unveiling of the Humboldt monument, a present to the Mexican Government by Germany, Sept. 13th, 1910.

The scenic grandeur of old Mexico is second to no tropical country and the Mexican centennial celebration has proven the crowning event in the history of Mexico.

This subject will be released as a special on Tuesday, Nov. 1st, and is about 950 ft.

WALTER H. FOSTER TO RUN NEW HOUSE.

Walter H. Foster, who has been engaged in the motion picture business in Somerworth, N. H., for quite a number of years, first on Market street, this city, and then in Dover and Rochester, has been secured by V. G. Lamb, to run his new theatre "The Colonial" in his new block on Washington street. The theatre is one of the prettiest little playhouses in this section, and Mr. Foster plans to run vaudeville as well as motion pictures. The house has 288 chairs and on Monday the opening night the full capacity of 325 was taken and many could not gain admittance. Mr. Foster plans to run exhibitions each afternoon from 3 to 5 o'clock and evenings from 7 to 10.

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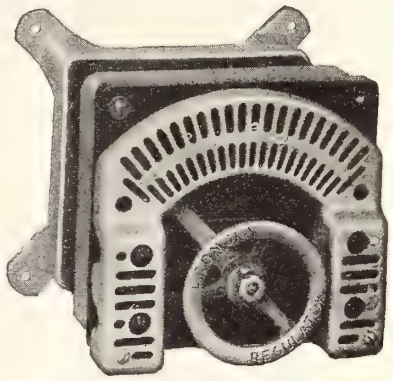

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SAN FRANCISCO

ELECTRIC APPLIANCE COMPANY

DALLAS
NEW ORLEANS

REAL IRISH-AMERICAN PICTURES

Kalem Company Makes a Successful Foray into the Emerald Isle—Some German Pictures Too.

Announcement by the Kalem Company that it will soon release a series of pictures taken by its own stock company in Ireland, England, and Germany, is likely to create no little comment in motion picture circles. American picture makers have, at different times, gone far afield for novelties and scenic effects, but it looks as though this effort on the part of the Kalem Company had eclipsed anything yet attempted and, from what the representative of The Film Index has seen of the result of the trip, the pictures obtained will be of more than passing interest.

The company in charge of Mr. Sidney Olcott, producer, Miss Gene Gautier, assistant, and Mr. George Hollister, camera man, sailed from New York, Saturday, August 6, on the White Star liner Baltic. The party arrived at Queenstown, Ireland, August 13, and at once set out to get a series of Irish scenes. A number of scenarios had been prepared in advance and no time was lost, except that which was occasioned by adverse weather conditions.

Among the points visited in Ireland were Queenstown, Cork, the Lakes of Killarney, and Dublin. From Ireland the party went to London, Berlin, Raddusch, Elberfield, (Ger.), Antwerp, and Paris, returning home October 6th after covering a distance of about 10,000 miles.

Everywhere the picture makers were received with open arms and every courtesy was shown them. There was no lack of assistance from the natives at every point visited, as the pictures show.

The novelty of this enterprising effort on the part of the Kalem Company cannot fail to meet a response from the exhibitors of the country. It will afford them a splendid opportunity for advertising and when the pictures are shown all records of attendance will be in danger of serious fractures.

A feature of these pictures, and one which is carried through each subject, is the linking together of the old and the new world. In each picture the scenes shift to and from America and Ireland or the Continent, and is the first instance in the making of the photoplay in which anything of this character has been attempted. It should be remembered that these pictures will not be scenic subjects, but will be story pictures giving glimpses of out of the way places and phases of real life at home and abroad.

The first release is entitled "The Irish Lad's Return," and is scheduled for Wednesday, November 23, 1910.

TAKING PICTURES IN IRELAND.
Kalem Director Olcott and Miss Gauntier at Cabin Used in the Picture "The Irish Lad's Return."

DENVER TO HAVE $125,000 NICKEL HOUSE.

One hundred and twenty-five thousand dollars has been invested in a 5-cent theatre in Denver—the Princess, on Curtis street—and the new place was opened Oct. 10, 15,000 persons passing through the doors the first day. These figures of attendance are the more remarkable in view of the fact that the only attraction was music by an orchestra composed solely of women, with Antonio Biehle as leader. There are ten players.

The theatre has seating capacity of 1,000 and the chairs are as comfortable as were ever installed in any public place in Denver. The theatre is well ventilated, mechanical devices causing a complete change of air every minute. Another inviting feature is that there is not a post in the place, the balcony being of the steel suspension kind.

Five cents is to be the charge for admission at all times. Motion pictures of high class will be shown, with instrumental and vocal accompaniments, the first of the views to be presented Tuesday at noon. All the pictures for the Princess will be exclusive in Denver.

KALEM STOCK COMPANY GOES SOUTH.

The regular annual migration of the Kalem players to Florida occurred last week. Director Olcott, as advance man, departed the week before to secure accommodations for the company, which consists of seventeen people this year—a considerable increase in number over those which have gone South in previous years. The company will have increased facilities for its work this year and some unusual pictures are looked for.

BOY CITY

A Novel Special Film, By Selig

JAS. S. McQUADE

BOUNDLESS is the great domain, and broad as the activities of man is the mission, of the motion picture! Every day witnesses the encroachment of the camera on new fields, where it serves, as no other aid could, to bring vividly before millions of people the upward progress of the race to higher planes of thought and living. A mighty preacher, the motion picture embodies the eloquence of a thousand gifted tongues; a great teacher, it imparts the concentrated wisdom of the past and makes us eager for the revelations of the future.

I have been enthused to write the foregoing paragraph by seeing the other day a special film by the Selig Company, a film that is not only novel in subject, but also one that makes a peculiarly powerful appeal to the thinking man and woman. The ordinary picture theatre goer may see this film run off and yet miss the heart-grip of the subject that lies behind the scenes. And he or she may go away and even think that the film is commonplace, whereas it gives in picture form some of the beneficent results of a philanthropic movement that means immeasurable good to the future citizenship of our common country.

A boy city! Did you ever see one? That is, a city that is wholly run by boys—a boy mayor, boy members of the Council, boy bankers and business boys of all kinds (we can't call them business men), boy editors and reporters, a boy postmaster, policeboys, boy voters, etc., etc. That is just what the Selig special release, "Boy City," will show you. And the pictures depict this boy community in the discharge of many of their daily duties, from sunrise until curfew rings. But more about this later.

On this page you will notice the portrait of Judge Willis Brown, the "King of Kids," as he has been aptly rechristened by his admirers. Judge Brown is responsible for the existence of any such community as a boy city. He has made the study of boy character and its betterment his life work. He is the author of the Utah Juvenile Court laws and founder of the system in that State; the first and former judge of the Salt Lake City Juvenile Court and President of the National Juvenile Betterment Association and founder of three boy cities.

The Boy City filmed by the Selig special release is that near Charlevoix, Mich., picturesquely situated on Pine Lake, within gun shot of Lake Michigan.

Here is what the Salt Lake "Herald" writes of Judge Willis Brown and his work:

"When Judge Brown came here, children were being arraigned for petty offenses in the same dock with hardened criminals. There was a cell in the filthy city jail marked 'for juveniles.' Boys and girls were sent indiscriminately to the reform school and branded for life as unfit for good association when they were not essentially wicked or vicious; the per cent. of the saved was infinitesimal, the permanently damned was awful. This was the situation when Judge Brown came and began his talks to the boys, and it takes no long memory to recall how the boys rallied to his support, nor does it take any acute observation to discover that the cigarette evil has been almost entirely abolished among the boys of the community. There have been no more cases where boys have been imprisoned with hardened criminals. The man who used to sell cigarettes or liquor to boys has found it unprofitable as well as dangerous; instead of regarding the law and courts with terror the wayward youngsters have learned to know the judge as a refuge when they are tempted, a friend when they are in trouble, and to recognize their own obligation to observe the law and enforce it. Waiving any question of moral values, the Juvenile Court has been the best investment the city or state has ever made, and the returns are due to the judge who has managed it. Every principal in the public schools has declared the value of the court under Judge Brown's administration. Every man, woman and child who has had occasion to see the workings of the court, knows it is a powerful agency for the moral uplift of childhood of the whole community."

Judge Brown came East to engage in his life work on a larger scale, his aim being to make it

JUDGE WILLIS BROWN.
"The King of Kids."

national. His present home is in Charlevoix, Mich., and every year, from July 15 until Sept. 1, Boy City is conducted by boy citizens under his watchful eye, aided by a manager and assistant director.

These boys come from all parts of the country. Some of them are incorrigibles who have been sent to him for the administering of the famous "boy cure"; most of them are boys, just like any normal boy, whose parents wish them brought under the influence of Judge Brown's system. Boys from 11 to 17 years of age are received at Boy City. They have a boy's church, entertainments every day and evening, athletic sports and contests, political parties, and, once in a while, a circus of their own, as the pictures will show.

The motto of Boy City is: "We play the game square." As soon as a cheat is discovered, he is deprived of his citizenship and run out of the city. And now for the pictures.

Wm. N. Selig heard of Boy City, and the subject had such an interest for him that he got into communication with Judge Brown on the matter of producing a picture that would show the boys in the rounds of their daily activities. As the result, a Selig camera squad, in charge of a producer, took the steamer for Boy City last summer and the first scene in the film shows Boy City as they approach it by water. The next shows a meeting of the boy council and the Selig representative, the latter making application for permission to film the town. After a brief consideration of the request, a permit is granted.

Next we see Boy City asleep. It is a tented city, as everyone will observe, and, as it is "rising" time, the bugler makes his rounds and awakes both sleepers and echoes in the woods. Then we witness a merry scene, as the boys emerge from their miniature tents and engage in a series of individual pillow fights. But discipline is soon enforced and off the crowd of boys hike to take a morning plunge in Pine Lake. Afterwards we see the youngsters heartily devouring breakfast under a canvas top, following which we view them eagerly listening to the usual morning speech by Judge Brown.

The camera man, for the greater part of the time the speech lasts, confines his aim exclusively to the features of the judge, with the result that we can easily understand his power and influence with boys, by watching the play of emotions on his face and in his eyes. A truly inspiring face is that of Judge Brown when lit up by enthusiasm and great earnestness.

Then comes dinner and after that the election of a new mayor, the boys standing in groups conversing with vigor, or depositing their ballots. The votes are counted; the winner is declared. and the event is celebrated in speeches and by a huge bonfire. As the new mayor is closing his speech, we notice that every eye is turned in a certain direction. Then Judge Brown steps into the camera's field and is seen shaking hands heartily with the new official.

Finally the pictures take us to the circus, a circus in which the performers are all citizens of Boy City. We catch sight of a zebra and a monkey of the real kind, then a fake elephant and other made-up specimens of the lion and tiger kind, all as amusing as young spirits and joyous life can make them. Nor do we miss the side show, for there we find the skeleton man and woman, the snake charmer, the fat woman and all the other monstrosities indigenous to that department of the tented show.

And, I nearly forgot, the Boy City band loomed up, proud in numbers and in striking uniforms, at the Big Show. One can almost hear the music, with such vim and force do the members play.

The date of release of "Boy City" will be announced shortly.

SOLDIERS TO SEE PICTURES.

Lieutenant Michael G. Doran, chaplain, of the Coast Artillery corps, Savannah, Ga., has been granted a leave of absence to visit New York city. While here he will purchase a motion picture machine, which will be used at the fort for the amusement of the men stationed there. It is the purpose of Lieutenant Doran to give picture shows for the men twice every week.

The Leading Motion Picture Producer of the World

SELIG

FOLLOW THE FLAG

NOVEMBER 10th

The Sensation of the Picture Age—

The VAMPIRE

Length about 1000 ft. **Code Word, VAMPIRE**

A picturization of the theme contained in that world famous poem by *Rudyard Kipling*, reproducing also Sir Ed. Burne-Jones' celebrated painting.

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An Educational of Rare Value

A Marvel of Scenic Beauty

TUESDAY, NOVEMBER 1st

EXTRA

SELIG presents

FRED WALTON

"The Emperor of Silent Comedy"

in

Mr. FOUR FLUSH

Length about 990 ft. **Code word FLUSH**

A scintillating comedy with the effervescence of mirth as the ruling factor

Released NOVEMBER 14th

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MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, OCT. 31, 1910—4 REELS

BIOGRAPH—Two Little Waifs, drama, 997.
LUBIN—Brothers, drama, 950.
PATHE—Max Has Trouble With His Eyes, comedy, 394.
New Style Inkwell, comedy, 272.
Darjiling, scenic, 331.
SELIG—Settled Out of Court, 1,000.

TUESDAY, NOV. 1, 1910—4 REELS

EDISON—The Key of Life, Mystical comedy, 975.
ESSANAY— Fortunate Misfortune, comedy drama, 1,000.
GAUMONT (Kleine)—Both Were Stung, comedy, 698.
Picturesque Majorica in the Mediterranean, scenic, 269.
VITAGRAPH—A Double Elopement, comedy, 999.

WEDNESDAY, NOV. 2, 1910—4 REELS

EDISON—Boy Scouts of America, descriptive, 450.
Riders of the Plains, descriptive, 550.
KALEM—The Rough Rider's Romance, Western drama, 990.
PATHE—Cowboy Justice, American Sensational, 750.
The Facori Family, acrobatic, 243.
URBAN (Kleine)—Tragical Concealment, War drama, 640.
Crossing the Andes, travelogue, 350.

THURSDAY, NOV. 3, 1910—4 REELS

BIOGRAPH—Waiter No. 5, drama, 997.
LUBIN—Mike the Housemaid, comedy, 990.
MELIES—Birthday Cigars, comedy.
Generous Customers, comedy.
About 970.
SELIG—The Early Settlers, drama, 1,000.

FRIDAY, NOV. 4, 1910—4 REELS

EDISON—The Little Station Agent, dramatic, 1,000.
KALEM—Silver Cloud's Sacrifice, Indian drama, 967.
PATHE—Woman of Samaria, Colored Biblical, 902.
VITAGRAPH—The Children's Revolt, comedy, 992.

SATURDAY, NOV. 5, 1910—4 REELS

ESSANAY—A Westerner's Way, drama, 1,000.
GAUMONT (Kleine)—The Fishing Smack, drama, 961.
PATHE—Abraham Lincoln's Clemency, drama, 1,030.
VITAGRAPH—In the Mountains of Kentucky, drama, 978.

SELIG POLYSCOPE CO.

"SETTLED OUT OF COURT."—"Jealousy is the spice of life," so they say, and yet how very often does it not make life too spicy. At a reception given in the residence of the Van Cleves, in honor of their son Willie, a musical genius, Mrs. Van Cleve surprises her husband in a tete-a-tete with a pretty woman, and at once she looks upon this as a serious matter. In order to find solace for her wounded affections, she proceeds to amuse herself with a prepossessing gentleman, much to the chagrin of Mr. Van Cleve.

After the departure of the guests, there is a debate between the parents and each one too certain of having been wronged, is unwilling to attempt reconciliation. A trip to Reno to secure a divorce is the outcome of the interview.

Willie is left with his grandmother, and having learned the cause of the sudden departure of his parents, he determines to join them at Reno. But where get the money, his grandmother having refused to aid him? Willie takes to playing on the street, whereby he earns enough to at least take him part ways to Reno. Off he travels, until his funds are exhausted, and then he is put off the train in a Western town. Here he again becomes popular by his fine musical talents and collects enough money to continue his journey.

Hungry and tired, he at last reaches Reno, and while playing on the street, attracts the attention of none other than his father, who recognizes the familiar sounds. But not he alone stops to listen. Also the mother comes to the side of her son and—meets face to face with her husband. The pleading of the boy "Let's go home," finds its way to the hearts of the parents and all are happy at the reunion.

This picture story should find its way into the hearts of many and thus many times avoid the pathetic expression of "what might have been."

"THE EARLY SETTLERS."—Hiram Brown and his famiy decide to emigrate to the West and cast their lot in the then almost uninhabitated country known as Minnesota, leaving their improvised home on the Ohio River. They started on their long journey in old-fashioned covered wagons. Two months later they reach the Mississippi River; being in the early fall the water was low and easily forded upon their landing. They camp for the night.

Indians, not relishing the invasion of the pale face, watch them under cover of darkness. The Indian village near by gives the family warning to move on, but this the sturdy farmer refuses to do and is seen cultivating with his team of oxen. An Indian girl (a spy) under the guise of selling Indian wares, is admitted to the camp; gaining the information she sought, reports quickly to her tribesmen, who resolve upon decisive action at once.

In the meantime Spotted Eagle has formed an attachment for one of Brown's daughters. A plan of complete capture of the family is arranged and carried out with all the cunning and fearlessness that characterized the American Indian of that period. They take their captives to the village, where they are tied to the stake. A trapper, taking his life in his hands, runs the gauntlet, mounts a running horse and hurls the Indian to the ground (a sensational scene in the extreme).

The young girl who had previously warned the camp of Indian uprising, is seen making her way to the military post to report the capture. When the soldiers reach the Brown camp they find the lone settler that had made good his escape on the Indian's horse and who guided them to the village, where a spectacular rescue of the prisoners is effected and again reunited, completing a picture of daring and sensational features seldom witnessed in film.

BIOGRAPH CO.

"TWO LITTLE WAIFS."—There is nothing worldly that makes a stronger appeal to the human heart than the grief of the little child. Children are so seldom made to feel the weight of woe, that when they do suffer real sorrows we are sure to weep with them. One of the most important of God's lessons is taught by the child—sincerity, and the child's tears will wash from our soul the stain of indifference, selfishness and artifice. The child is the real sunshine of life, and when Mrs. Weston lost her only little one, she, though a widowed mother, experienced her greatest grief. Her future seemed destined to be clothed in gloom. Her heart almost breaks as she views the empty crib in which her departed little girl formerly slumbered. About this time there are brought to a neighboring Orphan Asylum two little girls whose mother has died and left them dependent. The poor little tots cry incessantly for their mamma, but the good sisters tell them that their mamma has gone to Heaven and is now at God's house. They then cry that they want to go to mamma, indicating that they will surely go. The next day during recreation hour on the Asylum grounds, they take advantage of the excitement attending a quarrel between two of the children, and slip out through the gate. Once outside, they start off to find mamma in Heaven, asking passersby, "Which way is Heaven." After a long and tiresome journey, they come to the mansion of Mrs. Weston, which is a veritable paradise. Its grandeur convinces them that they have at last reached the goal. Through the broad flower-lined avenues the little ones wander until they come upon Mrs. Weston seated on one of the verandas. Approaching her they ask: "Please, mam, is this Heaven, and is our mamma here"? Mrs. Weston, of course, does not understand their query at first, but it suddenly dawns upon her when she sees them clasp each other weeping. Also, their asylum garb indicates where they came from, and what they are—waifs. It being late in the afternoon, she decides to keep them overnight at her home, placing them in the empty crib. The sight of these two little darlings sleeping in the little crib dispels the gloom that has enveloped her and she makes up her mind never to part with them, hence she writes to the Asylum the following letter: Dear Mother Ignatius: The two little waifs that came to me I have decided to adopt legally, and take this opportunity to bestow a regular endowment in the support of your great charity as a memorial to my lost child. Sincerely your, Helen E. Weston.

"WAITER NO. 5."—"For ye have the poor always with you." Matt. 26, ii. Because of this we are reminded of the Corporal Works of Mercy—feed the hungry, clothe the naked, harbor the harborless—which acts always bring reward. Still there may be occasions when that reward comes tardily, but there is logical reason for the delay, for in the end our reward is more complete. The wife of the Russian Chief of Police being a woman possessed of a noble heart is much touched by the tales carried to her of the tyrannical oppression bestowed upon the poor. After some persuasion on the part of a Russian artist socialist, she makes a round among the poor of the city and the sight that greets her almost freezes the blood in her veins. She sees them huddled like cattle, more dead than alive, slowly but surely dying for want of nourishment. So moved is she with the truth, that she becomes an ardent sympathizer and consents to become a member of the secret society to oppose the government in its present treatment of the poor. The meetings of this society are held in the artist's studio, a fact the police have long suspected. On the night of the admission of the wife as a member, a raid is planned by the police, and you can imagine the Chief's amazement as he enters to find his wife just taking the oath of allegiance. What a shock. At first he is at a loss to know what best to do. Finally dismissing his men with their captives, he, alone, with her, asks what it means. She tells him in a word, and he, realizing her fate will be death, determines to join her in an effort to fly from Russia. Disguising themselves as peasants, they succeed in evading interception and arrive safely in America. In this country he finds it impossible to obtain congenial employment, and is forced to accept a position as waiter in a swell restaurant, which he keeps secret from all but his wife. Being a gentleman born, he is successful, and when his American born son is old enough, he is able to send him to college. Later when the boy returns home from college, he is apprised of the engagement between the son and the sister of his college friend. The son is still in ignorance of the nature of his father's employment, and is warned not to marry for the present at least, the father intending to resign the waiter position as soon as possible. The young folks refuse to wait, and elope. After their marriage they receive the blessings of the girl's parents but the boy's parents are not to be located, so the party goes out to have a little wedding dinner, selecting, by singular coincidence the restaurant at which the father is employed. Amazement and embarrassment seize the entire party, and the father then tells his son why he asked him not to marry. The excitement attending this unexpected meeting arouses the notice of other occupants of the dining room, and one of their number approaches, recognizing the waiter. This man proves to be the Russian's old friend, who, after a tireless search is now given the opportunity of bestowing upon his former Chief the Czar's pardon, which restores his social standing. So culminated his troubles.

LUBIN MFG. CO.

"BROTHERS."—Peter and Joe Challen are brothers and Mrs. Challen on her death bed gave the elder the charge of his brother Joe. Joe was inclined to wildness and when speculation failed to provide him with the necessary funds after the "beginner's luck" was passed he falsified his father's books and used the money thus obtained in an effort to bolster up his depleted margins. But discovery came and it was Pete who, mindful of his vow, assumed his brother's crime and was turned from home. He wandered to the north, where he slowly made headway with a promising looking mine. Later Joe joined him and sought to cut Pete out with Marion Boyd, the pretty school teacher who was a true product of the west, a good rider and a splendid shot. For a time Joe worked hard and Pete had hopes of his reform, but Marion refused to marry him and when he discovered that Pete possessed her photograph in a locket he

The Improved BIO Arc Screen

is the greatest convenience for the operator that has ever been put on the market. It gives a clear, exact, full size reproduction of the arc by which the operator may judge accurately the condition of the light without the least inconvenience or discomfort. Unlike the Ruby Glass it gives a clearly defined, "true to life image." Nothing is lacking but the dazzle.

Made in oxidized silver finish ready to attach to any lamp house in three minutes.

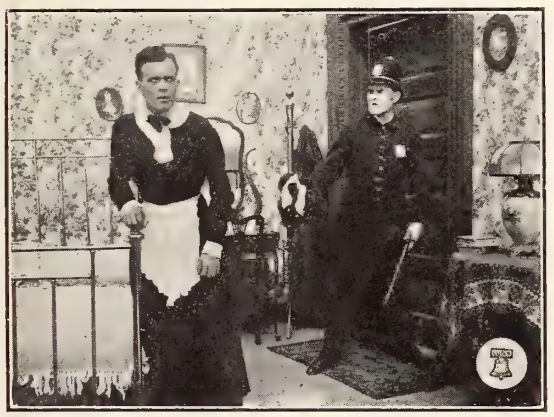
Sent postpaid upon receipt of $1.00. Money back if you want it.

Charles L. Kiewert Co., 41 Cortlandt St., New York 116 Huron St., Milwaukee 422 Frick Bldg., Pittsburg 58 Plymouth Court, Chicago 197 Fremont St., San Francisco

reverted to his old habits and became the best patron of the log saloon though not always a welcomed visitor because of his evil temper while in his cups. In one of these fits of drunken rage he vows to kill Pete and starts out to find his brother. A small boy warns Marion of his declaration and Marion hurries after

him. Just as he is about to fire Marion shoots and wounds him in the pistol arm. The shock sobers Joe to a realization of his narrow escape from fratricide and two years later Pete and Marion, now married, are delighted to learn of his permanent reformation.

"MIKE, THE HOUSEMAID."—No, the title is not a misprint, it's Mike the Housemaid, because things were dull in Mike's trade, and he was looking for a job. A woman advertised for a maid who could look after the silver, and looking after silver was Mike's best little stunt. In his eventful career he had looked after enough silver to stock a jewelry store and as he made a very fair looking girl and had some of the best references he could write himself he got the job. The plan was that when the silver was ready to be looked after his pal, Pete, should come and lend a hand. Pete came when Mike knew that all the family would be away, but they had not counted on Officer Clancy. Clancy liked the good things of life and he had taken a fancy to the girl he thought Mike was,



so when the family went away Clancy dropped around for a bite and a chat. He got the bite, but not until Mike had hidden Pete in the shower bath curtains. Pete, in trying to get out after all was quiet, turned on the water and was nearly drowned before the water trickled down into the dining room to warn Mike that his side partner was in trouble. Just then the family returned and Clancy found himself without an excuse for being in the house when he should have been on post. He raced upstairs after Mike. Mike's wig came off in Clancy's clutch and that got Mike into trouble. He bolted for the bathroom and there Clancy found the pair of them and proudly chaperoned them downstairs to be praised for his cleverness in arresting the thieves instead of having to explain to the inspector why he was off beat.

G. MELIES.

"BIRTHDAY CIGARS."—Mrs. Damm and her children are seated on the porch when the postman arrives with a letter stating that their wealthy uncle would visit them. Mrs. Damm hustles the children into the house, and they all get busy tidying things up for the expected guest. The boy feels the importance of the event but his sister is so "lackadaisical" she can't enter into the spirit of the occasion.

Mrs. Damm in addition to numerous other provisions goes to the cigar store and orders a box of "perfectos" sent home. The tobacconist wraps up the box of "smokes" and lays them beside a box of trick explosive birthday cigars ordered by a previous customer, placing the name and address of each customer on the respective boxes.

After Mrs. Damm leaves the store a meddlesome chap comes into the cigar store, looks at the cards while the proprietor is busy and gets the addresses on the boxes mixed; the consequence is the birthday explosives are sent to Mrs. Damm and her cigars are sent elsewhere.

The anticipated uncle is met, escorted from the train by Mr. Damm and received by the whole Damm family with a hearty welcome. They remove his boots and put a pair of slippers on his feet; take off his coat and insist upon his donning a house coat. He is comfortably seated in a rocking chair, and, with much show of hospitality, the box of birthday cigars are brought to Uncle who takes one, lights it and just settles back for an enjoyable smoke—the cigar explodes with a bang.

He is furious and wants to leave the house at once; he can't stand practical jokes. The family assure him it must have been a mistake and they throw the cigars into the fireplace. Zip! Bing!! Bang!!! the whole bunch of "celebrators" go off at once and the concussion knocks the old man out of his chair and upsets the rest of the family.

Too much is plenty—the uncle packs up his things and leaves the place turning a deaf ear to the entreaties of his relatives. He gets away and there is mourning in the Damm home, although the children can't help but laugh; neither can we.

"GENEROUS CUSTOMERS."—"Business is on the Fritz," nothing to do but complain and everything seems to be going to the "demnition bow-wows." "If things get much worse I'll close up," says the restauranteur to his waiter. "And I'll give up me job," says the waiter, "if I can't get any money out of the place."

What's that? It's a "Joy wagon" with a party of tourists; they're headed for the restaurant. Immediately the proprietor and the waiter hurriedly get a move on and hustle out to receive the guests who are soon conducted into the dining-room, served, dined and wined with alacrity that is almost magical.

The host and his waiter are all smiles and are astonished as well as pleased at the liberal way in which their customers order everything and anything. Not only do they feed well but they invite the proprietor and his assistant to partake of their wine; and soon everybody is in a jovial mood.

The proprietor presents the bill to his customers and it is suggested that they blindfold the manager of the restaurant and the waiter, and the first one of the diners who is caught by them will have to pay the

bill. The two men are much pleased with the idea and, after the handkerchiefs are tied over their eyes and while they are groping about the room, the customers all escape and make off in their automobile just as the proprietor and his assistant make a lively dash after the departing guests.

Gloom surrounds the refectory, and while the men of victuals are kicking themselves and denouncing each other, a messenger comes in with a note from the waggish patrons inclosing a check in payment for the dinner and a forty-dollar tip for the waiter.

Joy takes the place of gloom and the two happy men fall in fond ecstatic embrace in each other's arms.

EDISON MFG. CO.

"THE KEY OF LIFE."—The latest film with Mlle. Pilar Morin in the principal role is a distinct departure from any of the preceding stories in which she has been cast. It opens in the land of mystery, India, and suddenly transfers its scenes of action to New York City.

The first view shows the death of an old Brahmin priest and his presentation to his favorite pupil, a young American artist, of the sacred robe of Krishna, together with a copy of the divine Book of Mysteries, with an injunction to search for the key of life which is hidden in the book, and with which the robe itself is somehow concerned. Then we see the young man in his studio in New York, surrounded with symbols of his studies and evidences of his life in other countries. He is reading the book of mysteries while his little sister is studying the laws of love, in company with a young man who is evidently her tutor. The girl plays with a little kitten and when their love scene passes and the betrothal announced to the brother (who can hardly take his attention from his Book of Mysteries long enough to announce a hurried blessing on them), the kitten is left upon the brother's desk while he continues his studies alone. Suddenly he comes upon a paragraph which he has read without understanding before. When it is flashed upon the screen, it tells us that reincarnation is the key of life, and that, wrapped in the robe of Krishna, if the ninth invocation be said before the

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"

In the Mountains of Kentucky

SATURDAY, NOVEMBER 5th

Nature Has Placed Nothing So High That the Vitagraph Cannot Reach It. This Surpasses All Previous Efforts in Dramatic Value and Mightiness of Action. Length, 978 Feet.

WAY up in the mountains of Kentucky, Jake, a moonshiner, lives in a shack with his wife Sally far from the rest of the world, with the least possible chance of being disturbed by the Revenue officers who are constantly on the lookout for illicit stills and distillers of whiskey.

Jake is a typical mountaineer, and his wife "Sal"—well, she is a woman whose love for Jake has made her little better than a slave and subject of small consideration for one of Jake's coarse and brutal nature.

Sally's cousin Sue writes that she is not very well and will visit Sally for a change and a rest. She comes to the mountain home and immediately Jake begins to show her marked attention, ignores his wife, who becomes extremely jealous, rightly so, and resents the familiarity of her husband and her cousin. Sue is a vixen and seems to delight in the torture and indignities to which she is subjecting the poor wife.

Driven to a frenzy, Sally betrays Jake to the Sheriff and Revenue officers, who arrest him. He tries to strike his frail wife, and turns to Sue for sympathy, but she is indifferent about his misfortune, pleased in receiving the attention from one of the officers who is chucking her under the chin and winking at her, and she pays no attention to Jake as he is taken away to jail.

This is a brilliant piece of acting, but is dwarfed by the fury of Sal when she is left alone with her cousin Sue. She turns on the intruder, drives her from the house with inflamed frenzy, hurls her belongings after her and falls exhausted against the door.

A year later Jake is released from prison and makes his way to his mountain home, bent upon killing his wife. Arriving at the cabin, he looks in the window and then creeps cautiously through the door, holding a large club in his hand, as he sees his wife sitting in a chair unaware of his presence. Just as he raises the club to strike her, he sees for the first time his infant child, which his wife holds tenderly to her bosom. She kisses the child and lifts it up so it looks into its father's face. He drops the cudgel and kneels reverently at his wife's feet, asks her if she can forgive him. She does. His heart is touched and his nature seems transformed and purified. This is a climax that rends every emotion of tenderness in our being and acts like a benediction of peace to our souls.

NEXT WEEK

Tuesday—A Tale of a Hat—A Comedy of mistaken identity. One continual laugh.

Friday—The Nine of Diamonds—An episode in the mining camps of California in 1845 and another in the Civil War of 1861-1865.

Saturday—Jean Goes Fishing—Another of our popular "Jean" series, in which the wonderful dog does things that seem almost human.

VITAGRAPH.

"LIFE PORTRAYALS"

A DOUBLE ELOPEMENT

TUESDAY, NOVEMBER 1st

A Refined Comedy of Complication and Mistakes Which Are Finally Righted and End Happily in the Marriage of the Elopers, With the Blessings of the Old Folks. Length, 999 Feet.

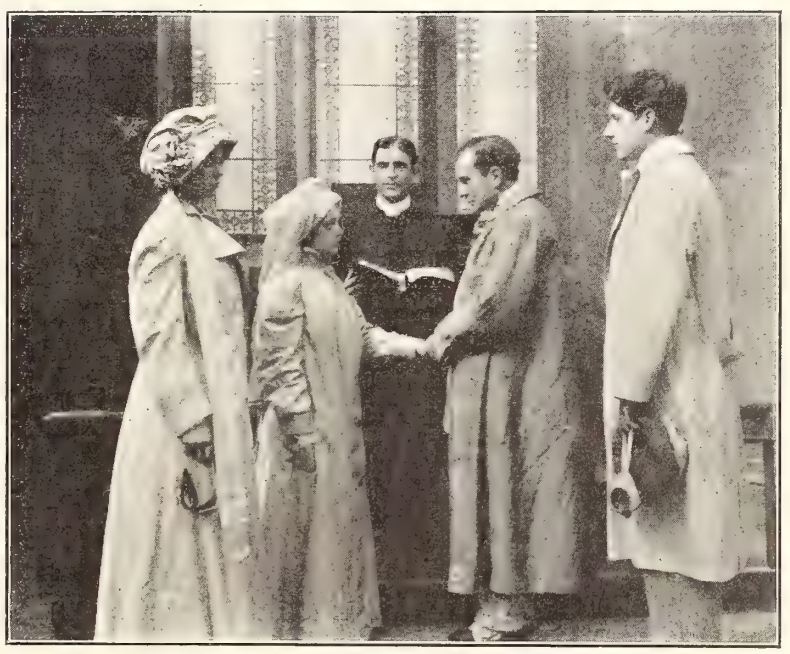
TWO young girls and two young men each in love with the other. The two girls are "Daisies," Daisy White and Daisy Brown. Jack Larkin is in love with Daisy White, and Tom Durkin is in love with Daisy Brown. The young couples plan an elopement and both hit upon the same means of eluding their parents and circumventing the objections of the girls' parents. Miss White agrees to meet Jack at a certain point and by coincidence Miss Brown agrees to meet Tom at the same place.

Each one of the young couples, unknown to the other, dress in long auto coats and goggles. The girls leave notes for their parents and go out to meet their lovers. Daisy White gets to the place of meeting, in the darkness and hurry Tom Durkin comes with his auto, thinks she is Miss Brown, takes her into the car and they speed on their way to the hotel at Marshallton. Jack Larkin now appears, picks up Daisy Brown, thinking she is Miss White, and makes haste to the Marshallton Hotel. In the meantime Mrs. White and Mr. Brown discover the elopement of their daughters and make a hot chase after the two girls.

Mrs. White reaches the hotel, goes to the room where Miss Brown and Jack have learned their mistake, and she finds Daisy Brown instead of her daughter. She makes haste to get on the trail again as soon as possible and decamps. Mr. Brown reaches the hotel, finds Miss White with Tom, who have also discovered their mistake. Old Brown is chagrined and disappointed at not finding his daughter, resumes the hunt and gets away as quickly as he can.

Jack hears the talk in the next room where Tom and Daisy White are, and he and Daisy Brown go in, and the four of them hasten to the nearest church, where they are married.

Just as they are leaving the church they find Mr. Brown and Mrs. White seated on the doorsteps exhausted, defeated in their efforts to prevent the marriages. Tney forgive the young folks, happily accept the situation and make their ways back home arm in arm.



THE CHILDREN'S REVOLT

FRIDAY, NOVEMBER 4

A Picture Play of How Two Children Object to the Restraints of Too Much Restriction, Love and Attention. You Can't Put Old Heads on Young Shoulders. Children Will Be Children, and There is No Use of Dwarfing Their Natures. Length, 992 Feet.

OVER-INDULGED and pampered; restrained and hampered by nurses and the "don'ts" of too much solicitude, the two children of wealthy parents long for freedom and show that they are in many respects quite as natural as most children and a little more unmanageable.

On the train going to the country for the summer they insist upon indulging themselves in candy, lemonade and everything that comes in sight, and then showing an utter disregard for them and less consideration for their parents who cater to their selfish whims.

At the seashore the children are kept under the espionage of nurse, governess and parents who will not permit them out of their sight. Naturally, the children long to play with the other youngsters, and whenever they get a chance they break away from their guardians and get together with the other boys and girls on the beach, but they don't escape the vigilance of the nurse and governess, and are soon brought back to the straight and narrow path mapped out for them.

Their little hearts long for freedom and they declare a revolt by getting out of their beds early in the morning, escaping while the nurse is yet asleep. They make a day of it, and the way they do mix in with the children, giving vent to every childish inclination, romping, bathing and boating—it does you good to see it.

When the parents and nurses discover the absence of their cherubs, they start out in search of them. The two young ones elude them several times, but they catch up with them just as they are starting out for a row in an old boat they find along the shore. The father rushes into the water, seizes his little girl from the boat, and a friend gets the boy. The parents rejoice at the recovery of their dear ones, and they are quickly taken home.

Snugly tucked in bed by the nurse, who has no sooner left the room than the two truants get together to discuss the doings of the day and comment on the good time they had and the liberty they enjoyed. They kis and are soon in the land of nod, dreaming dreams of happy childhood days.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

MELIES RELEASES

Nov. 3, 1910

BIRTHDAY CIGARS

A comedy of an explosive box of cigars that makes the audience explode with laughter.

GENEROUS CUSTOMERS

A comedy of surpassing merit.

Approximate Length 970 Feet

Nov. 10, 1910

A MOUNTAIN WIFE

A Drama of love and life of a mountain wife full of exciting episodes of danger and daring.

Approximate Length 980 Feet

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

Manufacturers' Bulletins

(Continued from page 15.)

shrine of Brahma, a reincarnation will take place. Getting the robe of Krishna, he opens its wrapings and unfolds it to view. Then possessed with a desire to see the miracle, he looks about him for an object which shall pass through the stages from animal life to humanity. He lights upon the little kitten, which he places in a bowl, draping over it the robe of Krishna, while he repeats the invocation before the shrine of Brahma. A light vapor rises from the bowl and then suddenly the bowl and kitten disappear, and a sort of human kitten stands upon the pedestal. She is rather a charming young woman with cat-like qualities, which become more evident as he becomes better acquainted with her. He helps her down from the pedestal and admires her beauty, playing with her as he would a kitten. She alternately rubs against him and scratches his hand. Then suddenly, just when he feels that he has begun to teach her the human feeling of love, she darts after the bird in the cage and he only catches her in time to protect it. A little later she makes the discovery of the cream in the pitcher, which she wants to lap up. He shows her how to drink properly, but it is evidently not the natural way for her. With kitten-like curiosity she plays with a dagger until she scratches her finger. Then he shows her how dangerous a thing it is to tamper with, and finally after much patience and coaxing he succeeds in making her understand a little of love, and is just about to seal the understanding with a kiss when he hears a sound at the door; his sister returning. Lest his position and that of the kitten-woman be misunderstood, he secretes her behind the curtain and admits his sister, who announces a shopping exposition, kisses him and leaves him alone again. But that kiss has been enough to rouse the cat-like jealousy of the reincarnated one, and she flies into a rage, which he, with difficulty, restrains. Then she releases herself and seizing the dagger makes a vicious lunge at him, which just grazes his shoulder. He takes it away from her and drops to his seat, his head upon his hands in despair. Then slowly the reincarnated one begins to understand that she is neither cat or human, and despair fills her, because of the attack upon the man who would have loved her. She seizes the dagger and is about to end her own human existence when suddenly a vision of Brahma in the clouds appears and stays her hand. Ascending the steps of the shrine she turns and faces the now awakened artist and tells him that she understands his situation and goes back to her million lives on the way from cathood to womanhood again, in regular order. As he steps forward, her face changes to more of that of the cat, and suddenly she is gone entirely. Turning around, he discovers the bowl, the robe of Krishna and the kitten again as when the incarnation at first began.

"BOY SCOUTS OF AMERICA."—The interest in this film lies not so much in what it shows, although from a purely pictorial standpoint it is sure to attract attention, as in the underlying idea which it represents. The Boy Scouts' movement was started in England by Lieut.-General Sir Robert S. S. Baden Powell, K. C. S., where it met with immediate response, and is being developed in this country through the study of woodcraft as preached by Ernest Thompson Seton. The organization, founded on the broadest lines, is open to any boy of twelve or over. It need not necessarily be a separate organization, that is to say, any club of boys can add the scouts' organization to their present one by the application of the proper forms and methods. It is graded from the chief scout down through a number of officers to the lowest degree, which is called "tenderfoot," and comprises the newest boys before they have learned enough to pass the first test and become second-class scouts. The main ideas are to encourage nature study, to be always honorable and loyal, and, as the scout law has it, "to be prepared, which means you are always to be in a state of readiness in mind and body to do your duty."

"RIDERS OF THE PLAINS."—At Regina, Canada, a town of about forty-five thousand, is situated the headquarters of the Royal Northwest Mounted Police of Canada, the most perfect body of men on horseback in the world. Not alone are they wonderful horsemen, but brave and absolutely fearless, and known as the "untiring hunters of the law." In fact, they are the law and order of Northwest Canada. This wonderful body of men does duty over an enormous area of land, larger than that covered by any organization of its kind in the world. These riders, with their red coats and blue trousers and the cowboy hat, can be seen away up in the frozen North, upon the hot, burning prairie lands and in gorges and trails of the mountains. In presenting "The Riders of the Plains" to the public, the Edison Company takes considerable pride, because the participants are not make-believe actors. Although the greater part of this film is a story picture, nevertheless the actors are the real things. The Indians are real Indians and the cowboys are real cowboys. The story was suggested by one of the commanding officers of this body of men and carried out under his instructions, as showing what has occurred time and time again in the annals of their life.

The entire story deals with horse stealing by the Indians. The mounted police are shown on post duty discovering the facts, reporting at Calgary headquarters, and then a detachment go out to bring forth the guilty redmen, and we may be sure at this point that they will do so, for the Royal Northwest Mounted Police are not allowed to return empty-handed. They will follow their prey for hundreds of miles if necessary. Eventually the picture winds up with the capture of the redmen and their being brought to the prison at the Northwest Mounted Police Station at Calgary.

"THE LITTLE STATION AGENT."—Few people stop to think while leaning back on the soft cushions of a Pullman palace car as it goes whirling on through the night that their very lives are within the keeping of someone miles away in some little wayside station. Nevertheless, a moment's neglect, the slightest bit of forgetfulness in carrying out the orders that come ticking, ticking over the miles of wire, would mean the loss of perhaps hundreds of lives. A vast railroad system may be perfect in every detail, yet often human frailty, passion, hate, revenge, crops in and an accident is possible. No precaution could have prevented it. The system may have been right, but humanity is weak. Just to counterbalance the weakness of one, another may be exceedingly strong, alert and quick to action. This is just the condition that is so aptly portrayed in the Edison latest motion picture, "The Little Station Agent."

The action takes place in the heart of the Canadian Rockies and at the summit of the great divide. The station agent is a girl of about nineteen years of age, and one of those sweet winsome girlies who win the admiration of all who come around her. Joe Allen and Albert Hill, two freight men, are particularly smitten with her charms. At the opening of the picture she smiles at one and bows to the other with equal womanly grace, but ere the silent drama has scarcely begun to unfold itself before our eyes, we perceive that Joe Allen is far in the lead as regards her affections. This fact is also revealed to Albert Hill, and the green-eyed monster presently begins to gnaw into the cells of his reason till, while setting the brakes of the box cars when going down a steep grade, Albert meets Joe on the top of the train. The little station agent is the subject of their conversation, which wages into an argument, then hot words and a blow is struck. The cars go dashing on, the two men are reeling and swaying in a terrific struggle. A blow with a lantern knocks the favored one, Joe, unconscious. Albert thinks he has killed him, and realizing the punishment that will follow if he is found out, he determines to destroy the evidence of the crime by cutting the cars loose and letting them with them. This will enable him to hide his guilt, and so the cars are cut loose and go tearing down the mountain grade, but Joe soon comes to consciousness and awakens to find himself on a mad runaway freight. He strains every nerve and cord in his body at the brakes, but to no avail. A glimmer of hope arrives as he dashes by a way station. The station master hears his cry and rushing into his office sends a wire to the little station agent. A moment and the news stuns her, but it means Joe's life; it means more than that, it means the safety of the Overland Limited. Ten minutes have hardly passed before we see the track superintendent, the little station agent and an engineer dashing out of the roundhouse on a high-speed emergency track automobile, and away for the oncoming freight. Now we are shown the train dashing around dangerous curves and now the track automobile running for life, love and humanity's sake. At last the siding switch is reached a moment only and the runaway freight is sidetracked and safe. In the next instant the Overland Limited comes tearing down the track and off in the distance. No one ever knew who had saved their lives, how near death they nearly were, but Joe knew to whom he owed his life, and the next day when Albert Hill was arrested the little station agent slipped her hand into Joe's and somehow we feel it is just these little tragic moments of life that bring two souls together.

PATHE FRERES.

"MAX HAS TROUBLE WITH HIS EYES."—Max's eyes are in a bad state. He has laid aside his little mannerisms and is solemnly stumbling about his room and gravely apologizing to lamp-posts and brick walls. He is even obliged to resort to a big magnifying glass

to read his sweetheart's letters. At a cafe his affliction causes him to kiss a strange lady in place of his own divinity. A fencing master sitting at an adjoining table insists that the matter can only be settled by a duel. What happens at the duel is too funny for words, but when you see the film you will laugh heartily.

"NEW STYLE INKWELL."—Peter makes a present of a new-style inkwell to his master, who upon picking up the article to examine its methods of working, receives a jet of ink in his face. Delighted with the success of his trick, Peter again secures the inkstand at a favorable opportunity, and looks for fresh victims. A young man making love to a girl is temporarily disfigured to the hilarious amusement of his divinity, and an unsuspecting schoolmate is similarly badly treated, whilst peaceable pedestrians suffer incalculable damage to their clothes and tempers. Peter at last wends his way to school, arrives late, is reprimanded, and brings into play again the terrible inkwell. Master and scholars are alike be-

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spattered from head to foot, and chaos reigns supreme until order is restored by the master gaining the upper hand and bestowing a well-merited chastisement on his refractory pupil.

"DARJILING."—An interesting scenic film which gives a vivid impression of this town which, owing to its being one of the most northerly in India, is ferquented as a summer resort by the Europeans.

"COWBOY JUSTICE."—Three western bravadoes sitting in the Dewdrop saloon plot to attack the station agent and rob the railroad company of the valuable consignment that they know will be there that day. Sneaking quietly along the rails, they enter the depot and creep into the waiting room and shoot at the agent in the inner room. He, after shooting one of them dead, drops with a wound in his wrist.

He sees that discretion is the best policy in the face of the overwhelming force, and pretends to be dead. The two villains blow the lock off the strong box and take the contents. Making for the main road they stop an automobile at the point of their guns, and mounting, force the driver to take them along. Meantime the agent, though faint from loss of blood, telephones the sheriff, who, together with his deputies, start off. Arriving at the station they receive full particulars from the agent and commence the pursuit. From a handkerchief found on the road, and which they pick up while galloping at full pace, they see that they are on the right track, a fact which is also confirmed when they come across the driver of the auto bound by his machine, the gasolene having given out. A little further on they come to a ranch from

which the two desperadoes had stolen horses to continue their flight. Augmented by these aggrieved parties, the sheriff and his band continue the spirited chase across rough country until they gain sufficiently to be able to shoot one of the ruffians from his horse. The remaining thief, thoroughly frightened, takes to the water, where he is easily captured and led back to receive the punishment he so richly deserves.

"THE FACORI FAMILY."—An acrobatic picture of great merit. Some of the feats performed fairly make one hold one's breath.

"THE WOMAN OF SAMARIA."—The scenes open with Jesus in the act of performing miracles before leaving Jerusalem with His disciples. He passes through Samaria, where the people mock both Him and His followers, and finally He comes to Jacob's well. Here, wearied with His journey, He seats Himself, while the disciples go into the town to buy food.

To the well also comes a Samaritan woman to draw water, and Jesus asks her to moisten His parched

EDISON FILMS

RELEASE DAYS, TUESDAY-WEDNESDAY-FRIDAY

Watch For

TUESDAY NOV. 8th — **A TRIP OVER THE ROCKY AND SELKIRK MOUNTAINS** Scenic
THE LASSIE'S BIRTHDAY Dramatic

WEDNESDAY NOV. 9th — **THE SHIP'S HUSBAND** Comedy

FRIDAY NOV. 11th — **THE ADOPTION** An Indian Tale, by ROY NORTON

Complete descriptions of these films will be found in other columns of this issue

Don't fail to book **"INTO THE JAWS OF DEATH."** A thrilling story of the New York Firemen. Nov. 15th

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lips. The woman at first refuses, protesting that the Samartians can have no dealings with the Jews, but the words of the Stranger proving to her that she is speaking to the Messiah, she raises her pitcher so that He may drink. She then runs into the city to announce the news, afterwards returning to the well to beg Jesus to accompany her to her own people, whose slower moving feet she has outstripped. Jesus complies, and the Samaritans, whose mockery and incredulity die away on their lips as they perceive the Messiah, acclaim Him joyfully.

"ABRAHAM LINCOLN'S CLEMENCY."—The incidents pictured in this film are founded on fact and relate to William Scott, a young soldier from the state of Vermont. Scott is on guard after a heavy day's march, and being found asleep is placed under

arrest. He is tried by court martial and sentenced to death. Meantime we see President Lincoln in his study at the White House in deep thought, and seeing a vision of the Civil War and the sorrow caused by it. The vision disappears and he reads a letter from Mrs. Scott pleading for the pardon of her son. Deeply affected, he lays the letter down and sees another vision—that of the gray-haired mother and a nameless grave. We next see Scott being marched off to the spot where he is to be shot. All is in readiness for the fatal word of command to be given, when through a cloud of dust a coach dashes up attended by outriders. The President steps out and pardons the prisoner, who falls on his knees and blesses him. The next scene is that of a battle with the Union soldiers retreating. The color bearer falls, but William Scott rushes up, grasps the flag and rallies the Union troops, but amid the dreadful carnage he himself is shot. That night the doctors and ambulances are searching among the dead for the wounded who are still alive. They reach Scott. He is dying. A vision of the President appears before

him, giving him a wreath of fame. Scott staggers to his feet, and as the vision fades away, drops dead. As a fitting climax, we see a tableau of President Lincoln taking from a Union and a Confederate color bearer their respective flags, rolling them together and when they are unrolled displaying the Stars and Stripes.

VITAGRAPH CO.

"A DOUBLE ELOPEMENT."—Two young girls and two young men, each in love with the other. The two girls are "Daisies," Daisy White and Daisy Brown. Jack Larkin is in love with Daisy White, and Tom Durkin is in love with Daisy Brown. The young couples plan an elopement, and both hit upon the same means of eluding their parents and circumventing the objections of the girls' parents. Miss White agrees to meet Jack at a certain point, and by coincidence Miss Brown agrees to meet Tom at the same place.

Each one of the young couples, unknown to the other, dress in long auto coats and goggles. The girls leave notes for their parents and go out to meet their lovers. Daisy White gets to the place of meeting; in the darkness and hurry, Tom Durkin comes with his auto, thinks she is Miss Brown, takes her into the car and they speed on their way to the hotel at Marshallton. Jack Larkin now appears, picks up Daisy Brown, thinking she is Miss White, and makes haste to the Marshallton Hotel. In the meantime Mrs. White and Mr. Brown discover the elopement of their daughters and make a hot chase after the two girls.

Mrs. White reaches the hotel, goes to the room where Miss Brown and Jack have learned their mistake, and she finds Daisy Brown instead of her daughter. She makes haste to get on the trail again as soon as possible and decamps. Mr. Brown reaches the hotel, finds Miss White with Tom, who have also discovered their mistake. Old Brown is chagrined and disappointed at not finding his daughter, resumes the hunt and gets away as quickly as he can.

Jack hears the talk in the next room, where Tom and Daisy White are, and he and Daisy Brown go in, and the four of them hasten to the nearest church, where they are married.

Just as they are leaving the church they find Mr. Brown and Mrs. White seated on the doorsteps exhausted, defeated in their efforts to prevent the marriages. They forgive the young folks, happily accept the situation and make their way back home arm in arm.

"THE CHILDREN'S REVOLT."—Over-indulged and pampered, restrained and hampered by nurses and the "don'ts" of too much solicitude, the two children of wealthy parents long for freedom, and show that they are in many respects quite as natural as most children and a little more unmanageable.

On the train going to the country for the summer they insist upon indulging themselves in candy, lemonade and everything that comes in sight, and then showing an utter disregard for them and less consideration for their parents, who cater to their selfish whims.

At the seashore the children are kept under the espionage of nurse, governess and parents, who will not prmit them out of their sight. Naturally, the children long to play with the other youngsters, and whenever they get a chance they break away from their guardians and get together with the other boys and girls on the beach, but they don't escape the vigilance of the nurse and governess, and are soon brought back to the straight and narrow path mapped out for them.

Their little hearts long for freedom and they declare a revolt by getting out of their beds early in the morning, escaping while the nurse is yet asleep. They make a day of it, and the way they do mix in with the children, giving vent to every childish inclination, romping, bathing and boating; it does you good to see it.

George Kleine Importations

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CURRENT RELEASES

All described at length on another page of this paper.

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When the parents and nurses discover the absence of their cherubs they start out in search of them; the two young ones elude them several times, but they catch up with them just as they are starting out for a row in an old boat they find along the shore. The father rushes into the water, seizes his little girl from the boat and a friend gets the boy. The parents rejoice at the recovery of their dear ones, and they are quickly taken home.

Snugly tucked in bed by the nurse, who has no sooner left the room than the two truants get together to discuss the doings of the day and comment on the good time they had and the liberty then enjoyed. They kiss and are soon in the land of nod, dreaming dreams of happy childhood days.

"IN THE MOUNTAINS OF KENTUCKY."—Way up in the mountains of Kentucky, Jake, a moonshiner, lives in a shack with his wife Sally, far from the rest of the world, with the least possible chance of being disturbed by the revenue officers, who are constantly on the lookout for illicit stills and distillers of whiskey.

Jake is a typical mountaineer, and his wife "Sal"—well, she is a woman whose love for Jake has made her little better than a slave and subject of small consideration for one of Jake's coarse and brutal nature.

Sally's cousin Sue writes that she is not very well and will visit Sally for a change and a rest. She comes to the mountain home and immediately Jake begins to show her marked attention, ignores his wife, who becomes extremely jealous, rightly so, and resents the familiarity of her husband and her cousin. Sue is a vixen, and seems to delight in the torture and indignities to which she is subjecting the poor wife.

Driven to a frenzy, Sally betrays Jake to the sheriff and revenue officers, who arrest him. He tries to strike his frail wife and turns to Sue for sympathy, but she is indifferent about his misfortune, pleased in receiving the attention from one of the officers, who is chucking her under the chin and winking at her, and she pays no attention to Jake as he is taken away to jail.

This is a brilliant piece of acting, but is dwarfed by the fury of Sal, when she is left alone with her cousin Sue. She turns on the intruder, drives her from the house with inflamed frenzy, hurls her belongings after her and falls exhausted against the door.

A year later Jake is released from prison and makes his way to his mountain home, bent upon killing his wife. Arriving at the cabin he looks in the window, and then creeps cautiously through the door, holding a large club in his hand, as he sees his wife sitting in a chair unaware of his presence. Just as he raises the club to strike her he sees for the first time his infant child, which his wife holds tenderly to her bosom. She kisses the child and lifts it up so it looks into its father's face. He drops the cudgel and kneels reverently at his wife's feet, asks her if she can forgive him. She does; his heart is touched and his nature seems transformed and purified. This is a climax that rends every emotion of tenderness in our being and acts like a benediction of peace to our souls.

ESSANAY CO.

"A FORTUNATE MISFORTUNE."—A feature in our list of recent Wednesday releases. A comedy drama by the new Essanay Chicago stock company. A story of gripping human interest with an appeal to every heart. Don't miss it.

Frank Wellthy has just become engaged to the pretty Vivian Marlow, and the event is pleasantly

celebrated when he informs his club friends of his good fortune in winning the belle of the city's fashionable smart set. Frank is also considered a good catch, as he is rich, handsome and the idol of the society world.

The next evening at the reception given by Frank to Vivian and his friends, where the engagement is formally announced, a telegram is received by the young man with the news that, owing to unfortunate speculations, he is a ruined man. Stunned, the message drops from his hands, and soon the news of his failure is whispered from one to another of the guests, and all hastily leave.

The next morning an auction is held at which all the household furniture is sold. The servants bid him a tearful farewell and Frank is left alone in despair, save for James, his faithful valet, who refuses at first to leave his master. The scene is here interrupted by the entrance of the burly iceman, but Frank informs him that his establishment will no longer need ice. The iceman expresses his regret, but not informed of Frank's complete failure, asks him to buy tickets to the iceman's ball. Frank smiles and lays out his last two dollars, assuring the iceman he will be glad to attend the ball.

The evening of the ball Frank, who has fallen into the depths of despair, resolves that he will seek diversion in actually attending the event to which he has tickets. After a really pleasant evening he returns to his rooms, while the face of a young lady, whose name he remembers as Fanny Parker, haunts him in his dreams.

The next morning finds him looking for work, He is about to give up disheartened when he meets his former iceman, to whom he tells his unfortunate circumstances and inquires if he would be likely to obtain a job with the ice company were he to apply.

Inquiry at the company's office results favorably and Frank, armed with a pair of ice tongs, is put on the wagon. At one of the houses where he delivers ice he is pleasantly surprised to meet the young lady whose acquaintance he had made the previous evening. After a short visit Frank is invited to call again.

The days go by and Frank, finding he is earnestly in love with Fanny, proposes and is accepted. Later they are established in a small cottage as happy as two larks, both confident of a radiant future before them.

The next day is pay day, and with it comes a new change in Frank and Fanny's lives. James, Frank former valet, enters the ice company's office while Frank is in line and joyfully thrusts a newspaper into his hands. The news concerns the tremendous rise of certain mining stock which Frank has a good portion, but which he had for a long time thought worthless.

The following scenes show Frank and Fanny established in new quarters and entertaining their friends. An amusing scene closes the film when callers are announced. The cards bear the names of Mrs. Marlow and her daughter, Vivian. Frank remembers the rebuffs he had received after the crash he had called on Vivian and her mother, only to have his card returned with the words "not at home" written across the face of it, and he returns the cards through James with the same message written on it.

BIOGRAPH FILMS

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TWO LITTLE WAIFS

Released October 31st, 1910

TWO LITTLE WAIFS

A Modern Fairy Tale

This Biograph subject tells a most beautiful story of the powerful influence of children. A widow suffers the loss of her only child—the one tie that makes her life worth the living. Its death shrouds her magnificent mansion with gloom. Two little children are sent to an orphan asylum at the death of their mama, who, they have been told, is in Heaven. An opportunity enables them to steal from the asylum grounds and journey on in search of Heaven. After a long jaunt they come upon the sorrowing widow's mansion, and believing it to be Heaven, ask if their mama is there. The artless sincerity of the little ones impresses the woman so that she adopts them to fill the void in her heart caused by the loss of her own child.

Approximate length, 997 feet.

Released November 3d, 1910

WAITER No. 5

A Story of Russian Despotism

There is never an occasion where any of the corporeal works of mercy go unrewarded. The reward may be long delayed, but it is inevitable. The wife of the Russian Chief of Police becomes an ardent sympathizer with the oppressed poor, and at a meeting of socialists she is surprised by her husband, who leads a raid. Realizing that her fate will be death, he joins her in a flight from the country. Coming to America, he suffers many hardships, accepting a position as a waiter that his son may be educated. The son, not knowing his father's occupation, elopes and marries a very worthy young lady, and through a trick of fate goes to the restaurant at which his father is employed. The scene induced arouses the notice of another patron, who proves to be his old-time friend, in America for the purpose of bestowing upon the former chief the Czar's pardon, which restores his social standing.

Approximate length, 997 feet.

WAITER NO. 5

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY. **Get on our Mail List for Descriptive Circul**

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"A WESTERNER'S WAY."—A vivid picture that shows there is honor among some thieves and that the game of outlawry can be played fairly and squarely. Thrilling, intensely dramatic; a photoplay you will feature.

Jason Watkins, a real estate and loan agent, enters his office in the little Arizona town of Navajo, to find that during the night robbers have visited the place and broken into his safe, taking with them a large sum of money and other valuables.

Watkins immediately notifies the sheriff; a posse is hurriedly organized and a search made for the culprits. However, their search is unfruitful, and Sheriff Wells dismisses the posse and rides on to a neighboring town.

In the meantime Big Bill Hastings, the robber, who has hidden in the hills until satisfied the posse has

given up the chase, has examined his loot and stowed it away in his shirt bosom. For the first time in twenty-four hours he has thought of food, and now finding his inner man crying to be fed, he mounts his horse and cautiously rides down the trail.

A few hours later he enters a gambling house in the town to which the sheriff has also ridden, eats and drinks, and after turning the roulette wheel a few times just to test his luck, saunters out, and into the arms of Sheriff Dixon. The sheriff recognizes him and draws his gun before Big Bill has recognized his pursuer.

Bill submits to the arrest good naturedly, and goes with the sheriff to the hotel, where they must wait for a morning train back to Navajo. The evening drags slowly and the sheriff suggests that they visit the gambling house just to pass the time away.

At the table the sheriff sits down just for a friendly game or two, though he is warned by Bill that he is likely to get cleaned. The sheriff plays and loses, and unmindful of Bill's advice lays out more chips on the table. Bill yawns and stalks to the door, and turning to the sheriff says: "I am going to bed, sheriff; I will be there when you come."

In the West in the early days a man's word was as good as his bond, and despite the fact that Big Bill would probably serve a long sentence if found guilty the sheriff knew the bad man would keep his word.

Later Sheriff Wells, stripped of his money, and of Jason Watkins' money, which he had taken off his prisoner, enters his room at the hotel. Bill is there, sleeping peacefully, but awakens when the door closes. The sheriff confesses his loss of the money. Bill listens silently and finally tells the sheriff to go to bed.

Shortly after when the sheriff has dropped off to a restless sleep, Bill slips a weapon from the sheriff's belt and slips out of the room.

The next scene shows him stealthily entering the gambling house, where the proprietor, alone, is counting up the day's receipts. He is masked and the proprietor is unable to recognize him, though his intentions are easily apprehended. In the end Big Bill leaves with the stolen money, gambled away by the sheriff, and returns them to him. The sheriff, glad to get the money back, allows his prisoner to go after exacting a promise of reformation from him.

KALEM CO.

'THE ROUGH RIDER'S ROMANCE."—Lovers of the military drama will find an unusually interesting story in the Kalem release of Wednesday, November 2nd, entitled "The Rough Rider's Romance." The story is supposed to have taken place during the Cuban War and the hero is a young cavalryman, who goes to war and leaves a sweetheart behind promising to return and claim her at the close of the war. During a spirited engagement, as shown in the picture, the young man is seriously wounded. When taken to the field hospital the surgeon in charge gives him up as a hopeless case, but a young army nurse thinks that she can save him by persistent and faithful attentiton, and succeeds in doing so. During his convalescence the young soldier realizes that the pretty nurse has grown very fond of him and also learns from the surgeon that he owes his life to her. Moved both by gratitude and affection he becomes betrothed to the nurse and marries her. When he returns to his old home with his bride he is confronted by his former sweetheart, and for the time being almost forgets what he owes to his young wife, indeed, he is about to desert her when there is an occurrence which brings back a flood of memories and he puts aside his old love for good. A striking feature of the picture is a cavalry action which reproduces in military form one of the best known engagements of the Cuban War.

"SILVER CLOUD'S SACRIFICE."—The Kalem Company's Indian picture for Friday, November 4th, is entitled "Silver Cloud's Sacrifice," and is one of the best of the Kalem Indian series. The story centers around two young Indian girls, sisters, the younger of whom has fallen in love with one white trapper against the wishes of the chief, her father. It is only through the aid of the elder sister that the white man is able to win his Indian bride, but in bringing about this result the older sister loses her life. There is a strong dramatic situation in this theme and the drama is put on with all the attention to detail which has characterized Kalem's popular Indian dramas in the past.

GAUMONT.

(George Kleine.)

"BOTH WERE STUNG; OR, THE THIRD MAN WON."—A pretty young girl pays a visit to her aunt, the latter having two sons who work their mother's

farm. When they see their cousin the result is magical; they both fall head-over-heels in love. The next morning their toilet is most carefully made, each producing some article which scores over the other.

KALEM FILMS

FOR A WOMAN'S HONOR

VIRGINIA, 1860

An Absorbing Story of the Southland

Released Wednesday, Nov. 9th. **Length, 960 feet.**

The story is that of a young Southern lawyer who has incurred the enmity of the father of the girl he hopes to marry; having bested him in a lawsuit. The young folks decide to override the parental judgment by eloping. How their plans nearly ended in a tragedy is cleverly shown by the Kalem players.

THE ATTACK ON FORT RIDGELY

AN EPISODE OF THE SIOUX WARS

Released Friday, Nov. 11th. **Length, 1000 feet.**

Capt. Humfreville, U. S. A., in his book entitled "Twenty Years Among Our Hostile Indians," says of the fight at Fort Ridgely: "Capt. McPhail was dispatched for aid for the defense of the fort, having been informed by the Indian maiden 'Other Day' of the contemplated attack by the Sioux. Meeting Col. Sibley, with his full force on the way, troops were rushed to the scene of the conflict. As the long line of soldiers appeared, coming over the prairie, the Indians put up a strong fight but were eventually driven off."

An Indian Historical Drama

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

TRADE KALEM MARK

KALEM CO., Inc.

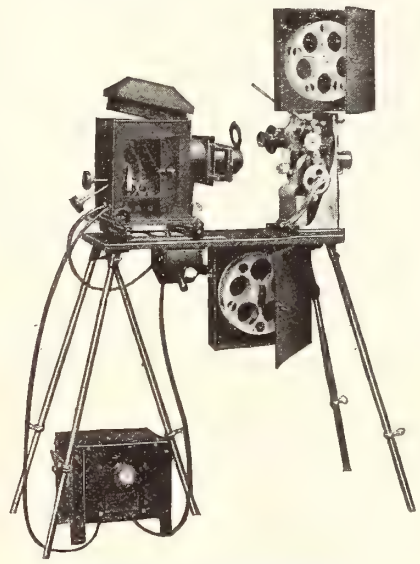
Eastman Kodak Building

235-237-239 West 23d Street

New York City

EDISON PROJECTING KINETOSCOPES

FOREMOST SINCE 1887



MODEL "B" MACHINE

When purchasing a Motion Picture Machine be convinced that the necessary features of a modern apparatus are contained in the outfit you buy.

No question whatever about the superiority of the EDISON UNDERWRITERS' MODEL "B". It is the best on the market.

More of them sold than all others combined.

Send for catalog.

FROM AN EXHIBITOR

I can't praise your MODEL "B" too highly. Have run almost every machine made, but give me an EDISON every time.

J. I. PEYTON,
Bijou Theatre. El Reno, Okla.

Because of its superior qualities, the EDISON MODEL "B" has been selected for use in the Concert Hall of Madison Square Garden, during the Business Men's Show, Oct. 22d to 29th.

EDISON MANUFACTURING CO.

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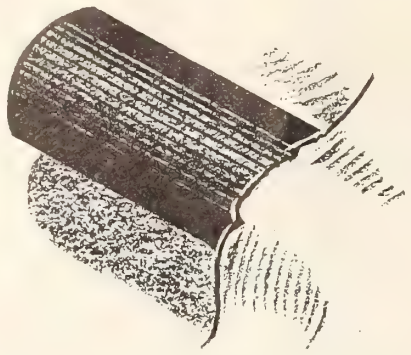


Through and Through

every inch of every

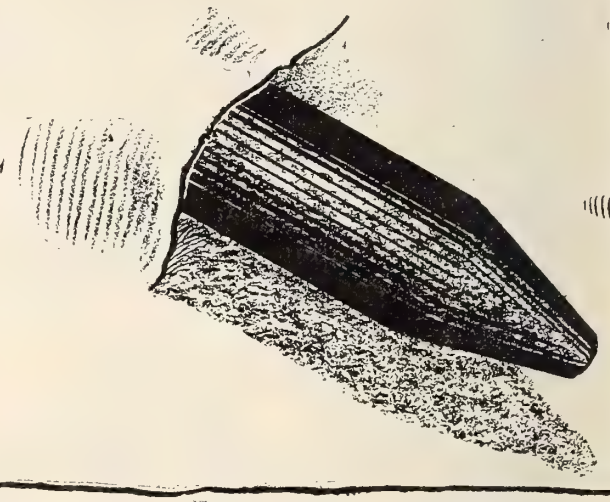
"Electra" PINK LABEL Carbons

is of the highest quality obtainable and of *proved efficiency.*

Exhibitors who want the best obtainable light, use them and *recommend* them.

ELECTRA
•TRADE MARK•

Are you one of this class? If not, we have a large assortment on hand for prompt shipment. Or get them from your exchange.



Hugo Reisinger, Sole Importer

11 Broadway **New York**

While stacking hay during the afternoon, one of them is suddenly taken ill, and betakes himself to the house The plot not being very deep is understood by his brother, who, five minutes later also appears, having apparently run the haying fork through his leg. Their intentions, however, are rudely frustrated, for the two ladies make the invalids comfortable, and go off to finish the haying. The last scene shows how the waiting game pays, for the girl is seen in a quiet spot embracing a third man, the two brothers being hidden onlookers.

"PICTURESQUE MAJORCA IN THE MEDITERRANEAN."—A perfectly photographed panorama of all the worth-while places on this, the largest of the Balearic Islands, which lies south and east of Spain.

A combination of scenic and educational views produced in the usual perfect manner of this concern. This film presents all the native activities in a perfectly clear manner and shown under such ideal conditions as to make exceptionally pleasing pictures of events which partake of an industrial tone.

Tours of this kind seem to be making decided gains in popular favor.

These fascinating scenes form a travel film of pictorial variety and beauty made in a locality out of the usual path of the cinematographer.

"THE FISHING SMACK."—A pretty story of a fisherman's affection for the old craft in which for years he has battled with the storms.

It has come to be unnecessary for us to state that costuming and staging are always absolutely correct and the best that can be obtained for each production.

The action of this story takes place in a quaint fishing settlement. The docks are lined with crafts of many kinds while the nets piled and spread on the shore serve to put us immediately into the spirit of the village.

An old fisherman is very ill and has but little money to provide for himself and his daughter.

A young sailor of the neighborhood proposed to buy his old boat, but the old fisherman refuses, for he feels he had rather suffer than to part with it.

When his illness grows his daughter finds it impossible to buy the medicine her father needs; and without his knowing it, she sells the boat to the young sailor—who immediately puts his name in place of Loik's.

But the old man often thinks of his boat and one day, taking advantage of his daughter's absence, he goes to the harbor to see it.

His disappointment is great when he sees his name has been taken off and replaced by the names of Yves. The owner, arriving, explains to the old man that his daughter sold him the boat.

In despair he returns to his home where his daughter explains to him her reason for selling the boat, but he says he would prefer dying to separation from his old boat.

Yves, arriving at that moment, tells the old fisherman to take back his boat but to give him his daughter in exchange, for he loves her.

The maiden, consulted, accepts the proposal with pleasure and happiness comes back to the fisher's home.

"CROSSING THE ANDES."—The picture gives a clear impression of the wild and desolate country of this region. Caravans of mules are seen making their arduous way across the rocky slopes. So hard is the going that most of the animals are lame. A view of interest is a bronze statue of Christ, which marks the site of a declaration of peace between two contending armies.

URBAN-ECLIPSE.
(George Kleine.)

"TRAGICAL CONCEALMENT."—Pursued by Republican soldiers, the Marquis of Rochebrune is fortunate enough to arrive safely at his castle, but the hussars are on the track and soon invade the castle.

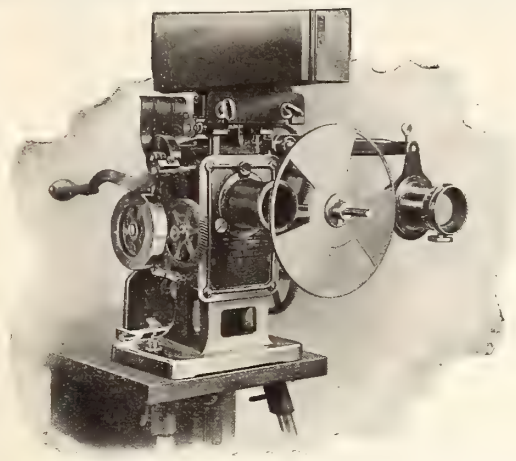
The Marchioness then hides her husband in a secret closet built into the drawing room wall, and shuts the false door. The hiding place cannot be opened from the inside, and, as the Marchioness and her maid servant are arrested by the hussars, the Marquis is left to a seemingly certain death by suffocation.

In her prison this thought haunts the Marchioness until her maid servant sees with horror that her mistress has become mad.

During this time the Marquis has been imprisoned, and despite his efforts cannot be heard by the few servants that still live in the castle. His dog, however, scents his master, and by its barking attracts attention to the secret door, and the Marquis is released.

Hearing that the Marchioness is imprisoned, the Marquis assembles the peasants and rushes to the prison. The crowd forces the doors and rescues the prisoners. But even the sight of her husband does not make any change in the mind of the Marchioness. She is apparently hopelessly mad.

The Marquis then, when his wife is brought again to the castle, places himself again in the hiding place, and appears suddenly to the eyes of the Marchioness. The scheme succeeds and the shock is so great that the Marchioness awakes from her slumber with her reason restored.



Power's Cameragraph No. 6

THE PERFECT MOTION PICTURE MACHINE

Wins in competition with the leading makes of the world

Messrs. W. J. Morgan and J. A. Hayden of the J. D. Williams Amusement Co., Sydney, Australia, came to New York for the purpose of securing the Australian agency for Power's moving picture machines. Negotiations were concluded and an order placed for 50 No. 6 machines for immediate shipment.

Heretofore, European machines have been in the majority in that country, with a few installations of American made machines.

This order was not placed hastily, or without weighing carefully the mechanical features of the machine and the flickerless, steady pictures projected by it. When so far away from the source of supplies, a breakdown is fatal. Substantial construction and reliability count for much more than they do in this country, where supplies can be quickly obtained.

Six months ago two Power's Cameragraphs No. 6 were shipped to them and their wonderfully strong and enduring construction, especially the new and original form of intermittent movement which does away with the delicate star wheel and pinwheel, created a profound impression.

As soon as the machines could be carefully tested and given a practical demonstration in Sydney's leading theatre, Mr. J. D. Williams cabled for the Australian agency, negotiations for which have just been concluded as stated above.

It should be a source of great pride to all American exhibitors and operators that the genius of Mr. Nicholas Power has produced a machine which is acknowledged to be the perfection of mechanical construction, and is the choice of particular exhibitors throughout the world.

We quote as follows, from an advertisement of the J. D. Williams Amusement Co., which appeared in "The Referee," the leading newspaper of Sydney, Australia, September 21st, 1910:

"We have the largest consignment of picture machines now on the water that ever came to Australia. We are the sole and exclusive agents for the POWER'S CAMERAGRAPH, a picture machine that has always been the best ever since the picture business has been in existence. We are positive of this fact, and to make good we will sell one of these machines on one week's trial, and if they don't give satisfaction in every way return them and they will not cost you one penny. After a competition in our exhibit room with five other picture machines, six of the best moving picture operators in Sydney pronounced the Power's machine to be absolutely the best machine in the world."

Write for Catalogue E, describing all models

NICHOLAS POWER COMPANY, 115 NASSAU ST. NEW YORK

FOR 13 YEARS THE LEADING MANUFACTURERS OF MOTION PICTURE MACHINES

AUSTRALIAN LETTER.

(Continued from page 1.)

the Biograph, Vitagraph, and also Selig and Essanay have come to the front over here the last few months is little short of marvelous.

The J. D. Williams Company, Limited, has increased its capital to $500,000 and is at the present time building a fine theatre right opposite the present place. As the papers put it, they are working three shifts a day in "Yankee fashion" to get it up and open on Boxing Day (Dec. the 26th). I guess that they will do it, as they are the sort to get there all the time. They have got busy and have sent a representative to Manilla in the Philippine Islands to open up a film exchange there. Mr. J. D. Hayden left four weeks ago to open up the London office to keep the firm in close touch with the latest of European productions, and others have gone to various parts of the Commonwealth for the purpose of opening up branches of the International Film Exchange. I guess with their customary hustle and sticktoitness, that they will soon be a firm that the others will have to reckon with in the business. I look on Mr. J. D. W. as a natural money getter, and I think there are thousands of others on this side who have the same ideas as I have in the matter.

I have it on very good authority that Williams will build in other cities and get some of the "golden googies" that are floating round loose on this side of the water; and there is good money to be made here by any one, who has got the capital and the hustle in them, as they have. I hold no brief for Mr. Williams, and he does not known that I have mentioned in this letter anything about him, but I have seen letters from the United States from bankers and others commending him to the Australian bankers for his honesty and integrity, and I love to see a man that hustles, as they all do, to get what we are all striving after.

Mr. Williams has expended thousands of dollars on the New Colonial Theatre, and he is all the time doing something to still further the comfort and pleasure of his thousands of patrons daily. The latest addition, is the installation of a goodly number of large electric fans that keeps the house cool and well ventiated, in day time especially, when the sliding roofs have to be closed to produce the necessary darkness for the showing of the pictures, and as his show is going from eleven a. m. to eleven at night, he has to keep the place well ventilated and the air pure, otherwise the vast crowds would make the place oppressively hot. Now it is a pleasure to sit there in comfort, and with a temperature that does not remind you of what awaits us at some future time to come.

FROM ANOTHER CORRESPONDENT.

Sydney, N. S. W.

Picture shows are a great factor in the amusement of the people throughout the commonwealth, and the Lyceum, under the direction of C. Spencer, is one huge success; it is a capacious building, capable of holding over 2,300, and is a permanent institution. A varied program is presented every week, the present one is as follows: "Oh, that Hat," "Apache Gold," "Yarra Speed Trial,' "Romeo and Juliet in Our Town," "Tunny Fishing," "Foolhead as Chauffer," "Regetta on McKong," "Convict 796," "When Mama Is Out," "Bootles Baby," "Tontolini at the Restaurant," besides a great local production by Mr. Spencer's experts of The Schools of Demonstration, in which about 10,000 children took part, and 50,000 people were present on the occasion. The press and public were highly eulogistic of this and the program generally.

The hiring and selling departments are kept busy at Spencer's Theatrescope Co., which is equipped with a large and competent staff. The factory is also kept busy. Mr. Spencer includes in his weekly program as great a variety of makers as he possibly can, which is generally about 8,000 feet, and never misses an opportunity to introduce effects, at no matter what cost to insure realism, to the makers' art.

West Picture Co., Ltd., after a season at the Palace theatre, have resumed occupation of the Glaciarium—a large hall with a capacity of 3,000, and is well patronized. They also present weekly and varied programs of many makers; they have a fine orchestra which is a feature of the entertainment. They have also the Bijou, near the Central Railway station and in close proximity to Glaciarium and shows in almost every center of the continent. They and Spencer's are the premier establishments.

The Victoria Hall, Pitt street and Empire, Oxford street, are minor show houses holding from 900 to 1,000 and present fairly good programs to fairly good business. The Colonial Theatre, George street, is run by the Williams syndicate, with continuous shows daily at 3d. and 6d. There are several new houses in course of construction in the city of Sydney.

Mr. Spencer's Lyric Theatre, which will set 2,000, is in rapid completion. This building, with its handsome standard front, will be fitted with all the modern improvement for cinematography and being on the cantilever principal, there will be no obstruction for the sight views; it will be run in conjunction with the Lyceum, for which he holds a long lease. Separate programs will be presented at each house.

Melbourne, Victoria.

The Olympic, under the agency of Spencer Theatrescope Co., is the largest in the world for picture shows, with its seating capacity of 5,000. This is fitted up with the latest improvements, where business is recorded big—being crowded nightly.

West's Ltd. are in close quarters with their large hall called West's Building with its holding of 3,000, and which is patronized well by the public. Each of the before mentioned present weeky programs of the latest films. There are besides the above several pictures in the city and suburbs.

Newcastle, N. S. W.

The principal picture show house is the Crystal Hall, run by Disc and Baker and their following is great, reporting big business nightly. They put on a fine program and are a permanent institution.

Queensland.

Virch and Carroll, Sydney Cook and West Ltd. have the running of this state and all write me business is good.

Adelaide.

West Ltd. are a fixture, William Lennon, Hyman and Lennon are making the pace on the picture business in the southern state.

Amongst the hiring and selling houses Spencer's Theatrescope Co. hold their own. Gaumont Co. are opening branches in principal centers and Pathe Freres are well established also.

INCREASING DEMAND FOR POWER'S CAMERAGRAPHS.

The popularity of Power's Cameragraph No. 6 has so increased the sales of the Nicholas Power Company that they have had to increase their manufacturing facilities and double the capacity of their plant. They report that in spite of this increased capacity the orders keep pouring in so fast that it is almost impossible to make prompt deliveries.

One pleasing feature in connection with this business is that the machines are making good wherever used. Experienced operators and exhibitors who have used the No. 6 machine are loud in its praise.

After severe competition with several machines made in Europe, the Nicholas Power Co. received an ney, Australia, for fifty No. 6 cameragraphs for imorder from the J. D. Williams Amusement Co., Sidmediate shipment.

CHICAGO LETTER

(Continued from page 7.)

Freres, tells me that he received recently a copy of an ordinance, just passed by the City Council of Los Angeles, which contains a special clause regulating the display of moving picture and other posters. The ordinance prohibits the inclusion of deadly weapons of any kind in the pictorial work, or the depiction of the commission of any criminal acts. Any violation of these provisions will be punished by fine and imprisonment.

Mr. Linn has also been informed that other municipalities throughout California have obtained copies of the Los Angeles ordinance, with a view of adopting it, or something similar, in the near future.

The poster companies throughout the United States will do well to note carefully this action of the Los Angeles authorities, and its expected imitation by other California cities.

Cubs' Defeat Moves Manager Powell.

My friend, A. Powell, manager of the Ideal theatre, Kokomo, Ind., has been at it again. At what? "Pome" making.

On the night of Thursday, Oct. 20, after learning that the Cubs had received their third consecutive drubbing, Manager Powell had the following verses thrown on the screen by means of slides:

THE SITUATION.

Upon one time there were some Cubs,
Who through Us Fans sent joyous throbs;
But who, this night, will lie awake
With these same throbs turned to an ache.
? ? ? ? ? ?
Answer: These selfsame Fans.

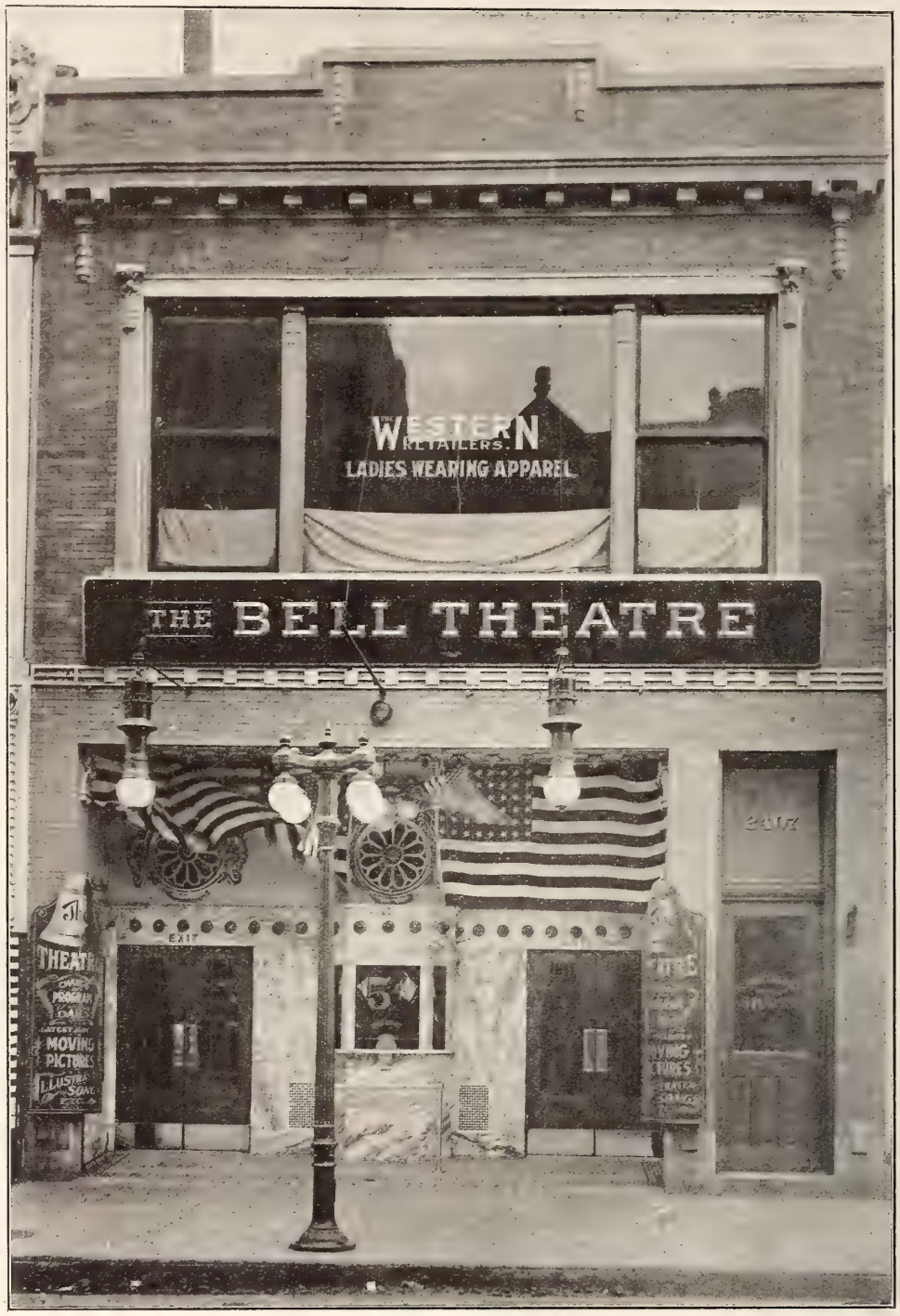
Yet, though quite blue the situation,
There is some hope, some consolation.
We'll show you here in photoplay
How Phillies of the Cubs made hay.

When ? ? ? ? ? ?
Pretty soon; soon enuf.

My congratulations to Manager Powell. He knows how to stir up interest in a coming feature film.

The Bell Theatre.

One of the most handsome theatres on West Madison street, both for architectural beauty and for the chasteness of its interior decorations, the Bell is also widely known for its uniformly large and lucrative business and for the excellence of the projection of the pictures shown. It was built over a year ago, with a capacity of 400, and cost $20,000. Its solid white marble front attracts the attention of passers-by during the day hours, and, at night, it is brilliantly lighted by many hundred of incandescent lamps. The comfort of patrons was one of the main things aimed at when the plan and appointments were being arranged, and no house in the city has better seating facilities, a fine type of chair being contracted for with the well known firm of A. H. Andrews Co., of this city. Licensed pictures have been always used in the Bell, two new reels being used daily —a first run and a second. Vaudeville has never been used on a single program since the house opened, the management being confident from the start that a high quality film service would best please their patrons. The capacity is always taxed to accommodate those in attendance, and it frequently happens that a house fully twice the present size would be required to admit them. Any manager who wishes to test the projecting quality of his pictures would do well to attend the Bell at any time, and the lesson learned will tend to center greater attention and care on the operating room of his house. William H. Bell, and his son, John Bell, are the owners, the management being in the special charge of the latter. It is needless to state that the Bell gives its shows at all times in a well lighted auditorium.



BELL THEATRE, CHICAGO, ILL.

Chicago Film Brevities.

Percy Waters, General Manager of the General Film Co., paid Chicago a flying visit last week.

P. M. Riley, manager of the Princess, Hammond, Ind., was seen at the offices of the General Film Co., 77 S. Clark Street, last week. He is well pleased with the business done at his house, which is the leading picture theatre in Hammond.

Arthur V. Smith, treasurer of the Films Pub. Co., New York, Mrs. Smith and baby, also Miss Maud Heyl, of San Francisco, remained over in Chicago until Monday, Oct. 24, as guests of Mr. and Mrs. John B. Rock. The interest in the Cubs-Athletics series proved too strong a magnet for Mr. Smith, who had intended leaving the Monday previous.

The Arrow, a new theatre costing $8,500.00, and one of the prettiest and most up-to-date houses on the North Side, will be completed and in readiness for opening Thanksgiving Day, Thursday, Nov. 25. Nohing but high class licensed film will be used in the entertainment. The Arrow will seat 300 people, and the best modern equipment has been provided for the comfort and convenience of patrons. The owners are John Colson and Harold A. Hill, the latter filling the position of manager.

The demand for the Pathe American product is increasing from week to week, so the Western manager of that firm, K. W. Linn, informs me. Mr. Linn receives numerous letters from exchanges, as well as exhibitors, praising the American subjects highly. He also tells me that the Pathe Professional machine is not only holding its own, but is gaining in popularity. When I called the other day, Mr. Linn informed me that the office was entirely stripped of machines, so heavy has been the demand for the past two months. Liberal shipments are made regularly each month to machine agents in San Francisco.

The Short Cut

This is no age for lost motion---not in the picture game. It's a case of using every minute the theatre is open to get people in and out of the chairs. It's a case of taking every short cut and saving every moment's time.

Now get this thought, run your shows rapidly, fill and empty your house often, but---give Quality Entertainment. Fight for time, economize by using a machine that will keep right every moment.

1911 Model "The Edengraph"

is built for service on the Economy of Time Plan. Write us.

Points of superiority enumerated and described in a handsomely illustrated catalogue which will be mailed on request.

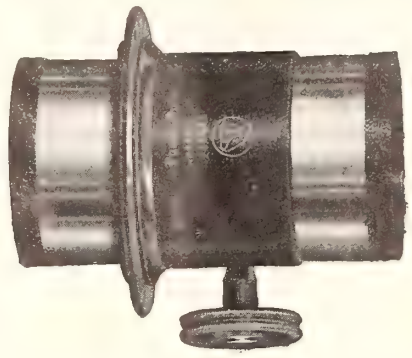
EDENGRAPH MANUFACTURING COMPANY

GEORGE KLEINE, Pres.

135 W. 3rd Street, New York, N. Y.

SELLING AGENTS

KLEINE OPTICAL CO. - - - - - - - - - 52 State Street, CHICAGO, ILL.
C. B. KLEINE - - - - - - - - - 19 East 21st Street, NEW YORK, N. Y.
GENERAL FILM COMPANY - - - - - - - - - - ALL OFFICES
CLUNE FILM EXCHANGE - - - - 727 So. Main St., LOS ANGELES, CAL.



¶ If you want to draw the crowd and are looking to the best results to do so, you must equip your machine with

Bausch & Lomb Projection and Condensing Lenses

which are made in the largest lens plant in the world, by people who have had more than 50 years' experience in making lenses.

¶ For sale by Manufacturers and Dealers.

¶ **Send for New Projection Lens Catalog containing useful information for operators.**

Our Name on a Photographic Lens, Microscope, Field Glass, Laboratory Apparatus, Engineering or any other Scientific Instrument is our Guarantee.

Bausch & Lomb Optical Co.

NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT

PHOTOPLAY AND PLAYWRIGHT.

(Continued from page 6.)

editors and the board of censors to provide a loin-cloth, or worse still, hack away portions of its anatomy altogether. This latter painful treatment is "for the good of public morals," though every month in print magazine writers may wade to their bellies in blood, while they use shameless women, robbers, thieves and libertines for their story pawns. What a volume of wrath the scenario writer would bring down on his luckless head were he to allow any of these very interesting individuals to stray into the story he sends to the photoeditor! Far be it from the average photoplaywright to ask for vicious or immoral latitudes, but spice has ever been to fiction what salt is to the earth and the pasteurized photoplay of the present is anaemic from loss of red corpuscles.

All in all, however, photo story writing is a charming game even with fancy chain-curbed and no laurels in sight. A better time for the playwright may be at hand. To-day we are apparently the last consideration of the manufacturer. Meanwhile, we will strive with all our cunning to artfully weave our scripts with the hope that the last shall eventually be first.

Forest Kerrens, of The Star Theatre, Butler, Mo., writes The Film Index to say that he is more pleased with licensed films to-day than ever. He calls attention to an advertisement in the local paper of an independent house which is still featuring old Biograph and Essanay subjects and says, that even the independent exhibitor knows a good thing when he sees it. As Mr. Kerrens is running licensed pictures only, he considers that the best ad. he can have for his house is the featuring of licensed pictures by the independent house, as he has the advantage of showing the latest.

WASHINGTON TIMES INVESTIGATION

Report of Dr. W. C. Woodward, District Health Officer

It would be unsafe to pass final judgment on the efficiency of the ventilation of the several 5-cent theatres visited, as the night was warm and doors and windows necessarily open. With a single exception, however, all of them were free from objectionable odor. In the one excepted place, the odor was suggstive of the need of the vigorous application of hot water, washing soda, and the scrubbing brush rather than the need of more fresh air. From my general knowledge of this question, I believe that the ventilation of the 5-cent theatres of the city would compare not unfavorably with the ventilation of the more pretentious establishments, the theatres generally. The pictures were generally clear, and with a minimum of the flickering that is so trying on the eyes.

No exception could be taken to the conduct of any of the people congregated in any of the places visited, either during the performance or while coming or going. The general impression was that of refined, orderly persons, out for a brief period of amusement and instruction. The scrupulous care with which the proprietor of one place tendered return checks because he was unable to complete the performance, owing to the lack of electric current, and with the proprietor of another establishment, although he invited the party to enter, declined to accept any price for admission because the last performance was half over, speaks well for the honesty of the management.

It is more difficult to form a proper judgment with respect to the moral and intellectual influence of the pictures shown. The portrayal of one attempted assassination, although thwarted by a child's love; one seduction, although followed by the usual misery consequent upon such a sin; and one planned-for assignation, although the villain was thwarted, was hardly necessary for the moral uplift of the community. Unfortunately, however, scenes of this kind are too often shown in our supposedly reputable theatres, and similar conduct is described in popular novels that pass muster in respectable homes.

These things may do but little harm to men and women of mature years, and if our 5-cent theatres were patronized as largely by people of that class as are the regular theatres, assassinations, seductions and assignations would be no more objectionable in one than in the other. As a matter of fact, however, the 5-cent theatre, during the earlier hours of the day, is, to a greater extent than the regular places of amusement, the commoner resort for children and is, I believe, at all times more extensively patronized by impressionable people of both sexes from, say, sixteen to twenty-five years of age. On this account, the moral standard should be higher. There seems to be a tendency to display in some cases films that are simply inane, but this may be necessary to meet the requirements of the children from five to fifty years of age and over, who patronize such establishments.

On the whole, so far as the moral and intellectual aspects of the situation are concerned, I can say that while it might be considerably worse than last night's visit disclosed, yet, on the other hand, it might be better.

ALFRED L. SIMPSON IS "DELIGHTED."

Mayor Gaynor's Order to Light Up All Theatres Makes Screen Inventor Happiest Man in New York.

Alfred L. Simpson is bubbling all over with happiness this week, and just had to call up The Film Index office and let everyone there know what good fortune had befallen him.

Of course it all came about because of Mayor Gaynor's letter to the exhibitors of New York City ordering them to light up their theatres while pictures are being run. This means that they must find some way to show pictures in the light. The Simpson Solar Screen is the only device claimed to do this trick, so naturally Mr. Simpson expects his sales to increase in the very near future. As Rhymo, the Monk, would say:

When one's lucky star's in sight,
Who could help but show delight,
Even call up all the papers
And commit some other capers,
To let folks know that pictures
CAN BE LIGHT.

J. B. Douglas, Tecumsch, Neb., proprietor of The Lyric Theatre, shows his enterprise by contributing a column and more to each issue of the weekly paper of his town. "Dug's Lyric Column" is full of interesting chatter about pictures and the kind that is certain to arouse the interest of partitcular people. Douglas says: "This form of advertisement in the smaller country places is very cheap considering the results and has proven very effective in my business."

SOME EDISON FEATURES

More Canadian Subjects—St. Louis Aviation Special

AMONG the forthcoming Edison releases "The Adoption," a western mining story will be found to be a very pleasing subject. The story is of a little lad whose father, a rather brutal specimen of humanity, hands him over for temporary keeping to an Indian family. During the father's absence, the Indians sell him to a kind hearted old miner who takes care of the little "shaver" and becomes quite attached to him. Eventually the father turns up at the Indian's camp and demands his boy, and in the course of events recovers him from the kind hearted old man.

Having had the boy in his care for some time the old fellow has become very much attached to him and finds it very lonesome around the camp without him. He decides to adopt the boy for his own, if the father will consent, and makes a proposition by which the boy is to be transferred to him legally for a very rich claim which he possesses. The father is not particular about the boy and is glad to get the old miner's claim. So the transfer is made and together the boy and his adopted father depart for new scenes, both very happy.

Whether they prosper or not does not appear, but one day the sheriff comes along and acquaints the old fellow with the fact that the true father of the boy has been shot, and that the valuable claim now goes to the boy as his natural heir. This is worked out by the Edison players in a lucid and interesting manner, terminating in a touching little scene in which the old miner is teaching the little fellow his prayers.

SCENE FROM EDISON SUBJECT "THE ADOPTION."

SCENE FROM EDISON SUBJECT "THE SHIP'S HUSBAND."

The Ship's Husband.

It is not generally known that a ship—that is, a merchant ship—has a "husband." The term is not current in every day literature. Around this nautical technicality the Edison players have woven a clever comedy—a sort of maritial mix up based upon the misunderstanding of the term by the wives of two men engaged, presumably, in maritime pursuits.

Jones and Knox are the men in the case and the good ship Charmer, Canadian Pacific coaster running out of Victoria, B. C., is largely the cause of the trouble. Knox is invited by wire to sail with the "Charmer" and advised that it is not necessary to see the "husband." His wife lights on the telegram and suspects all sorts of trouble. Her suspicions are supported by finding a hair on her husband's coat which does not match her own. She immediately starts something. While this is going on Mrs. Jones livewise discovers a misfit hair on her own husband's coat, gets busy. Of course, the thing rights itself in the end, but the situations which develop during the course of the picture are extremely funny.

This is one of the Canadian pictures in which the Canadian Pacific Railroad Company cooperated so generously with the Edison players. In this particular case the steamship "Charmer" was held up at sea for an hour and a half in working out the details. Incidentally the pictures will serve to acquaint the observer with that peculiar and little known term "The Ship's Husband," who is, in fact, the agent in charge while the ship is in port.

The Stolen Claim.

Another number in the series of Edison Canadian pictures soon to be released is "The Stolen Claim," a mining story of British Columbia which serves to introduce some of the wild scenes of the Canadian Rockies. The plot is interesting and quite dramatc in parts. A young doctor has been left the valuable, though undeveloped claim which a friend purloins. This friend also manages to steal the doctor's sweetheart by bribing her father with an interest in the stolen claim. In working the claim a dynamite explosion kills the father and seriously injures the husband. The wife in search of medical aid brings the doctor on the scene. The meeting is unexpected and quite dramatic. The husband, in delirium, jumps over a cliff and is killed, and while the picture does not end in the conventional reconcilliation of the lovers it leaves no doubt in the mind of the observer as to what is the eventual fate of the widow.

In this, there is one very perilous exploit on the part of the injured husband. The cliff from which he jumps in his delirium is a shear drop of 1,500 ft. Apparently he throws himself into the abyss, but at a reasonable distance from the brink a platform was constructed upon which he landed. This part was taken by Mr. Pryor, and though the picture shows that he took the jump without hesitation, there was an element of danger in the exploit that was not pleasing to contemplate. The scene from the cliff at this point showing a mountain torrent like a ribbon of silver in the distance is awe inspiring.

EDISON SPECIAL AVIATION PICTURES.

The Edison Manufacturing Company have released a special subject covering the recent St. Louis aviation event, which took place on October 8th to 17th. Among aviation pictures this series is unique and sensational. Several of the bird-men did special stunts for the camera man, some of which are truly wonderful, and, best of all, splendid views of Colonel Roosevelt making the ascent with Hoxsie, were obtained. The reel was released Saturday, October 29.

As an evidence of the business being done at The Pastime Theatre, Barberton, Ohio., Mr. H. L. Hamilton, manager of that house, sends The Index some newspaper clippings of a report of a meetitng of the City Council, at which an ordinance was offered to prevent the manager of the theatre from admitting more persons to his houses than there were seats. The complaint was that the house was crowded to the sidewalk every night. Mr. Hamilton writes that he has installed two Model B Edison machines, and increased his seating capacity materially, but is still unable to handle the crowds that insist on seeing good pictures.

Charles Geyer, proprietor of The Grand, Lexington, Mo., himself an old showman, believes that the picture business should be in the hands of those who understand amusement enterprises. He objects to the "dirty little store room shows," which do not look like theatres and are mismanaged. He believes that all shooting, robbing, fighting, suicides, murders and other immoral incidents should be cut out of pictures; that the house should look up-to-date and so be managed that the better classes would be disposed to attend. Mr. Geyer considers the licensed pictures to be very fine. Mr. Geyer's house, The Grand, at Lexington, is one of the best theatres in that section of the state.

COLONEL ROOSEVELT PREPARING FOR FLIGHT WITH ARCHIE HOXSIE—FROM EDISON SPECIAL AVIATION SUBJECT.

A MOUNTAIN WIFE

A Drama of Life in the Wilds of Tennessee Excellently Portrayed By Melies

OF all the states in this country, Tennessee is the greatest one for moonshiners. In that state whole families live on this nefarious trade and many of them die by it, for United States Revenue officers are ever on their trail. The drama opens with the scene of the mountain home of the moonshiner. We see him bidding his wife an affectionate farewell before starting to his illegal business. The love of these two seems to be intensified because they never knew from one day to the other how long they would be together, so closely was the moonshiner hounded. He went to his cave where we see the distilling apparatus in operation. He is followed there by Revenue officers who hold him at their pistols' end. The game seems to be up with him when a small boy, a friend of this loving couple, makes an odd noise in the woods which causes the Revenue officers to turn, and makes possible the moonshiner's escape. He goes to his mountain home intending to get his wife and flee the country. But the officers arrive and he is forced to hide in a secret place, access to which is had by a trap door.

To save her husband, she lies. She swears that he has not been there, and the officers, after an examination of the house, depart. Everything seems now possible for their escape but they did not reckon on a young artist who in his zeal to have the husband put out of the way remained hidden in the household, and. when the latter reappeared, held him up at the revolver's point. This time the brave wife came to his rescue. She grabbed a pillow which she threw in the artist's face, thus confusing him and giving the husband a chance to obtain the revolver.

The tables were turned now. The artist was forced to board a train, while the husband once more can escape. When the coast is clear, she sends word for her husband to come back to the cabin, help pick up their belongings, to depart from the country and begin life anew.

The picture closes with a beautiful tableau of natural splendor; the escape of the man and his mountain wife to a place where they can work at an honest trade and live a good life, free from offense to God and man.

SCENE FROM MELIES SUBJECT "A MOUNTAIN WIFE."

VITAGRAPH NOTES.

Miss Florence E. Turner, "The Vitagraph Girl," who has been taking a much needed rest in the Catskill Mountains, writes that she has been greatly benefited by the mountain air, and will extend her vacation to the Maine woods, where she will enjoy the Autumn scenery and sojourn in a hunting lodge with every possibility of satisfying her taste for outdoor sports and jaunts.

"Drumsticks," the Vitagraph Thanksgiving picture scheduled for November 15th, is full of seasonable thought that will be the very thing for the season and the day. Yes, it has a turkey in it and there is a snowstorm and a sleigh ride. There is a laugh and a cry in it, too, that stirs up the emotions and soothes them at the same time.

Mr. Victor Smith, the cashier of the Vitagraph, has returned from his trip to California where he has been for the past five weeks. He says he had the time of his life and certainly looks it. He was given a hearty welcome at this end and all hands are preparing for a more pronounced manifestation of their good will.

"The Dixie Mother" is considered a master stroke of genius, and the portrayal of emotional depths that gives us an idea of what it meant to be a Southern mother during the Civil War. This kind of a picture will be far reaching in its influence, and a popular one for the South and of especial interest to the whole country. We advance these opinions to bring this release before the trade that they will not miss this wonderful "Life Portrayal."

"Adventures of a Hat," Tuesday, November 8th, is a comedy of funny situations all through a wife's generosity in loaning her best hat to a friend who is mistaken for the wife by her husband. "The Nine of Diamonds" will be the trump on Friday, November 11th, and it is the winning card that will take the hearts of the audiences and show how bread cast upon the waters returns to us after many days. "Jean Goes Fishing" on Saturday, November 12th. It's a great catch and one of those dog pictures that convinces us that a faithful friend is always of service when we least expect it and most need it.

HALLBERG Photoplay, No. 2

"The Proof of the Pudding"

CHARACTERS:
Proprietor of Savoy Theatre. Operator at Savoy Theatre
Scene: Savoy Theatre, Brooklyn, N. Y.

(Explanatory: Contrary to the wishes of his manager, and only because he could save a few dollars on first cost of installation, the proprietor did not buy a "Hallberg" Economizer. Read the consequences.)

(Enter Proprietor during performance.)

Proprietor—"What in the world is the matter with the light on that picture?"

Operator—"I cannot help it; we cannot do any better with the Inductor you bought."

Proprietor—"Well, if that is the best the Inductor will do I certainly am not satisfied with it. See what you can do to improve on that exhibition."

(Two days later, the proprietor again comes to the theatre.)

Proprietor—"Well, I see you have a fine light now. What did you do to get this improvement?"

Operator—"I had an old Hallberg Economizer which had been in use at the Beach, and installed it in place of the Inductor so you could see what a vast difference it makes in the quality of light."

Proprietor—"The Hallberg certainly does all that is claimed for it, and there is no doubt in my mind about what machine we will use."

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SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

Scott & Van Altena.

"I WILL MISS YOU GIRLIE MINE."—Words by Jack Allman; music by Geo. N. Finkelstone; published by F. B. Haviland, New York. The set is of the well-known love ballad kind with the excellent coloring and novelties of Scott & Van Altena.

"TELL ME ONCE AGAIN YOU LOVE ME."—Lyric by Charles Horwitz; music by Frederick V. Bowers; published by Chas. K. Harris, New York. Now being sung with great success by F. V. Bowers, the author. The slides show clearly again the natural grace and charm Scott & Van Altena's models seem to have. It does one good to see perfect charm and composure portrayed by other folks.

"SOME OF THESE DAYS."—Words and music by Shelton Brooks; published by Will Rossiter, Chicago. Mr. Brooks is the composer of "Yon Ain't Talking To Me," etc., and is well known among music folk. Slides for this set are of the descriptive order and tell the story clearly in pictures.

De Witt C. Wheeler.

"ONLY ONE DAISY LEFT."—Waltz song and refrain, by Anita Owen; published by Jerome H. Remick & Co. A song of the reminiscent order, written in Miss Owen's best vein. The slides show a maid who treasures a daisy she has kept in memory of her childish sweetheart. The set is photographically perfect and the posing is beyond criticism. Although this is not an easy song to pose. The daisy flower is well featured and the whole set is a good one.

"OH THAT BOOG-A-BOO MAN."—Words and music by Dave Kaplan and Joe Samuels; published by the Billy Walson Music Pub. Co., Empire Theatre Bldg., Brooklyn, N. Y. A clever set of lyrics, telling the children they must be good or the Boog-a-boo man will get them, set to a melody well in keeping with the lyrics. The slides are beyond criticism, posed by an exceedingly clever child actress, and the Boog-a-boo man's make up is "boogie" enough for any one. A set that reflects great credit on Wheeler's enterprise. Photographic perfection abounds throughout the set and it is bound to please.

"ANY PLACE IS HEAVEN WHEN YOU'RE WITH THE GIRL YOU LOVE."—Words and music by Anita Owen; published by Jerome H. Remick & Co. This writer always produces a good song and she has not failed in this instance. Both lyrics and melody are beyond criticism.. The slides are of the usual high grade produced by Wheeler and illustrate the song perfectly. More than the usual number of features are present and the set is a good one.

Alfred L. Simpson.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred Bryan; music by Geo. W. Meyer, the world-famous makers of hits. Another great hit song released by the celebrated House of Haviland. This is another "Kelly." The story is of a mischievous kid, who catches Ma kissing the ice-man. He wants to get even so he goes to the druggist and begs for whooping cought germs. He gets the whooping cough and passes it along to an endless string of people, till at last the iceman gets it and that's the fellow he wants to get. The pictures are all made from life by Simpson and his celebrated company of character models and he has spared no pains or expense to have them original, exceedingly funny and remarkably artistic.

"MOTHER, DEAREST SWEETHEART."—Words and music by Wm. T. Vayo; published by Wm. Vayo Music Co., Boston, Mass. A beautiful melody and a dainty little story of the love of a boy for his mother. The sweet-faced mother is shown from youth to age in a series of beautiful pictures, such as Simpson knows so well how to make.

Levi Company, Inc.

"I'M LOOKING FOR A DEAR OLD LADY."—Lyrics by Edgar Selden; music by Tom Kelly; published by Shapiro. The story tells about a little girl who wanders down to the big Metropolitan Depot hunting for her grandmother. The carefully selected models are well adapted for the parts they play and the result has been a beautiful set of slides. The title of this song is being extensively advertised throughout the country and there is no doubt but what the song will prove a big hit.

"WHEN THE BLOOM IS ON THE CLOVER, MOLLY DEAR."—Words by Roy E. Miller; music by Bert Sams; published by Roy. E. Miller, Spokane, Wash. This is one of the old ballads that has never been illustrated and as the song is well known there will probably be a big demand for the slides. The models are very good looking and the scenery beautiful.

LAST FOUR WEEKS' PRODUCTION.

Scott & Van Altena.

"I LOVE IT."—Words by E. Ray Goetz; music by Harry Von Tilzer; published by Harry Von Tilzer Pub. Co., New York.

"I'M LOOKING FOR A NICE YOUNG FELLOW."—Words by Jeff. T. Branen; music by S. R. Henry; published by Jos. W. Stern Co., New York.

"GIRL OF MY DREAMS."—Words and music by Gene Emerson; published by Harold Rossiter Music Co., Chicago.

"SIMPLE DOTTY DIMPLE."—Words by Will J. Harris; music by Harry I. Robinson; published by Will Rossiter, Chicago.

"SWEET SUZANNE."—Words by Henry Troy; music by James Reese Europe; published by F. B. Haviland, New York.

"THINK IT OVER, MARY."—Words by T. J. Gray; music by Al. Plantadosi; published by Leo Feist.

"ARAB'S DREAM."—Words by Jas. Snyder; music by Edwin S. Kendall; published by Seminary Publishing Co., New York.

"DON'T GIVE ME DIAMONDS, ALL I WANT IS YOU."—Words and music by Chas. K. Harris; published by Chas. K. Harris, New York.

"RUBBER-NECKING MOON."—Words and music by Chris Smith, published by Harold Rossiter Music Co., Chicago, Ill.

"IN ALL MY DREAMS I DREAM OF YOU."—Lyrics by Jos. McCarthy; music by Al. Plantadosi; published by Leo Feist, New York.

"WHEN A BOY FROM OLD NEW HAMPSHIRE LOVES A GIRL FROM TENNESSEE."—Words by William Cahalin and Robert Roden; music by J. Fred. Helf; published by J. Fred. Helf Co., New York City.

"STOP! STOP! STOP!"—Words and music by Irving Berlin; published by Ted Snyder Co., New York City.

De Witt C. Wheeler.

"SWEET RED ROSES."—Words and music by Anita Owen; published by Jerome H. Remick, New York.

"THE LONGER WE'RE TOGETHER THE HARDER IT IS TO PART."—Lyric by Earle Clinton; music by Lamonte Jones; published by Jerome H. Remick & Co., New York.

"MAYBE YOU'RE NOT THE ONLY ONE WHO LOVES ME."—Words by Alfred Bryan; music by George Botsford; published by Jerome H. Remick & Co., New York.

"WHEN JUNE ROLLS AROUND WITH THE ROSES."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York.

"NOW SHE'S ANYBODY'S GIRLIE."—By Williams & Van Alstyne; published by Jerome H. Remick & Co.

"LOVE DREAMS."—Words by F. J. Crawford; music by Henrietta Blanke-Belcher; published by Jerome H. Remick & Co.

"OH, YOU DREAM."—By Jerome and Schwartz; published by Jerome H. Remick & Co., New York.

"O-O-OHIO."—Words by A. Seymour Brown and Eddie Leonard; music by Nat. D. Ayer; published by Jerome H. Remick & Co., New York.

"YOU STOLE MY GAL."—By Branen & Lange; published by Jos. W. Stern & Co., New York.

"I'M JUST PININ' FOR YOU."—By Williams & Van Alstyne; published by Jerome H. Remick & Co., New York.

Alfred L. Simpson.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds; published by the House of Haviland, New York City.

"LITTLE PUFF OF SMOKE, GOOD-NIGHT."—Words by R. W. Lardner; music by G. Harris ("Doc") White; published by Victor Kremer Co., Chicago, Ill.

"PLAY THAT BARBER SHOP CHORD."—Words by Wm. Tracey; music by Lewis F. Muir; published by J. Fred Helf Publishing Co., New York City.

"I WILL LOVE YOU ALWAYS JUST FOR AULD LANG SYNE."—Words by Robert F. Roden; music by Ed. V. Cupero; published by J. Fred Helf Pub. Co., New York City.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham; published by Shapiro, New York City.

"I'M GOING TO TAKE THE TRAIN FOR HOME, SWEET HOME."—Words and music by Herbert H. Ingraham; published by Shapiro, New York City.

"ONLY LOVE DREAMS."—Words by Edward Madden; music by Dorothy Jarden; published by Shapiro, New York City.

"SKIPPER SUSIE GREENE."—By Don Ramsay; published by Walter Jacobs, Boston, Mass.

"STAR OF MY DREAMS SHINE ON."—Lyric by Arthur J. Lamb; music by John T. Hall; published by Chas. K. Harris, New York City.

"WHEN YOU AND I WERE COURTING."—Words and music by Kenneth S. Clark; published by Chas. K. Harris, New York City.

Levi Company, Inc.

"SWEET MAID OF PANG-O-ISLE."—One of the best songs written by that great song genius, Herbert Ingraham.

"TURN THOSE EYES AWAY."—Words and music by Billy Brent; published by Shapiro.

"WHO'S LOONY NOW?"—Lyrics by Edgar Selden; music by Zit, of the Evening Journal.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie; music by Kerry Mills.

"I'M ON AGAIN WITH MONAGHAN."—Published by Shapiro.

"GOOD BYE, MOLLY."—Published by F. B. Haviland.

"WILL YOU LOVE ME WHEN THE HONEYMOON IS OVER?"—Words by Al. Bryan; music by Fred Fischer; published by Shapiro, New York.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Words by Al. Bryan; music by Fred. Fischer.

"WAY DOWN EAST."—Words by Cecil Mack; music by Joe Young and Harold Norman; published by the Gotham-Attucks Music Co.

"BABY MINE."—Words and music by Clarice Manning; published by Shapiro, New York City.

AROUND THE WORLD.

"The reputation of the Motiograph is rapidly becoming world wide," says President Roebuck of the Enterprise Optical Co. Mr. Morgan, member of the J. D. Williams Amusement Co., of Sidney, Australia, recently ordered a Motiograph for his company. Mr. Morgan, as manager of the large amusement interests in Washington and Oregon, became familiar with the merits of the Motiograph, both as regards the excellent quality of pictures and its wearing qualities, and being desirous of providing for the company of which he is manager the best possible facilities, he decided upon sending a Motiograph in advance of his departure for Australia. This machine is already in the hands of agents in Australia, also in India.

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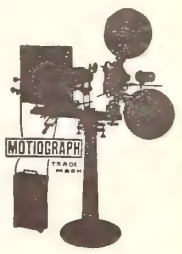

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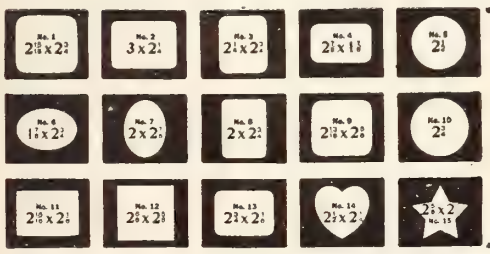

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The fame of the Hallberg Economizer extends all over the civilized world, wherever moving picture shows are operated, as is evidenced by the fact that orders are being filled for Japan, the Phillipine Islands and South America. Mr. Hallberg also reports many recent sales of his low voltage Tungsten Lamp Transformers for sign lighting.

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BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Oct. 17	The Broken Doll	Drama	997
Oct. 20	The Banker's Daughter	Drama	989
Oct. 24	The Message of the Violin	Drama	997
Oct. 27	The Passing of a Grouch	Drama	537
Oct. 27	The Proposal	Comedy	461
Oct. 31	Two Little Waifs	Drama	997
Nov. 3	Waiter No. 5	Drama	997

EDISON CO.

Oct. 11	The Song That Reached His Heart	Drama	1,000
Oct. 14	The Chuncho Indians	Educational	250
Oct. 14	The Stolen Father	Drama	750
Oct. 18	The House of the Seven Gables	Drama	995
Oct. 21	A Trip from Montreal Through Canada to Hong Kong	Comedy	1,000
Oct. 25	His Breach of Discipline	Drama	1,000
Oct. 28	The Swiss Guide	Drama	990
Nov. 1	The Key of Life	Mystical Comedy	975
Nov. 2	Boy Scouts of America	Descriptive	450
Nov. 2	Riders of the Plains	Descriptive	550
Nov. 4	The Little Station Agent	Dramatic	1,000

ESSANAY CO.

Oct. 19	Hiring a Gem	Comedy	629
Oct. 19	Hank and Lank	Comedy	371
Oct. 22	Pals of the Range	Western Drama	1,000
Oct. 26	The Bouquet	Comedy	678
Oct. 26	Hank and Lank, They Take a Rest	Comedy	298
Oct. 29	The Silent Message	Western Drama	1,000
Nov. 1	A Fortunate Misfortune	Comedy-Drama	1,000
Nov. 5	A Westerner's Way	Drama	1,000

GAUMONT.

Oct. 15	The Romance of a Necklace.	Medieval Drama	995
Oct. 18	Grandmother's Plot	Pastoral Play	835
Oct. 18	Phantom Ride from Aix la Bains,	Travelogue	165
Oct. 22	The Cheat	Society Drama	958
Oct. 25	The First Gray Hair	Drama	654
Oct. 25	The Amazon	Comedy	348
Oct. 29	The Life of Moliere	Drama	965
Nov. 1	Both Were Stung	Comedy	698
Nov. 1	Picturesque Majorica in the Mediterranean	Scenic	269
Nov. 5	The Fishing Smack	Drama	961

KALEM CO.

Oct. 14	Winona	Drama	990
Oct. 19	The Tyranny of the Dark	Drama	990
Oct. 21	The Education of Elizabeth	Comedy	1,000
Oct. 26	The Strongest Tie	Drama	985
Oct. 28	Indian Pete's Gratitude	Indian Drama	975
Nov. 2	The Rough Rider's Romance	Drama	990
Nov. 4	Silver Cloud's Sacrifice	Indian Drama	967

LUBIN MFG. CO.

Oct. 17	Hearts and Politics	Drama	990
Oct. 20	Hawkins' Hat	Comedy	550
Oct. 20	Archie's Archery	Comedy	450
Oct. 24	Romance in the Rockies	Comedy Drama	990
Oct. 27	False Love and True	Drama	600
Oct. 27	Edith's Avoirdupois	Comedy	375
Oct. 31	Brothers	Drama	950
Nov. 3	Mike the Housemaid	Comedy	990

MELIES.

Sept. 22	The Salt on the Bird's Tail	Comedy Drama	940
Sept. 29	A Plucky American Girl	Drama	950
Oct. 6	Billy's Sister	Western Drama	950
Oct. 13	Out for Mischief	Comedy	950
Oct. 20	Uncle Jim	Drama	950
Oct. 27	Under Stars and Bars	Drama	970
Nov. 3	Birthday Cigars	Comedy	970
Nov. 3	Generous Customers	Comedy	970

PATHE FRERES.

Oct. 17	One on Max	Comedy	531
Oct. 17	Jinks Wants to Be an Acrobat	Comedy	397
Oct. 19	Outwitted	American Drama	783
Oct. 19	Around Pekin	Scenic	213
Oct. 21	His Life for His Queen	Historical Drama	918
Oct. 22	Mystery of Lonely Gulch,	American Western Drama	950
Oct. 24	Another Ghost	Drama	748
Oct. 24	Hagenbeck's Menagerie	Educational	203
Oct. 26	Motor Fiend	American Comedy	610
Oct. 26	Bruges, Belgium	Scenic	370
Oct. 28	Max in the Alps	Comedy	610
Oct. 28	Buffalo Fight	Colored Topical	358
Oct. 29	The Indian and the Maid	American Drama	995
Oct. 31	Max Has Trouble with His Eyes	Comedy	394
Oct. 31	New Style Inkwell	Comedy	272
Oct. 31	Darjiling	Scenic	331
Nov. 2	Cowboy Justice	American Sensational	750
Nov. 2	The Facori Family	Acrobatic	243
Nov. 4	Woman of Samaria	Colored Biblical	902
Nov. 5	Abraham Lincoln's Clemency	Drama	1,030

SELIG POLYSCOPE CO.

Oct. 10	The Sanitarium	Comedy	1,000
Oct. 13	In the Golden Harvest Time	Drama	1,000
Oct. 17	The Foreman	Drama	995
Oct. 20	Two Boys in Blue	Comedy Drama	1,000
Oct. 24	Oh, You Skeleton	Comedy	365
Oct. 24	Ghost of the Oven	Comedy	537
Oct. 27	Blasted Hopes	Drama	1,000
Oct. 31	Settled Out of Court	Drama	1,000
Nov. 3	The Early Settlers	Drama	1,000

URBAN-ECLIPSE.

Oct. 19	In the Shadow of the Night	Drama	502
Oct. 19	Tunny Fishing Off Palermo, Italy	Industrial	300
Oct. 26	The Signet Ring	Drama	868
Oct. 26	In the Spreewald	Travelogue	132
Nov. 2	Tragical Concealment	Drama	640
Nov. 2	Crossing the Andes	Travelogue	350

VITAGRAPH CO.

Oct. 15	The Legacy	Drama	982
Oct. 18	Auld Robin Gray	Drama	991
Oct. 21	Davy Jones' Domestic Troubles	Comedy	1,000
Oct. 22	Clothes Make the Man	Comedy	983
Oct. 25	Jean Goes Foraging	Comedy	1,006
Oct. 28	Captain Barnacle's Chaperone	Comedy	994
Oct. 29	The Telephone	Drama	665
Oct. 29	A Day on the French Battleship Justice,	Educational	335
Nov. 1	A Double Elopement	Comedy	999
Nov. 4	The Children's Revolt	Comedy	992
Nov. 5	In the Mountains of Kentucky	Drama	978

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H. F. HOFFMAN

The Film Index

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Scene from Melies Subject

Vol. VI. No. 20. NEW YORK, NOVEMBER 12, 1910 Whole No. 238

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And

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2—COMEDIES—2

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The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

AN OFFICIAL VIEW OF PICTURE PROBLEMS

By Francis V. S. Oliver, Jr., Chief of Bureau of Licenses, New York City

YOU have asked me to unreel a film from the moving picture show of my mind, the one upon which are imprinted impressions and opinions of the business of moving picture shows in New York City. Two years' work in supervising and licensing the New York shows has put such a film in my exchange. I will censor and clip it, and show briefly only those parts pertinent to the discussions which interest the public.

The public is interested in the physical character of the show houses and the kind of pictures shown.

On account of the perfection at the start of the moving picture camera and machines, the development of the business depended almost wholly upon the rapidity of the manufacturers in producing pictures, and the industry of the exhibitors in procuring places in which to show them. The public was a ready and willing captive.

In the hurry to provide theatres, there were drafted into service tenement houses, stables, old fire houses, stores, private dwellings and other structures, equally unsuited for the accommodation of the crowds that attended. Unsafe exits were provided, exit doors were nailed up, seats were not fastened to the floors, inflammable films were left exposed near the people.

When the authorities took these matters up and served notice that the laws must be obeyed, the results were highly satisfactory. Owners voluntarily adopted the rule of installing as many safeguards as the character of their buildings would permit. They should consider now the proposition of devising an economical ventilator so as to keep the air sweet and healthful. Furthermore, every house should be lighted up while the pictures are being shown. This must be done all over the country.

It is not right that public places, where so many young people assemble and are in the company of strangers, should be dark. The addition of colored lights makes the hall beautiful; relieves the eye tension, due to the sharp contrast between utter darkness and the brilliant glare of the picture; guides the people in and out, gives the manager a chance to see his patrons, and keeps from blackguards a chance to hurt the good will of the picture show business, which chance heretofore the darkness guaranteed to them.

The prospective owner to-day usually searches for a vacant lot upon which to build an independent structure. This is the ideal way to build. Many of the present show houses have been constructed on this plan and are a splendid tribute to their owners. Inside and outside they are attractive; the greatest skill and care has been exerted to make them comfortable, safe and pleasing to the eye. It can be concluded that the moving picture show houses in New York have reached a high standard and that among them can be found many that can be exhibited as models for the whole country.

The public seems to have greater interest in the character of the pictures than in the character of the show houses. This brings us up to the question of censorship. In view of the fact that there is a censorship under volunteer auspices of the pictures produced by several companies, and it is freely admitted by the companies that this censorship is of great benefit to them, and since it is, in my judgment, a fact that this censorship has caused the production of a more satisfactory class of pictures, it would seem that an official censorship, clothed with power to enforce its decisions, and which would be neutral to all interests, would be the ideal form of censorship.

Such a censorship should be conducted by Civil Service Employees who would soon become expert in their work; who would know the history of the films, the laws and proprieties of the business, and who could devise a set of rules that would serve a fair notice upon the producers to protect them from incurring heavy expenses, only to be informed that their pictures were condemned for some reason that they were not aware of when making them.

The doctrine that an ounce of prevention is worth a pound of cure is very pertinent here. It is very difficult and improvident, after an objectionable picture has been produced, and hundreds of films depicting it are sent out broadcast, to punish for each display. If the picture is condemned before it is published, the task is simple and the least possible loss is incurred by its owner.

Otherwise, I am in favor of the continuation of the present censorship and think that the moral agreement that binds all to observe its verdicts will be of greater public benefit than an unscientific attack upon the business by persons who would take the work as an undesirable and uninteresting addition to their present official tasks.

The pictures cannot, on account of the presence of so many children, be in accord with the spirit of the novels and the plays which are accepted and praised by the public. Scenes of crime and depravity on the stage, which are witnessed by the most respectable people in the land, seem to be too violent and harmful in their effects upon the minds of the young to be permitted in picture show houses. It is a fact, in my judgment, that the pictures shown are fifty per cent. cleaner morally than are the novels and plays of this day and of the days in which our forefathers lived. It is equally certain in my opinion that the level of this morality will never fall as low as has fallen the moral level of some of the so-called plays on our present stage. But let us insure this by an official or unofficial censorship. Brutus must not murder Caesar in the presence of our children; Raffles must be seen only by our elders; scenes of murder and moral baseness must not be put before the young. Good! In the meantime the older people are getting the benefit of and are enjoying exhibitions pure enough for the eyes of a child. There are real tears and cheers and laughter in picture show houses. If you doubt it come with me on an inspection some day.

The
FILM INDEX

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SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

NOVEMBER 12, 1910.

CASUAL COMMENT

MUTTERINGS and grumblings in the vicinity of Cleveland, Ohio, last week were not caused by meteoric disturbances or siesmic tremors. There was a meeting of the emancipated film exchange men in that city to protest against the newest tyranny in the film business, the Laemmle-Kessel Sales Company, which is alleged to have broken faith with the "independent" exchanges and which has attempted to exercise its monopolistic tendencies by excluding certain film makers from the privilege of selling pictures to the aforesaid exchanges. It is singular that these scandalous proceedings should be alleged against Laemmle's little trust, or that the philanthropic Laemmle should permit the creature of his brain to oppress the weak and to persecute the fair goddess of "independence." The "alliance," as the "independents" call their organization, adopted several resolutions and put the matter up to the Sales Company, which is supposed to take the several recommendations under consideration.

In the meantime the Sales Company will continue to ship film C. O. D. to secure itself and the "independent" manufacturers against loss which might occur under more liberal arrangements. And as for letting more manufacturers in on the Sales Company selling arrangement, is not the "independent" market becoming rather crowded?

It should be remembered that Laemmle & Kessel framed up that Sales Company deal to provide a market for their own product; they control it, so their desire to keep others out is perfectly natural and a reasonable business proposition. Why should the exchange men persist in spoiling the little plan?

MENTION of Kessel reminds us that that distinguished financier has just settled some of his obligations to the licensed manufacturers, incurred when he was buying licensed pictures. When the old Empire exchange ceased to be a licensed rental bureau, Kessel owed various amounts to the manufacturers which ordinary methods of collection failed to extract from him. Suit was brought in behalf of the Kalem Company and Pathe Freres and judgment obtained. Before this could be collected supplementary proceedings had to be commenced. The prospect of telling the history of his life did not appeal to Mr. Kessel, so he settled with his judgment creditors, the other day in full.

THOSE who think the manufacturers of pictures always have an easy time should have been on the job in New York during the past week or so, trying to make deliveries of pictures to various parts of the country. With all express companies serving New York City tied in a knot by the strike of express drivers, the matter of shipping film from the metropolis assumed a serious aspect. Special messengers with trunks filled with film were sent hither and thither seeking an open office, and many of them had to go as far as Philadelphia to find one. The question of getting film into New York was just as difficult. This hit the exchange men hardest, for they were unable to get back the films they had previously shipped.

Word reaches us from Chicago that Selig sent his releases to New York by special messenger on the 20th Century Express to insure delivery; it is probable that the other Chicago manufacturers were compelled to resort to similar measures to get their pictures to New York.

Negotiations are now pending for a settlement of the strike and the situation will probably be cleared up within the coming week.

NEWSPAPER reports from San Francisco relate that a photographer named B. L. Duhem has been arrested for duping the Johnson-Jeffries fight pictures; that he has confessed to having stolen the film from the Valentia theatre and implicated others in a deep-laid plan to sell the duped film in foreign countries. As a result of Duhem's confession Benjamin Michaels, manager of the Silver theatre, has been arrested as an accomplice. Tex Rickard and the attorneys of the J. & J. Company are after the dupers and will probably land them in a secure domicile.

DOUGHERTY-BUTT

Miss Mayme Elinore Butt, daughter of Mr. and Mrs. Henry A. Butt, and Mr. Leo E. Dougherty were married at the home of the bride on Wednesday, Oct. 26. Mr. Dougherty has been connected with the Biograph Company for several years and is well known to the picture profession. Mr. Butt, father of the bride, has been manager of Keith's Union Square Theatre for some time. The bride and groom were guests of a theatre party in the evening and enjoyed a memorable taxicab ride and after theatre supper at Faust's, where they were greeted with an ovation by the orchestra and a number of friends and acquaintances who happened to be present. The Film Index extends its heartiest congratulations and wishes the newlyweds much happiness.

ENDORSES THE INDEX

The Film Index is in receipt of a copy of a resolution adopted by Local 182, I. A. T. S. E. of Boston, which reads as follows:

"Resolved, That the members of Moving Picture Machine Operators Protective Union, Local 182 of the I. A. T. S. E. of Boston, Mass., will take special interest in the Film Index and will do all in their power to promote its interests."

The Film Index appreciates this mark of recognition from the Boston Operators' Union.

AL HURST, OPERATOR

If Al Hurst, an operator, will communicate with his aunt, Hannah Convey, 124 New York avenue, Brooklyn, N. Y., he will hear something to his advantage.

WASHINGTON TIMES INVESTIGATION

Report of Chas. F. Nesbit, of Y. M. C. A. and A. T. Stuart, Supt. of Public Schools

By C. F. NESBIT.

The Washington Times headed its symposium on the motion picture shows of the city with the question, "Are motion picture shows hurtful to the morals of the children?"

The examination made is so limited that I must speak from an inadequate study, but what I have seen in representative shows in widely scattered sections of the city would lead me to say no to that question.

The pictures I have seen were mostly instructive or entertaining; the grotesque with a humorous intent, as well as the dramatic representations were appeals that seemed to have no moral influence one way or the other.

The only questionable picture I saw was one which, by emphasizing the ridiculous, or funny side of intoxication, might give young people a false view of the bad results of alcoholic poisoning.

The matter of defective ventilation is one our Health Department must already be clothed with power to regulate.

The effect of the peculiar lights and the motions on the eyesight of growing children, if frequently indulged in by them, is one for the physician and oculist.

The larger question arises as to the part played by the motion picture show on the social life of the modern city. On the whole it seems to me a decided advance and advantage.

Here we find scattered near the homes places of amusement, the admission price being only the price of a single car fare. They are interesting, entertaining, and instructive. You see distant lands and scenes, the great sights and cities of the world. You see the dramatic and amusing with almost the vividness of the reality.

They appeal to the family unit, especially of the poorer people and the present high cost of living is putting us all rapidly with that class) in a very compelling way. The average man can here get with his entire family, even if he be blessed with several children, an evening's entertainment for what he would not consider an unreasonable expenditure in a saloon. He is certainly better physically and morally. The entire family have been together. They have subjects for much family talk and discussion. Their horizon of life has been broadened. Their cares and worries have been successfully replaced with new and pleasant impressions.

The problem of censorship or a wise selection of subjects to be presented does not seem difficult, and the educational values of the motion picture show, when wisely directed, are truly vast and inspiring.

Aside from the question of health already touched upon, it seems to me there should be no official or legal machinery. But there should be a strong moral influence exerted through the 5-cent theatre, as well as all the other social recreative agencies of city life. The use of anyone's leisure time is very largely the determining factor in the formation of character.

The motion picture shows are only a part of the vast and complex social machinery of the modern city which must be animated by a great moral and religious purpose if civilization is to progress. The stage, playgrounds, dancing, and all the recreative life of a city should be considered carefully, and be wisely directed by some body of citizens, but through the power of moral influence and with an intelligent comprehension of the larger life.

Personally I fear a too great trust in law or legal restraints ,and I also fear any attempted organization to deal alone with any one feature, such as the 5-cent theatre. The danger is in constructing too large a mill for the amount of grist; of getting our problems tangled in a multitude of organizations.

The Times question holds the suggestion, but let them ask not only of the motion picture shows but of all the social life of the city:

"Are these hurtful to the morals of our people?" and then "How can we help make them helpful to our city's morals?"

The moral forces of Washington must find some way of organizing and co-operating to make Washington not only the City Beautiful, as it is now so far as streets, parks, and buildings go, but in the sense of the poet, also the greatest city.

But let this organization not only influence the motion pictures, let it influence all social life and give it all the objective of sanity and health.

By A. T. STUART.

My experience with motion picture shows is rather limited, so I am not competent to pass with authority upon the merits of the pictures commonly displayed in these shows. Those which I happened to see may have been the best, probably they were not the worst. I have seen enough of them, however, to warrant me in forming an opinion.

So far as outright immorality in the motion picture shows goes, I think there is little to fear. They are easily controlled in this respect, and cannot be as demoralizing as cheap theatres, where vice not only flaunts before the eye, but shocks the ear. Police supervision of the films in any town where a right moral sentiment prevails, will serve, as it probably has served in Washington, to keep these exhibitions free from anything that would offend the moral sense.

I would rather risk my child in the motion picture

show than have him habitually see and hear many numbers on the vaudeville stage. An efficient police supervision of the character of the pictures will easily keep out those that are positively bad, but police censorship stops at this point. It can do nothing to protect our youth from exhibitions which, while not plainly labeled as immoral, cruelly outrage all the standards held by people of good taste and refined sensibility. Here an educated public sentiment alone can effect a reform.

Clearly the most harmful of the pictures shown in Washington are those which partake of the character of what Charles Dickens called "a good, murderous melodrama." These may be found in any of the cheap theatres and seem to be the best card of the five-cent show. Some, not all of them, pointedly suggest wrongdoing—such as clever deceit, theft, drunkenness, and finally seduction and murder; but those who put on this class of plays and pictures defend them as positive agencies for doing good, and refer proudly to the wholesome moral at the end, the opportune rescue of the betrayed or the swift doom of the evildoer. But this, as we all know, was the fallacious defense of the old yellow-back novel of odious memory, and the five-cent melodrama is too often the old dime novel brought to life again, but clothed in so brilliant a disguise as to be more perilous to good taste and good morals than its discredited prototype ever was.

Audiences were exceptionally quiet and two-thirds of the people in them were adults. Ruffians do not seem to resort to these places. The character of the entertainment does not appear to invite fellows who want noise, but the meeting of very young people of opposite sexes in great numbers, seemingly without chaperonage or restraint and at late hours, constitutes a menace to which parents of girls seem astonishingly oblivious.

Mothers with babes in arms were not infrequently present and this fact seems to guarantee the customary orderliness of these resorts. The films were of three general types—those designed to instruct, those intended purely to amuse and the dramatic story with a suitably thrilling climax. The majority are of the last named class. Educational subjects were seldom used. Some of the series of pictures were without point, and others simply silly, but it must be said that most of them apart from their offenses against good taste, as shown in their subjects were artistically beautiful.

I recall at least one sweet scene which portrayed childhood in its happiest moods, innocent and free. This one could be characterized as not only beyond criticism. but really invested with an uncommon charm. It lingers pleasantly in my memory. Not so that other one, which painted gratuitously the swift descent to dishonor of a beautiful girl, and the buried hopes of father and brother. That was brutal, demoralizing and serving no good purpose. The story were better untold.

The grown-up people who attend these shows are sincere, thoughtful, quiet and well dressed, and no doubt find much to divert them after the day's work. The real artistic beauty and fascination of the motion pictures would make them an especially effective instrumentality in the education of the young, and I hope the time is not distant when they can be made available for such high purposes. The field is unlimited.

I am told that men are drawn away from the saloons by the attractions of the five-cent theatres.

If this be so it covers a multitude of sins.

A TIP TO THE MANUFACTURERS

Editor THE FILM INDEX:

Dear Sir: I have read with much interest the various views of managers as to the best methods of drawing patronage into the theatres. I have tried various methods; I use hand bills galore, have had an outline of the film printed and passed out to the audience as they come in, but the very best method that I have yet found is to cut from the FILM INDEX the pictures and synopsis of the film and paste on a cardboard with appropriate wording. I no sooner do this than the crowd begins to gather, reads it and discusses it, and it is a fact that almost nine out of every ten will pass their approval of the picture just as soon as they finish reading it and it is surprising how many after coming out of the theatre will stop to read it again and to correct one another as to their opinions gathered while looking at the picture.

I believe if every manufacturer would send to each exhibitor a small sheet, say 9x10 or 10x12, giving the story of the film with as many cuts as possible that they would answer two purposes—first, to advise the local manager of the date of release and also for the manager to display in front of his theatre to advise the public what they are going to see. I use all the A. B. C. posters, painted banners, etc., but find nothing like the story of the pictures with a few good cuts to draw the crowd in. These will not cost the manufacturers as much as the elaborate booklets they are now getting out and which one half are useless on account of printing on both sides of the paper. Now, Brother Manager, just try this scheme and see if you have the same results as myself and if so write the manufacturers on the above line. I am sure they are wide-awake to any new wrinkle to help pull the money in the box office. Very truly yours,

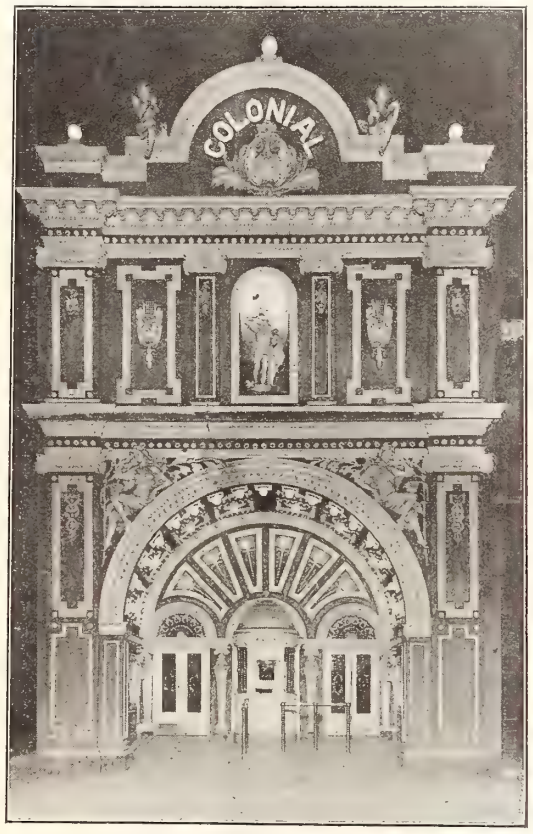
ELSON HOMMEL,
Mgr. Arcade Theatre, Brownsville, Pa.

WICHITA'S NEW PHOTOPLAY THEATRE.

The Colonial a Beautiful Palace of Entertainment —Prettiest and Coziest Theatre in Kansas.

Since the opening night—August 15th—no theatre in Kansas has attracted more attention than the new Colonial photoplay theatre, Wichita. For the past four months this popular house has been the attraction of thousands of theatre goers, who know and love the best in the amusement line; not even the legitimate house, with its star productions, has been able to decrease the attendance at the Colonial, and every night large crowds can be seen lined in front of the box office, waiting to get in.

The Colonial photoplay theatre was built by the Snodgrass-Mackey Amusement Co., of Denver, and is one of the finest and best equipped houses built by that well known concern. It is modern in every way—having all the up-to-date safety devices used by picture theatres. The electric work in the Colonial is said to be

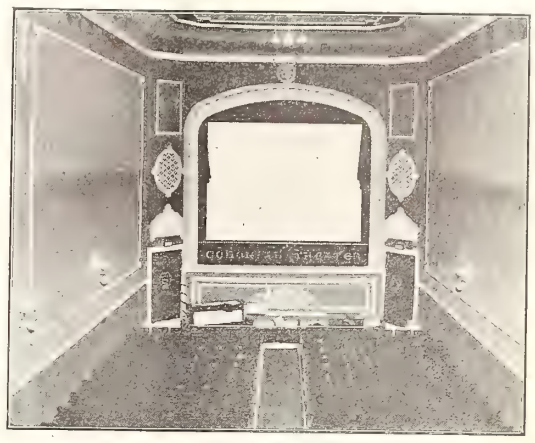


COLONIAL THEATRE, WICHITA, KAN.—VIEW OF FRONT ELEVATION.

the best of any of the company's houses—electricity being used for everything in the way of lighting, cleaning and ventilating. There are over 3,000 Tungsten lights in and about the building; 1,300 being used for lighting the front of the house, and the big electric sign, which is the finest and most brilliant along North Market street.

Perhaps the lighting plan of the Colonial will be interesting to many managers, who intend building photoplay theatres. None of the lights used in the interior of the house are of the brilliant kind that cause the eyes to pain after looking at the pictures. All the lights are toned down by subdued pheno shades, similar to the famous opal glass. Besides, the lights are so arranged that the light obtained is diffused, and at no time, while the picture is being shown on the screen, is the house so dark that a person can't recognize his friend or neighbor on the other side of the house.

The carpets, draperies and rugs cost more than $2,000 and the opera chairs, of a beautiful olive green, are low backed, specially designed, have a unique adornment and are not known to any other house in Wichita. The beautiful moldings and friezes are of old ivory with flowers and vines in natural colors and shades. The figures, such as musical instruments, birds and flowers, are all of raised work



VIEW OF SHEET, COLONIAL THEATRE, WICHITA, KAN.

in tintings to enliven the pure white of the background across the face of the gallery. On a delicate moss green background are draperies in red and green and the entire color scheme is rich, glowing and refreshing.

The house cost over $15,000 and seats 900 persons.

HARRY DANTO IN TOWN.

Harry Danto, recording secretary and treasurer of the Motion Picture Protective Union, Local 182, I. A. T. S. E., of Boston, Mass., was a visitor at The Film Index Wednesday, Nov. 3.

Mr. Danto reports that the motion picture game in Boston could not be better and that all the houses are doing an excellent business. He also claims that the harmony that exists between the managers and operators is most gratifying and all the houses are getting good and capable operators.

There are now 125 men in the Boston Union.

CELEBRATED ANNIVERSARY.

The Swaab Palace, Gloucester, N. J., celebrated its first anniversary on Monday, Oct. 10. It was a big night with a special program and an extra attraction, "The Village Comedy Four," which made a big hit. The seating capacity of the Palace is 500. Over 700 admissions were sold for the first show, which opened at 6:45 p. m., and fifteen minutes later there was a crowd of 500 more awaiting admission.

One of the features of the evening's program was a picture of Miss Florence E. Turner, the Vitagraph Girl, who is a big favorite at Gloucester. Mr. John Hayes is manager of the Swaab Palace.

NEW ASSISTANT MANAGER AT LINCOLN SQ.

L. Geisenberg, the head usher at the Lincoln Square theatre, New York city, who has been acting as assistant manager since Mr. Joseph Bradt returned to San Francisco, was this week appointed by Maurice Loew, the owner of the house, to fill the vacancy. Mr. Geisenberg needs no introduction to the Lincoln Square audiences, for during the year he has been the head usher he has made the acquaintance of all the regular patrons.

The Lincoln Square is one of the best photoplay theatres in New York city and caters to one of the most refined audiences. Mr. Geisenberg should prove an able assistant to Mr. Ferguson, the popular manager of the house.

A HAIRCUT IN A PICTURE

Lubin's "Right in Front of Father" Presents an Interesting Scene in a Rattling Little Comedy

MANY exhibitors will remember the very real sensation that was created by the barber shop scene in "The Stronger Sex" when the little heroine as a part of her metamorphosis into a comely youth went to a barber shop and ordered a man's haircut.

Much the same effect is employed in the Lubin comedy, "Right in Front of Father,"

SCENE FROM LUBIN SUBJECT "RIGHT IN FRONT OF FATHER."

scheduled for release November 17. In the story the daughter of a deacon loves the son of the other deacon of the village church. Of course it is not right for a deacon to be jealous of his confrere but this deacon suffers slight pangs of envy and he extends his dislike to the son so when he finds that the young man wants to marry his daughter he tells her that unless his approval of her match is indicated by his presence at the wedding he will cut her off without a penny.

To clinch matters he writes the other deacon to this effect, warning the son that if he gets the girl he won't get the money. Jack's father naturally grows hot at what he considers a slight and he tells his son with emphasis that this warning goes double for him.

Cupid is dissolved in tears and it begins to look as though the course of true love had been twisted into a roller coaster track but the quick witted girl is not to be denied and proves again that love will always find a way.

She learns that there is to be a conference at the parsonage that evening and she sends word to Jack to come over to the house and bring his best suit with him. That seems an odd sort of request but Jack knows enough to do what he is told and he soon puts in an appearance. Daisy clips her hair to a mannish cut and saves the silky locks to improvise a wig. Jack shaves his precious moustache and Daisy glues that to her upper lip. Then an exchange of clothing is effected and presently the pair set out for the rectory.

SCENE FROM LUBIN SUBJECT "RIGHT IN FRONT OF FATHER."

The kindly minister is always ready to act at a wedding, but he needs witnesses and surely there could be none better than his two deacons. They are called in from the library and the ceremony is begun.

Daisy is a little nervous until objectors are warned to speak or ever after hold their peace but there is no objection from the smiling deacons and the ceremony is concluded.

Then comes the unmasking and the two deacons are dumbfounded. They storm about and declare that they will not recognize the rebellious children who have defied them to their very faces but Daisy points out that according to the decree their presence was to mark their approval and as she has been married right in front of father his consent should be taken for granted.

The haircut is merely an incidental to a lively little farce in which the action moves rapidly to a surprise climax and it promises to be one of the most notable of the recent Lubin productions.

PICTURE THEATRES IN RUSSIA.

The picture theatres in St. Peterburg and Moscow are not doing as big business as those in the South of Russia, because they do not offer the people enough comfort, and so open air amusements prove the greater attraction. Our correspondent passed through Keiff at a time of tropical heat, and was astonished to see all the theatres crowded, and in some better class shows people waiting outside for vacant seats with tickets in their hands. The prices charged are more or less the same all over Russia. There are seats for 50 kopecks up to 2 roubles 50 kopecks. "Penny shows" charge 10 kopecs up to 75 kopecs. Kieff is the only town in South Russia where "Cabaret" pictures are still shown, and these theatres, which are mostly named "Theatre de Paris" or "Gay Paris," etc., are marked by a dirty front and very little illumination. These shows are doing just as well as the others, and are crowded up to 12 o'clock at night. The price charged is 50 kopecks, and in combination with the "cabaret" pictures they show Pathe films at least three or four years old. The "Electric Theatres" in the principal towns passed never hold more than 400 or 500 people, the only exception being a new theatre in Rostoff, on the Don. The auditorium holds about 1,000, and the foyer is like those in most leading theatres in Russia—a place of great comfort, and visitors enjoy besides refreshments high-class music in the intervals.

In the South of Russia all the better class theatres are doing splendid business. If some of your English picture theatre companies, with the help of a branch of an English renting house, would establish themselves over here, offering the audience the same as they do in London, they would do even better than the existing shows. The Russian is quite an amateur in motion pictures, and in many big towns the "electric theatre" is the only decent enjoyment. —The Kinematograph and Lantern Weekly.

A CORRECTION.

In mentioning the new theatre being built in Mexico, Mo., The Film Index made a mistake as to the name of the manager. The house is being constructed by Mr. S. C. Thompson, who will manage the same when completed.

FIGHT PICTURES AT OSHKOSH.

Grey & Houze, proprietors of the Lyric Theatre, Oshkosh, Wis., report that the Johnson-Jeffries Fight Pictures made a big hit in that town, receiving numerous flattering criticisms from the local papers.

"The Lad From Old Ireland"

Kalem Company's First Irish-American Picture

MENTION has already been made in these columns of the enterprise of the Kalem Company in sending a company of its players abroad in search of interesting pictures. The first subject to be produced as a result of this trip is entitled "The Lad From Old Ireland." The story begins with the young Irishman at work in the peat bogs; he becomes dissatisfied with his lot and determines to go to America. There is a parting scene about the old cottage that is a typical old Ireland.

SCENE AT IRISH COTTAGE NEAR CORK.

We next see the boy aboard the steamship for America. Then he is seen wheeling brick on a New York skyscraper. Ten years later he is shown as a successful candidate for Alderman. Back in old Ireland, in the meanwhile, things are not so rosy. His sweetheart is in the clutches of extreme poverty. Her mother dies and the landlord comes to evict her from the old home. Friends have written to the lad in America of the distress at home and he returns in time to stop the eviction and presumably to bring his sweetheart to America to share his good fortune.

The characteristic points of the picture are the depiction of the scenes among peasantry in the vicinity of Cork. The view of scenes of the peat bog, of the farmers harvesting grain and of the old thatched cottage will appeal to the thousands of Irish men and women who have found prosperity and happiness in America.

The extreme novelty of a picture taken by an American company in Ireland is certain to appeal to the picture enthusiasts, and the appeal is strengthened by embracing both worlds—the old and the new—in the same story. There is no mistaking the scenes in Ireland, and every son and daughter of the "old sod" will recognize them. In some instances it will be real pictures of home, for among those who assisted the Kalem players many have relatives in America.

As an investment it is not likely that the Kalem company will find their venture very profitable, but as an advertisement it has certainly hit upon a plan that will bring more publicity than could be obtained from a like expenditure of money in any other direction.

THE ROSES OF THE VIRGIN.

AN interesting comedy drama of the Canadian woods is depicted by the Kalem players in the forthcoming subject entitled "Roses of the Virgin." Through a secret marriage a young scapegrace has got in bad with his father and is banished to a lumber camp to make good. "Good" seems not to be in him for he immediately commences flirtation with the daughter of the boss of the lumberjacks, with whom one of the woodsmen stranger from the city and previously ordered the young woodsman to keep away. The old man happens along at the critical moment and hears the denunciation of the false lover, whereupon there is a reconciliation and the three repair to the shrine where the roses are again laid amid a scene of reverent thanksgiving. There is a religious touch to this subject that is very effective.

SCENE FROM "THE ROSES OF THE VIRGIN."

CHEAP VAUDEVILLE NO GO IN UTAH.

Even in sparsely settled Utah comes the cry of photoplay managers to eliminate cheap vaudeville from the photoplay houses. One would think in a state where the cowboys still exist, there would be the Mecca for that kind of entertainment. But, alas! Even the cow punchers had to turn their eyes in shame, and now they frankly admit that pictures, good music and good singing beats all the cheap vaudeville that ever trod the boards.

Managers N. J. Brewer and Frank R. Powell of the Osos Grand photoplay theatre, Canon City, Utah, in a letter to The Film Index, writes: "Business in Canon City is excellent, and pictures are taking well with the patrons. Besides showing three full reels, we have two illustrated song singers and a large, first class orchestra."

Both managers claim the vaudeville at photoplay theatre prices don't take in Utah for a "cent." Every one in that section of the country wants to see what is good, and good pictures and cheap vaudeville mar any kind of a performance.

NEW HOUSE FOR DU BOIS, PA.

John McHenry, who has been engaged as an illustrated song singer at the Star photoplay theatre, Du Bois, Pa., resigned his position last week and will now go in the business for himself. He has secured a lease on the Opera House, for a term of years, and after a thorough overhauling of that place, will put in licensed pictures and first class vaudeville. Mr. McHenry is well known in Du Bois and his new venture will be looked forward to with much interest by the citizens of that city. The town has a large theatre-going population and it is expected he will do a good business.

The new photoplay theatre which recently opened in Greencastle, Pa., is doing a good business. The house is located on the main street and the most popular amusement place in the town.

A photoplay theatre is to occupy the north room of the Hale Block, Cuyahoga Falls, O.

The Empire Amusement Co. opened a new photoplay theatre, Oct. 15, on First street, Great Falls, Mont. Lester Webber of Great Falls will sing the illustrated songs.

EDISON THANKSGIVING SUBJECT

Mother's Thanksgiving a Fine Comedy. Other Subjects.

AMONG the coming Edison subjects "Mother's Thanksgiving," a seasonable release, will touch a sympathetic chord. Mother is a good old-fashioned country woman whose son is just about to depart for the city where he expects to make his fortune. There is a very touching parting and the mother is left alone at the old home with her memories and a fond hope for her son's future.

For several years the young man toils and progresses in the city. He has promised his mother that he would return home for Thanksgiving, but at the last moment an important engagement compels him to cancel his visit and remain in the city. The good old mother is deeply disapponted, but decides that she will not be cheated out of her Thanksgiving with her son, and sets out for the city to join him there, keeping her intentions a secret from him.

The picture takes us to the city where the young man is preparing for a Thanksgiving dinner to his friends, including his fiancee. This is the engagement which has kept him from visiting his mother.

The old lady appears on the scene just as the guests are assembling and the son was called from his friends to meet his mother in the entry. Life in the city has swelled the young man up considerably, and the appearance of his mother in her homely attire doesn't meet his approval, so he hurries her upstairs to keep her out of the way of his more fashionable guests, intending that she shall eat her dinner alone in the chamber while he is entertaining his friends below. Having disposed of his mother the young man returns to his guests.

The last of the party to arrive is the young man's fiancee and her father. The girl is ushered upstairs by the servant and gets into the room where the old mother is just preparing to leave the house. She has written a note to her son and attached it to his favorite brand of pumpkin pie, which she has brought all the way from home, when the young woman enters. A few words explain the situation to the girl and she proceeds to sit down to eat Thanksgiving dinner with the old lady, determining to ignore the gay party downstairs. Her continued absence starts the young man in search of her, and he finds her with his mother apparently enjoying herself. The situation is rather embarrassing for the young man, but after due apologies, the old lady is taken down to the dining room, introduced to the guests and becomes one of the little circle of merry makers.

The picture is of delightful home comedy and a very timely subject.

SCENE FROM "MOTHER'S THANKSGIVING."

SCENE FROM "THE TOYMAKER, THE DOLL AND THE DEVIL."

THE TOYMAKER, THE DOLL AND THE DEVIL.

Under this title the Edison players have produced a thoroughly interesting and amusing comedy. The old toymaker has become possessed with the idea that he can endow his manikins with life. He has spent a great deal of time upon the reproduction of a very beautiful dancing girl in which he endeavors by means of electricity to simulate life, but fo some reason or other his calculations are n correct and the doll refuses to respond to h efforts. Spying upon his operations are his a prentice and his maid, who are very much love with each other. The old toymaker, ho ever, has promised the maid to his son and apprentice is turned down.

Later the old fellow attends a masquer ball. The apprentice and the maid also de to go, and in looking about for something wear, the costume of the mechanical dol appropriated by the maid while the appre dresses as the devil. When the old man covers the maid at the ball he is at convinced that his doll has come to life makes a desperate effort to catch her. Wit help of the apprentice she escapes and gets to the workshop before the old toymaker. latter is so close upon her heels that sh no time to replace the costume. What happens is best told by the picture. I end, however, the old toymaker discover deception and the apprentice gets the mai the old man's blessings.

A FIREMEN'S PICTURE.

The brave fire laddies everywhere will be interested in the Edison subject entitled "Into the Jaws of Death." This is a drama intended more particularly to illustrate the methods employed by modern fire departments in saving life. There is a plot which adds interest to the picture. The interior of the fire house is shown, fire companies are seen rushing to answer the alarm, firemen scale walls of the building and carry the inmates out. The work of the firemen and the story of the lovers is fitted together nicely and a subject of double interest is produced.

EDISON TO PICTURE CHRISTMAS CAROL.

The Edison players have under way an elaborate production based on Dicken's "Christmas Carol" to be released for Christmas week.

HIS SERGEANT'S STRIPES

A Thrilling War Drama and Love Story of the Indian Country

THE test of man's nature is made when he has to choose between love and duty. If the biographies of history could be collected and examined, we fear that the human passion of love is the strongest and that the majority of men gone by have been ruled by love to a course from which duty would have led them otherwise.

Thus in Melies coming release "His Sergeant's Stripes," the young corporal in the United States army is put to this severe test. In order to win his sweetheart in marriage, he must win the extra stripe making him a sergeant. The commanding general at Fort Darrow gives him an important despatch containing a warning of the uprising of a band of Indians. In the successful fulfillment of his mission he would be promoted to the office of sergeant, secure his third stripe and his girl. Full of joy he meets his sweetheart in a woodland path and tells her of the message he has to carry, little thinking that an Indian spy was hidden in the bushes listening to his every word, and little knowing that this would be the cause of such serious trouble.

He goes his way by horseback and is followed by the band of Indians, who hound him until he is exhausted in mind and body, with only sufficient strength left to bear out the instructions of his superior officer, that in the event of impending capture to burn up the message. This he does just as he is killed by the red men who find his body, but not the despatch. The girl, feeling sure that her lover would return victorious, sews the third stripe on his coat sleeve, never even dreaming that it would only bear witness to his honor while he lay silent in the grave. He had won his stripes and his girl, but had lost his life in his country's service.

The picture besides being a thrilling one, is exceedingly interesting from a scenic standpoint, with its characteristic Indian costumes, bareback riding and beautiful country. This picture is released Nov. 17.

A GOOD RECORD.

A. H. Huelsman, operator of The Casino Theatre, Covington, Ky., communicates to the Film Index some very interesting facts. The Casino Theatre opened on Oct. 23, 1909, at which time Mr. Huelsman became its operator. He has continued in that capacity since without interruption and has in the year run 9,125,200 feet of film, and 4,680 songs on a Power's No. 5 Machine. He pays a slight tribute to the machine by saying that the expenses thereon in that tim have amounted to about $3.35.

Mr. Huelsman is a member of Local 165 Motion Picture Operators Union of Cincinnati. He has been an operator for five years and from the above record it is reasonable to conclude that he knows his business.

THE PROGRESSIVE SYSTEM.

One of our patrons writes that one of our trade pullers pays him from $20 to $35 better than change nights. Another, worth ten times what I paid for it. Managers send for free particulars. Address BERG, 371 13th stree, Oakland, Cal.

CHICAGO LETTER

By James S McQuade

THE N. I. M. P. A. meeting at Cleveland, set for Friday and Saturday, Oct. 28 and 29, was really held on Saturday and Sunday, the first session lasting from 10:30 a. m. Saturday, until 1 a. m. Sunday, a second and shorter one being held Sunday afternoon.

As announced in advance by circular, no manufacturers participated in the business transacted, except as several of those in attendance were called upon from time to time to answer certain questions put them by members of the Alliance.

Tom Cochrane, David Horsley of the Nestor, Pat Powers and William Steiner, all directors or acting officials of the Sales Co., were present, as were also Mark Dittenfuss of the Champion, and S. S. Hutchinson and A. M. Kennedy of the American. About 25 exchanges were represented.

Among the more important questions considered were: C. O. D.'s, the opening of new exchanges in already congested districts, the changing of the two weeks' notification of cancellation to one week's, and the appointment of a general buyer for all the leading "independent" exchanges. As these were being considered in order, members of the Sales Co. were summoned to make reply; but Mr. Cochrane, who acted as spokesman for the Sales Co., stated that none of the officers present were there in an official capacity and, in consequence, that no reply could be made at that time. It was then arranged that a committee, selected by the members of the Alliance from their ranks, should meet the Sales Co., as a body, in New York, on Thursday, Nov. 3, Mr. Cochrane intimating that the demands of the Alliance would be considered and met in an amicable spirit.

A resolution was also passed by the unanimous vote of the Alliance to the effect that it was recommended that the Sales Co. admit the American Film Manufacturing Co. to its selling organization on an absolutely equal basis, as the members of the Alliance wanted the American's product. This question will also be considered and passed on at the New York meeting, and any attempt to sidetrack or evade it will probably lead to a repudiation of the Sales Co. by the N. I. M. P. A. At least that is the aspect of things, as represented to me by reliable authority.

I understand that the Sales Co. is in a pliant, if not a suppliant, mood and that a certain official among its officers, who has been receiving $200 per week for his services, will have the salary end lopped off before the New York meeting is adjourned.

Would it not be well for the Alliance Committee to order an inspection of the Sales Co.'s books at this New York meeting; that is, if there be any books to inspect? And might it not be well to examine the by-laws governing the actions of the Sales Co.; that is, if there be any such by-laws in existence?

"Assume a virtue, if you have it not," has been the policy of the Sales Co. thus far. With loud baying its members have been centering the attention of the "independent" rank and file on what they are pleased to call the "Trust." Let the "independent" rank and file now center attention nearer home and engage in a little house cleaning. It may astonish them to find that a modern Hercules may be required to cleanse this modern Augean stable.

Importance of Picture Theatre.

Dr. Samuel P. Capen, of the department of modern languages at Clark University, Worcester, Mass., is one of the latest among men of letters to champion the cause of the picture theatre. In his address given Thursday, Oct. 27, in Providence, R. I., before the high school section of the Rhode Island Institute of Instruction, Dr. Capen selected for his subject, "The Theatregoing Habit of School Children." He told of the work of an investigation, conducted at Worcester two and one-half years ago, of the attendance of school children at theatres. Of 5,000 children, aged from 8 to 15 years, 20 per cent. of the girls and 19 per cent. of the boys had never gone to the theatre. On the other hand, 20 per cent. of the girls and 30 per cent. of the boys went once a week or oftener. Of these 62 per cent. or 1,256, of the girls, and 65 per cent., or 1,286, of the boys attended the vaudeville theatre.

"The dramatic instinct," said Dr. Capen, "is universal and strongest in the child. The city furnishes the great opportunity for indulging this passion. Since the investigation above quoted the motion picture show has modified conditions. It has an average daily attendance throughout the country of 2,000,000, and outnumbers the other theatres 10,000 to 1,400. It presents drama in its simplest form.

"While the regular theatre is dominated by the idle class and the people who go to New York for a "time," THE MOTION PICTURE SHOW HAS A BETTER PATRONAGE, MORALLY. It is seen by clean, sober, working people, who are not seeking sensation and who tend to keep it clean.

"There is certainly a problem of health, lack of ventilation, etc. This can easily be remedied by a few stringent laws. The objection of darkness is unanswerable, for the pictures can as well be presented in a room with light enough to read in. THE WORST FEATURE OF THE MOTION PICTURE THEATRE IS THE CHEAP VAUDEVILLE BETWEEN THE FILMS, WHICH IS NOT NECESSARY, AS SHOWN BY THE POPULARITY OF THOSE SHOWS WHICH OMIT IT. The Board of Censors has passed upon three-quarters of the films now being shown, and they are clean. Crime is presented in all drama, but nowhere is the retribution so swift and sure as in the motion picture. Surely this is moral.

"The fault is that in the past commercial interests have been allowed to control the theatre. It is now time for us to take up the problem. EDUCATIONAL INSTITUTIONS, SCHOOLS AND CHURCHES SHOULD USE THE FACILITIES PRESENTED IN THE MOTION PICTURE.

"I CONSIDER THE MOTION PICTURE WELL WORTH WHILE, BUT NOT, OF COURSE, IN EXCESS."

Exhibitors Prefer Leaflet Bulletin.

For some time past the manufacturer and importer's bulletin, issued bi- or tri-monthly, as the case may be, has been under careful consideration. Many of these bulletins cost, as shown by rough computation, nearly $9,000 yearly, and some of them over that figure. They are, in fact, attractive, well edited booklets, tastefully illustrated and containing much valuable information for the exhibitor.

Now the question has arisen as to their utility. Do they, in their present form, meet the intentions of manufacturers and importers by serving the purpose of exhibitors in the best manner possible.

There was only one way to ascertain this, and that was by putting the question direct to the exhibitors themselves. George Kleine and the Selig Polyscope Co. recently sent out circular letters to exhibitors, requesting them to reply if they were in favor of the bulletin in booklet form, as at present, or in leaflet form, printed on one side only.

The answers represented pretty well every section of the United States, except the Pacific Coast, and the combined result shows a regular landslide in favor of the leaflet form, printed on one side only, with the title in good, bold type. Over 88 per cent. of the replies were for the leaflet bulletin and less than 22 per cent. for the booklet.

The preference for the leaflet is explained by the fact that it can be used in the lobby for advertising purposes, many patrons being desirous to know the story, as told briefly. Then again it can be filed away and is easy for reference at any time, whereas the booklet makes it more difficult to find a subject when filed away and besides its leaf being printed on both sides prevents its use in the lobby.

Quite a number of the replies referred to the Kalem bulletin as the best now issued, the Biograph being second. The bold type in which the title is printed on the Kalem bulletin is especially commended, and nearly all of the replies in favor of the leaflet form expressed the hope that a leaflet bulletin, of uniform size, would soon be issued by all licensed manufacturers and importers. This uniformity in size, it is suggested, would enable every exhibitor to have a file on hand that would save much time and worry.

I understand that the Selig Polyscope Co. and George Kleine have already taken steps to meet the wishes of the exhibitors, and I suppose it will be only a short time until the uniform size bulletin will be issued by all licensed manufacturers and importers.

Most certainly it will mean a great saving all around, in addition to giving greater satisfaction to exhibitors.

The Government to Re-Imburse Film Importers.

The "Moving Picture World," in its issue of Nov. 5, page 1047, had the following paragraph, under the heading as given herewith:

FILM WILL PAY DUTY AS PHOTOGRAPHS, NOT AS CELLULOID.

Moving picture films made in Europe will now come into the United States at a much lower rate of duty than heretofore. The Customs Court, Washington, on October 28 decided the films should be assessed as photographs at a duty of 25 per cent. ad valorem. The Board of General Appraisers at New York had contended that they were dutiable as celluloid at a much higher rate.

This statement is ridiculous, as moving picture films pay a specific duty of 1½ cents per foot under the present tariff, which has been in force since 1909.

The facts of the case are these:

Under the Dingley tariff of 1897, which was in force until August, 1909, there was no provision made for motion picture films and the Government appraisers classified them as manufactures of celluloid, which pay a duty of 25 per cent. on the value and, in addition, 65 cents per pound on weight. The importers protested against this classification, maintaining that motion picture films were properly classified as photographs, dutiable at 25 per cent. without the specific duty of 65 cents per pound.

Protest against improper rates of duty was first considered by the Board of General Appraisers, who decided against the importers when these cases first came up about four years ago. The importers chiefly concerned were Pathe Freres and George Kleine, who succeeded in having the question reconsidered. The Board of Appraisers then decided in favor of the importers.

The Government then appealed the case to the Circuit Court of the United States, which also decided in favor of the importers.

The Government next made a further appeal to the United States Circuit Court of Appeals, the highest authority in a position to review the cases, and that Court also decided in favor of the importers. There is no further action possible by the Government, except a refund of the duties exacted contrary to the law.

These decisions are in line with common sense, as no one except a Government appraiser could deny that motion picture films are photographs, nor maintain that they are manufactures of celluloid, like combs, etc. The effect of the decisions will be the reimbursement of the importers at the rate of 65 cents per pound on all imported films covered by their protests. The amount involved in these cases is at least $250,000.

The Portuguese Revolution Filmed.

George Kleine announces the release of a Gaumont film for Nov. 19, which pictures "Lisbon Before and During the Revolution." The views were taken Friday, Oct. 7, by Gaumont's special Paris representative, and they give a typical representation of the change which had taken place in Lisbon.

Great crowds are seen in the public squares, also the barricades which had been hurriedly built, the soldiers on guard, and wounded men and horses. Excited mobs of the lower and middle classes are viewed as they rush hither and thither seeking the latest news.

The Republican flag is seen floating in many sections, some of them placed on buildings that have been shattered by shells from the warships in the harbor. Excellent views of the Royal Palace are unfolded, gaping holes being plainly seen in its walls and windows, bearing testimony to the true marksmanship of the gunners of the disloyal fleet. Shattered lamp-

(Continued on Page 26.)

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

Newark, N. J., writes—that he has been using an Edison Moving Picture Machine for the last six months and has never broken a condenser until last Monday, the proprietor of the theatre opened a new place and bought a new Edison Moving Picture Machine and transferred him (the operator) over to the new place. In four days he broke four condensers. Says he tried running the machine with the top of the lamp house open and also with the back of the lamp house open and also tried running machine with lamphouse closed, but in spite of all his condensers continued to break. Says he is drawing about 35 amperes and wants to know how he can remedy the breaking of condensers.

Answer—The breaking of condensers is due to unequal expansion or contraction caused by sudden extreme changes in temperature. Your condensers should be in the case so as to have enough room for expansion or contraction, also there should be enough ventilation in the case so as to allow the condensers to keep the same temperature. The writer has found that by putting a small strip of asbestos cord around the edge of the condenser, so that the condenser does not come in contact with the metal in the condenser case, that it was a big help, as condensers most of the time crack as soon as the arc is off, which is due to sudden change of temperature.

Mr. Fontona, Danville, Ill., writes that he is about to work with a Portable Gas-Making outfit and wants to know if the operation is the same as the Oxygen and Hydrogen tanks, and what is Oxone.

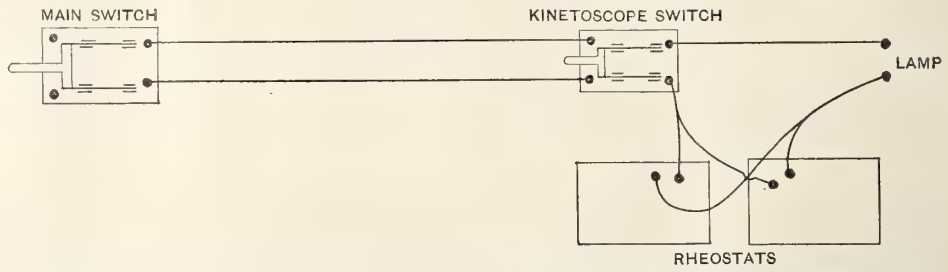
Answer—(1) For those who are unfamiliar with the use of a Portable Gas-Making outfit it may be well to state that the operation is identical as for the operation of Oxygen and Hydrogen cylinders.

(2) Oxone is a compact compound which on contact with water generates pure Oxygen Gas in the same manner as calcium carbide in water produces acetylene gas. Oxone is a fused mass—a preparation of Fused Sodium Peroxide of the specific gravity 2.43; it is hard, but not brittle, and capable of being cast into any convenient shape; it can be easily transported without detriment or any mechanical or chemical change, and can, when protected from moisture, be stored without any danger or risk of deterioration. Oxone furthermore has the property of absorbing carbon dioxide and moisture, qualities which, combined with an oxidizing ability, makes it an ideal disinfectant and air purifier.

J. W. Bermuda writes—I have tried the black cloth in back of my screen, as you suggested, and find that it is a dandy idea and I thank you for your information. Now, what I would like to know is how to improve the light, that is—to make it good and bright; I am using A. C. current 104 volts and one rheostat. If I should use two rheostats would I get any better results? I am working about 60 ft. from the screen and my picture is about 15 ft. Also, when I use the lamp for song slides I find that the slides are much larger than the screen and that I have a blue circle all around the light on the screen. Can you advise me what to do? Do you think if I used a hard carbon on the bottom I would get a better light?

Answer—I am very pleased to know that you have taken advantage of my advice and put a black cloth back of your screen, as from the writer's experience it helps the light wonderfully.

(1) If you use two rheostats in multiples, as per sketch you would get a much better light than with one rheostat. The idea of having two rheostats in multiples is to increase the light.



CONNECTIONS FOR TWO RHEOSTATS CONNECTED IN MULTIPLE WITH LAMP.

(2) Taking it for granted that the distance and the size of the picture that you give are correct, I would say that you are using about a 2½-in. B. F. Motion Picture Lens and the size Stereo. Lens which you should have to match this Motion Picture Lens (as near as possible) is a 12-in. B. F. Stereo. Lens. The way to find out the focus of a Stereo. Lens or a Motion Picture Lens: Hold the lens as it would be in the machine using the wall as a background and the window as a source of light with the front end of the lens towards the window and the back end towards the wall and then measure from the wall to the back of the lens and this will give you the focus. Projecting lenses are made of two sets of lens mounted in a tube at a distance from each other bearing the focal length of the lens. The longer the focal length the greater will be the distance between the two lenses. In ordering lenses always give the size of screen and distance the machine sets from screen and the size of picture wanted. If you will refer to my article in the Film Index, of October 29th, you will find a table that will enable you to figure out lenses. This is something all operators should know.

(3) To get the blue circle out of the light, move the lamp (arc) back from the condensers. After doing this should you find the spot for the motion picture, is not as it should be, then take the back condenser and put it in front and put the front condenser in back. If this does not help it any then try two 7½-in. condensers. I am sure one or the other will help you out of your trouble.

(4) On Alternating Current you do not use hard carbons. Use only soft cored carbons in order to get a good even light. When working on Direct Current you use one soft carbon on top and one hard carbon on bottom.

B. B. Philadelphia, writes—I am working with a Lubin Machine, 60 feet from screen and the booth is at the side of the theatre and I find that my picture is larger on one side than it is on the other. Would like to know how to get it so I can have a picture that is the same size on both sides.

Answer—The distance does not make any difference as to the picture being small on one side and large on the other. The difference in size is due to the fact that you are working at an angle and that your screen is set the same as if you were working directly in the center of the house. The best way to remedy this is to put your screen on the same angle as your machine, what I mean by that is to bring the side of the screen nearest to you out about three feet and in that way your screen will be on about the same angle as your machine and you will find that this will do away with the picture being small on one side and large on the other. In fact, it will give you the same results as if you were working directly in the center of the house with your screen in the same position as you now have it.

It is very gratifying to know that there are a few operators who take such an interest in their show as you do. Would like to hear from you as to the results you obtain.

MAKING IMPROVEMENTS.

The Idle Hour, the popular theatre, at 429 Franklin street, Michigan City, Ind., is undergoing repairs. A handsome lobby ten feet deep will be constructed, the floor lowered, and a large and showy front installed, which will be decorated in plastic relief work to be furnished by the Decorators' Supply company of Chicago.

Some time ago, the management installed a modern cooling and ventilating plant; this, together with distributing fans, has made the Idle Hour a most comfortbale theatre in the city during the hot summer months. The seats are the best in the opera line, having a special spring, which raises the seat automatically when not in use, thus allowing the occupants to pass in and out with greater ease.

Michigan City will have in the Idle Hour in the future a show place that will not only be a credit to the city, but educational as well, and a popular place to spend an evening. During the three and a half years that this theatre has been in operation, licensed films have always been used and the theatre has never been closed.

After the remodeling is finished and the theatre is again opened to the public, the management will be glad to see all its old patrons back again, with many new ones added to the list. The pictures in the future will be kept up to the high standard that they always have been in the past.

NEW HOUSE FOR NASHVILLE.

The "Palace" will be the name of a new photoplay theatre that is to open on Fifth avenue, Nashville, Tenn., just south of the Fifth Avenue theatre. A stock company is back of the enterprise, and W. P. Ready, who so successfully conducted another house at one time, will be general manager. The new house is now being remodeled. It is to be elaborately decorated, and an unusually good system of ventilation arranged. Mr. Ready says that the house will use only "first run" pictures, or pictures that have never been shown anywhere until the day they are put on in Nashville, and at other places, all being released the same day.

"SUSPICION"

The Vitagraph "Life Portrayal"

NO one can realize what it means to have the dearest idol of one's heart taken from them unless they have experienced the same bereavement. The mother love is the strongest emotion in human nature; the father's affections are less sensitive and he is built of vastly different fibre.

When Mrs. Hall's little daughter dies, her husband tries to divert her mind from her loss but she will not be comforted. The void cannot be filled or her grief assuaged by philosophic reasoning or superficial diversion. Her most cherished hope and life's joy has been blasted and she longs for it continually; nothing else will satisfy it and she is led to take an interest in children who have been deprived of that which she yearns to give, mother love. Every day she goes to a neighboring orphan asylum where she is seen making the little ones happy in every way she can.

In further expression of her feelings and satisfaction of her heart's desire she arranges with the superintendent of the institution to place a tablet in the children's room to the memory of her daughter.

The husband notices that she is very often absent from home during the day and comes home late in the evening. He questions her but she is afraid to tell her husband and evades his inquiries. He becomes suspicious and employs a detective to follow her and learn where she spends so much of her time. The detective traces her to the orphans' home, reports to her husband and together they go to the home only to find her busily engaged entertaining and helping the children and satisfying the great tenderness of her soul engendered by thoughts of her dead child.

Her husband is nonplussed and when she leads him to the tablet on the wall which she has dedicated to the memory of her daughter, he is ashamed of his unjust and uncalled for suspicious, aroused by his inability to fathom the depths of mother love which so often surpasses man's understanding and appreciation.

This is a beautiful picture drama, carrying a conviction to the heart as well as the mind the grandeur and sacredness of the theme—mother love. It will give those who have never known what it means a higher regard and a greater respect for those who gave them birth and the mothers of their children. In other words, it is a "Life Portrayal" that brings plainly before us a lesson that elevates and refines all mankind.

SCENE FROM VITAGRAPH LIFE PORTRAYAL "SUSPICION."

WILL PLAY IN PHOTOPLAY HOUSES

This Is the Proposition of Charles Frohman if Others Don't Come to Terms.

Unless the managers in the New England states, who have ignored the demands of Charles Frohman by closing their houses to his productions, come to terms within the next few days, that well known manager has declared he will fight them in their own den.

Mr. Frohman, who is at present in Boston rehearsing Sir Conan Doyle's new play, declares that he will produce his attractions in all the New England cities, and if he can't get the best houses in those cities, he will put on his shows in the largest photoplay and vaudeville theatres.

It is the intention of Mr. Frohman, as soon as the Boston season opens, to send an advance man to the different New England towns and make arrangements to book his attractions at such houses as he can get, regardless to what other managers attempt to do. He is under the impression that this scheme will be sufficient to bring the belligerent managers around.

EMPRESS PHOTOPLAY THEATRE OPENS

Peoria House Creates Big Impression on Patrons Who Keep It Crowded Nightly

Of the many fall events to take place in Peoria, Ill., none created more attention than the opening of the Empress photoplay theatre, which was celebrated last week. For a long time the theatre-going public had been looking forward to the opening night with much eagerness, and when the doors were thrown open for the initial performance, the crowd was so great that it took all the police could do to keep the entrance on Main street from being blocked.

The house will run pictures and illustrated songs only, the management will see that a change of program is made every day, and that only the best of licensed pictures will be run. The house will open at 11 o'clock in the morning and will close at 11 o'clock at night.

The Empress is, without doubt, one of the prettiest little photoplay theatres in Illinois; it is decorated in a most artistic manner, and has been the admiration of hundreds of patrons. The interior of the house is in gold, with woodwork in gold veneer and the walls and ceiling in canary and strawberry tint. The lobby, which is a replica of the entrance to an ancient old castle in which lived some beautiful and lovely princess, is in old gold and beautifully matched marble.

So far as the safety of the house is concerned the management has carefully looked after that important factor. Besides a number of exits, there has been installed a most modern fire proof machine booth. The curtain is also fireproof. The house seats 500 persons.

PICTURES OF FIGHTING WHALES.

A large force of experienced men who have for decades followed the singing harpoon line will leave Seattle, Wash., in a few days on a queer mission. Employed by the representatives of a motion picture company, these old whale hunters will again and again enact the work of harpooning, killing and stripping of the blubber of a North Pacific whale. The reproduction of the subject will be widely advertised, for never before has the picturing of whale hunting been attempted.

The whaling crew will reach the water north of Vancouver Island for one of the great sulphur bottom whales, which are such ardent fighters once a harpoon is safely stuck into their backs. The cameras and other apparatus is being arranged on the former whaling vessel, Finnigan, and the supplies for a six-week cruise are being stored away in the hold. Some of the oldest whalers in the business will be taken along to add local color to the pictures.

PHOTOPLAY THEATRE FOR MUSCATINE, IA.

Upon the recommendation of the fire committee the city council of Muscatine, Ia., has granted a license to Richard and Adam Von Dresky to erect a photoplay theatre on Sycamore street. The house will be of steel, cement and brick construction, will be fireproof, and one of the finest exclusive pictures houses in the state. The building will be 40 by 90 feet, and will be built according to plans approved by the fire committee. When completed the house will seat 600 persons, and will be the largest of its kind in the state. The front will be stucco, and will have an arched effect which will be studded with many electric lights. It is expected that the house will be ready for the opening performance some time in December.

THE OPERATOR IS THE MAN

Can Make or Break a Show—Must Know What to Do in Case of Emergency

When the president and one of the largest syndicates in the United States, controlling a chain of motion picture theatres extending from New York to Cincinnati, tendered to the directors of the Metropolitan Opera House in New York city a certified check for $300,000, which he was willing to give in payment of one year's rental of the Metropolitan for motion pictures, it showed to what extent the motion picture industry has grown as a source of entertainment to the American amusement loving public.

And when you go to see motion pictures, whether in the first-class theatre or the nickel house, there is one man upon whom the whole picture show practically depends, one man who can either make or mar the entire entertainment for which you have paid your admission, and that man is—not the proprietor whose capital is invested in the show, not the manager who gives out orders so promiscuously, but a man you don't see at all, perhaps way up in a little 6x7 coop near the roof, the chap they call "the operator."

He it is upon whom the responsibility rests of giving you pictures that you can see and enjoy, or the other kind, that now you see them and now you don't.

Operators are, like other people, of all kinds, qualities, sizes and nationalities, says the New York Press. Even the two sexes are represented, for up in Connecticut there is at least one female motion picture operator, a young Italian girl, who not only runs the machine, but is manager of the place as well. Some operators are very competent and dependable. Others, either from ignorance or carelessness, never are to be depended upon and are unsatisfactory to a high degree. This is known as the "punk" variety. There are operators who sometimes are good and sometimes bad, variable and erratic, sometimes getting a first-class picture and at other times succeeding only in playing the mischief generally with every thing they touch.

Occasionally there will be an operator who is all "nerves." Such a man may get good results, so long as things run smoothly, but let something go wrong and he is at once up in the air and goes all to pieces. One of these nervous ones, while running a show one time, lost his light (the electric light which illuminates the picture.)

Now, the only trouble was that the carbon sticks between the points of which the light is produced had become too far separated so that the electric current would not flow across the arc. But when the light went out this operator, instead of bringing the carbons together again and so once more lighting the lamp, opened the door of the magazine which contained one of the reels of film in another entirely separate part of the machine quite removed from the lamp to see if the light had gone into the magazine, a proceeding so absurd as to be laughable.

This same operator was once "dissolving" the slides for an illustrated song by placing his hand over the stereopticon lens while substituting one slide for the next, and forgot to remove his hand from in front of the lens, so that there was no light shining on the sheet. He looked at the curtain, and seeing no picture being shown, thought he had lost his light again, until, removing his hand from the lens to fix the lamp, the pictures at once of course, reappeared on the sheet.

There is another class of operators who are careless and indifferent as to what results they get. They permit the picture to remain out of frame on the sheet until the audience stamps or whistles its disapproval or the piano player, by a series of discords, attracts the operator's attention to the fact that part of one picture and part of another are appearing on the sheet at the same time.

Sometimes the operator allows the picture to remain out of focus instead of at once bringing the details out clearly and distinctly as he should by properly adjusting the focusing screws on his lens. Sometimes the light goes out or is permitted to become dim because it is not "fed" as it should be.

The light may not be properly distributed over the sheet, so that some parts of the picture are dark and some light. A good operator who attends to everything, as it should be attended to, is a jewel, but unfortunately his name is not legion.

What is known as a reel of film usually contains about 1000 feet of pictures. Each foot of film has on it 16 pictures. One complete revolution of the crank on a moving picture machine releases one foot of film, or 16 pictures. This crank is turned at the rate of from 40 to 66 times a minute. It follows that at the latter rate of speed there are being shown on the sheet more than 1000 separate pictures every minute the machine is in operation.

When you go to the moving picture show you are seeing 1000 individual pictures every minute you are watching them on the screen. Do you realize how rapidly the pictures are in motion and wonder that they are, indeed, rightly called motion pictures?

Sometimes, though, the operator is blamed for what he is really not responsible for. In some motion picture theatres, the smaller ones especially, where seating capacity is limited, it is the practice to empty the house after each show and various devices are resorted to in order to get the patrons out after they have seen one complete performance. It may be that the operator is told to put on a reel that has been shown only perhaps half an hour before when he still has reels that have not been shown at all. This is known as a "chaser."

Sometimes an announcement slide is thrown on the screen "This concludes the performance. Those who have not seen the entire show may remain, others will please pass out."

Half-tickets are sometimes given by the man at the door and these half-tickets are collected at intervals, so if you have no half-ticket you must give way to others who have. But where these "chasing" tactics are resorted to, in nearly every instance the operator is instructed to run the film through so rapidly that it is often very hard to tell what the pictures are all about.

A reel that should properly take 16 minutes is run through in 12 or perhaps even 7 minutes. The movements of the people and animals become contortions, and sedate, ministerial-looking persons behave like jumping-jacks.

The whole performance is grotesque and unsatisfactory, and the operator is blamed for spoiling the show. In reality the operator is only following his instructions to "grind her through" as fast as possible and "chase" the crowd so as to make room for others. It is the boss's fault, not the operator's, in this instance.

Operators receive salaries varying from $15 to $45 a week and work from 40 minutes a day to 12 hours, according to where they work and for whom. Some houses will not take a man on at less than $18 a week. They figure if he is not worth that he is not worth anything to them. Some operators are treated like princes and others,—well, different. Some booths are roomy and comfortable, some cramped and hot. It all depends upon the theatre and its proprietor.

But no matter where the place or how the operator is treated—and it is good policy to treat the operator right if the proprietor wishes himself to be treated right—if results are looked for, and a pleased audience does not look for these from the fancy front and other surface indications of attractiveness.

After all, remember what "makes the show" is up out of sight in a metal booth, away from the audience altogether. Three things there are, some reels of film, a machine and—the operator.

Without the latter there could be no show. He never has his name in big letters in front of the house. His name is sometimes not even known by the other employes of the place. To them he is simply and only "the operator," but, nevertheless, when it comes to giving credit where credit should be due if the show is what it should be, don't forget the man up there in the coop, the man behind the moving pictures.—(New Bedford Mercury.)

KEITH'S THEATRE, ALTOONA, PA.

J. Crutchfield Keith, Manager. Seats, 300 people. Has five-piece orchestra.

WILL BUILD NEW HOUSE AT LODI.

Owing to the increasing business at the photoplay theatre, Lodi, Cal., proprietor Henry Lighthouse has found it necessary to build a new theatre in that town. For the past three months business has increased wonderfully in that section of the state and proprietors of picture houses throughout San Joaquin county have either had to increase the seating capacity or make preparations to build additional houses. While the plans for the new house are not complete, Manager Lighthouse claims that the proposed new theatre will not be surpassed by any other north of San Francisco.

"THE LITTLE PROSPECTOR"

A Western Dramatic Photoplay by the Essanay

THE motion picture producer must have something of the artist's appreciation of beauty, of scenic effect, to be thoroughly successful. Although his story may be a strong one, pulsating with human and heart interest, his acting talent the best, shabby settings or scenic backgrounds may kill the interest.

The Essanay Company are especially noted for the beautiful scenic features of their most excellent Western subjects. The Essanay Western pictures are made in the West, in the very heart of the Rockies, amidst scenes the beauty of which cannot be simulated. There is an advantage to this, in more ways than one. The roughly clothed miner or the cowboy, picturesque in his chaps, is set down in his element. There is something genuine about him and his environment. Scenic America always appeals to the eastern American, another reason, perhaps, for the popularity of the Essanay Western pictures.

"The Little Prospector" is the Essanay Company's Western offering for next week. The story is a novel one, with a bright vein of human interest and many incidents of excellent dramatic qualities. The scenes are laid amidst the most rugged and wild parts of the Rockies, which will make it doubly attractive and acceptable with the photoplay lovers.

Silas Kendall, a prospector, and his daughter, Nell, so the story goes, are prospecting in the mountains, a few miles above Canyon City, a little western town and the basis of supplies for the hundreds of more or less successful gold prospectors. Kendall has built him a cabin and he and his daughter, a robust little woman, have managed to eke out a living, always living in hopes of some day making the "big strike." Kendall is old and not thoroughly responsible at times. In fact, his simplicity and childish trust in all strangers has earned him the uncomplimentary title of a half-wit. Twice before our story opens he has lost two valuable claims because of his two freely proclaiming his finds with the consequence that his claims have been staked by other prospectors.

The story opens showing Kendall and his daughter leaving the cabin for the hills. The girl works with him until close to the noon hour, when she lays aside her pick and shovel to return to the cabin and prepare dinner. While she is thus engaged there is a knock at the door and a young miner, Hal Martin, steps in. Martin has accidentally wounded himself in the arm while cleaning his gun and applies to the girl for help. She assists him to bind the wound and thanking her he leaves, after bashfully asking to be permitted to call again.

Kendall, at work in the hills, is about to give up in despair when he turns up two small nuggets and other fine pay dirt. With a glad cry he springs to his feet and hurries back to the cabin. Showing the specimens to Nell, he tells her he is going down to Canyon City and have them assayed. Nell, however, pleads with him not to do so, having in mind the other two valuable claims which he had unwittingly lost. He finally gives in and during the old man's absence from the room she hides the specimens in a coffee pot.

Kendall returns and while Nell is busy outside finds the specimens and slips out of the room.

At the town store the old miner shows the specimens to a number of miners and despite the entreaties of the old storekeeper they entice Kendall to tell them the location of the mine.

Nell returns to the cabin shortly after her father has left, finds the coffee pot on the floor and the specimens gone. She is about to give up in despair when there is a knock at the door and Hal Martin enters. The frantic girl explains her troubles and pleads with Martin to help her save the claim.

At the store the old man has boastfully told of the rich vein and minutely described it to the other miners, who, when satisfied they will have no trouble in finding the location, run out of the store, mount and ride away.

Back at the cabin Martin has listened to the story and tells the girl they must race back to the claim and beat the others to it. The girl quickly saddles a horse, Martin mounts his own and the race to stake the claim begins.

The scenes alternate between the miners and the girl and Martin. However, Martin and the girl arrive just in time, and while Martin holds the others off with his gun, the girl stakes the claim. The others, realizing they are beaten, turn away, leaving Nell and Hal alone.

THE HALF-WITTED MINER TELLS OF HIS BIG STRIKE.

DEFENDING THE CLAIM.

SCENES FROM ESSANAY SUBJECT, "THE LITTLE PROSPECTOR."

SELIG TO MAKE PICTURES IN FLA.

According to the Times-Union, Jacksonville, T. A. Persons, of the Selig Poloscope Company of Chicago, has been in Jacksonville, for several days making arrangements for the bringing there of at least 160 animals and from fifty to sixty men employed by the big concern. The actual work started Monday, Oct. 21.

The collection of animals includes elephants, tigers, lions, and all such as are owned by a first-class menagerie. All of them are of the highly trained sort too, and are among the most costly and valuable in captivity. The horses owned by the concern are especially valuable and are trained through the most painstaking care for the work.

One part of the equipment is fifteen real American Indians, who have been in the service of the Selig company for a number of years. The Indians are used in a number of the most entertaining films of the great service. Besides the Everglade and Seminole Indian scenes, tropical effects will be worked in at a good advantage over this territory.

TWO NEW THEATRES FOR CLEVELAND.

Within the next two weeks Cleveland, O., will have two more first class photoplay theatres, which will rank with the best in the Forest City. The two houses will be the Superior, on Superior avenue, and the Lincoln, on West 25th street. The Superior, which will seat 750 persons, will be one of the most model picture theatres in the country. Manager George W. Heinbuch is seeing that every convenience for his patrons will be installed and that only the best entertainment will be put on. The cost of the house, when completed, will be $17,000. The Lincoln, under the management of M. A. Walters, will also be a model place for lovers of pictures and will cost $15,000.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 10.—The transformer when reducing a high voltage is called "step-down" transformer; when increasing the voltage, it is called "step-up" transformer.

The transformer has three distinct parts: The laminated iron core, the primary winding and the secondary winding.

The number of turns of the primary and secondary windings determine the ratio of transformation.

"ELECTRICAL TALK" NO. 11.

In "Electrical Talk" No. 10, we discussed the "Constant Potential" alternating current transformer and from the elementary description given therein you were advised that such a transformer may be used either as a "step-up" or a "step-down" transformer, depending upon the way it is connected.

"Constant Potential" means steady or constant voltage and when used in connection with a transformer it signifies that a change in voltage is required and that the delivered voltage must be maintained constant, or steady, irrespective of the load. A constant potential transformer is the type required for electric power, incandescent lamps and constant potential arc lamps such as usually employed in factories, stores and theatres.

It is not an easy matter to design and construct a transformer which will regulate well, that is, hold the voltage steady, whether one lamp or entire number of lamps connected are burning. If the transformer does not regulate well the voltage will be high when only a few lamps are burning and as more lamps or motors are switched on the voltage will drop lower and lower. Modern transformers are constructed to give a practically constant voltage irrespective of the load, and the regulating quality of a constant potential transformer depends mainly upon the amount of magnetic leakage. If the magnetic leakage is great the transformer will not regulate well and the voltage will drop more and more as additional load is put on.

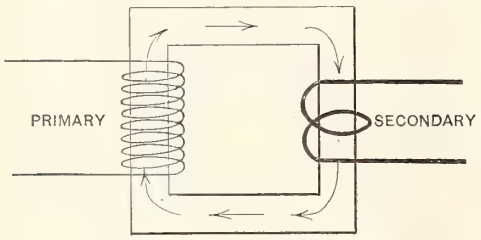

Fig. 20

Figure 20 illustrates a transformer having considerable magnetic leakage because the primary and secondary coils are some distance apart and are mounted on separate legs of the iron core. When the line current passes through the primary coil it generates magnetism in the iron core and the current being alternating this magnetism is reversed a given number of times per second, depending upon the frequency of the current. If the secondary coil is not connected to any load the magnetism will pass through the iron as indicated by the arrows, first in one direction, then when the current reverses in the other direction performing no work, simply keeping the iron core "excited," and the secondary coil under magnetic tension. If we should now put load on the secondary coil as indicated by the arc lamp in Figure 21, all of the magnetism will no longer pass through the core legs upon which the secondary coil is mounted but some of the magnetic lines of force will crowd over the air gap between the primary and secondary coils and these lines are therefore lost and are of no use in producing voltage in the secondary coil, allowing the voltage in the secondary to drop when the arc lamp is turned on.

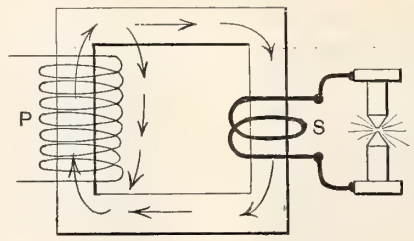

Fig. 21

Therefore, you can understand that a transformer built as illustrated in Figures 20 and 21 is a very poor constant potential transformer, in fact it would not do at all, unless a given number of lamps were always burning at the same time, because the voltage would fluctuate up and down as the number of lamps were decreased or increased.

In view of the above it becomes necessary to place the primary and secondary coils of a constant potential transformer very close together and, as a matter of fact, modern transformers are built in sections with the primary and secondary windings sandwiched between each other and in some instances the windings are one on top of the other as illustrated in Figures 22 and 23, in order to minimize the magnetic leakage.

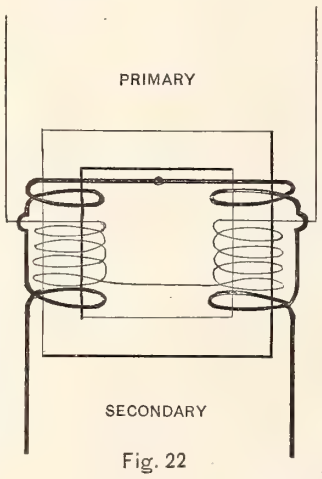

Fig. 22

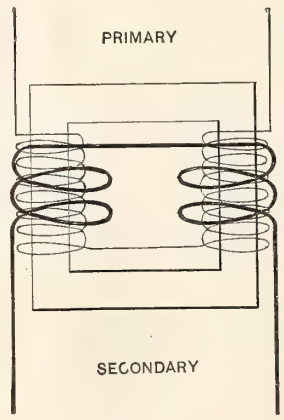

Fig. 23

The core for a transformer may be of many different shapes. The type which has been previously illustrated is called the "core type," having two magnetic legs.

Figure 24 illustrates another type also much used which is called the "shell type" transformer. In this design there are three legs, the middle one is usually of double the cross-section as compared with the two outside legs and the primary and secondary coils are mounted on the middle leg as illustrated.

Either the core type or shell type transformer gives satisfactory results and there are certain advantages claimed for both types. As a matter of fact as far as efficiency and regulation is concerned there is not much choice and either one may be used with safety and satisfactory results. The determining factor in making a selection of the two being simply a matter of choice with the designer.

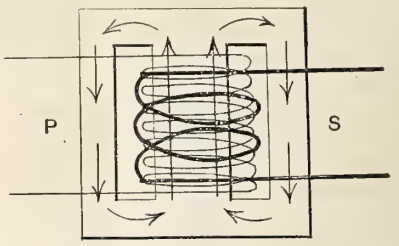

Fig. 24

Summary.

The constant potential transformer must have the lowest possible amount of magnetic leakage in order to maintain the voltage constant irrespective of the amount of load on its secondary.

In order to reduce the amount of magnetic leakage, the primary and secondary coils of a Constant Potential transformer should be mounted very close together or one on top of the other on the same core leg.

Next talk will further discuss the alternating current transformer.

GOOD BUSINESS IN BUFFALO.

According to a report from Buffalo, N. Y., that city is fast becoming one of the centers for the photoplay business. Today, Buffalo boasts of having some of the finest picture houses to be found anywhere, and her citizens keep up the interest in these theatres by crowding them nightly.

Only a short time ago Buffalo had few such theatres and there was but little interest shown in that line of amusement, but of late the business has so increased that more first class theatres have been added and a better standard of pictures have been shown, and now all the houses are well patronized.

One of the features of the trade that taxes the ingenuity of the exhibitor is just what kind of pictures will take with the people of given communities. It is said that those in the East are fond of wild west scenes, while those whose homes are in the "Wooly West" are more interested in Eastern life. Biblical and educational subjects also interest many and pictures whose subjects are based on some famous dramas and books receive their share of popularity. Travel pictures are always appreciated.

PICTURES FOR MINNEAPOLIS SCHOOLS.

Having found the use of phonographs in the Minneapolis city schools a decided success, President Elwell of the board is arranging for the installation of motion picture machines in all school buildings having auditoriums or assembly halls.

Descriptive schemes of different countries, geographical subjects and industrial pictures will be shown to the students at stated intervals, and it is believed by Mr. Elwell and the board that the innovation will prove successful.

In a large number of the schools in which phonographs have been installed to teach the children to sing regular concerts are held, which are greatly enjoyed and are at the same time instructive. The children got their first insight of the beauty and depth of grand opera and were made to understand the selections of the great singers by the teachers. Lectures are to be given on the motion pictures by the teachers.

PATHÉ FRÈRES FILMS

To be released Nov. 9

MEXICAN LEGEND

A story of how the old father with the aid of the Mexican cowboys was able to save the monastery from the Indians.

To be released Nov. 12

A GAMBLER'S END

A stirring and exciting drama. Commences in the East and concludes in the West, a picture that holds your interest to the end.

To be released Nov. 19

The Other Way

The best comedy yet produced by our American Company. A good holding story well told and carried out to perfection. The settings, both stage and outdoor, are great.

A PICTURE THEY WILL TALK ABOUT

FOR THANKSGIVING

To be released Nov. 23

HOW RASTUS GETS HIS TURKEY

Another great comedy that will cause many a side to ache.

Insist on Running This and Please Your Patrons

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, NOV. 7, 1910—4 REELS

BIOGRAPH—The Fugitive, drama, 996.

LUBIN—The Taming of Wild Bill, comedy, 990.

PATHE—Max in a Dilemma, comedy, 446.
Micro-Cinematography. Recurrent Fever. educational, 449.

SELIG—The Lady Barber, comedy.
The Bachelor, comedy, about 1,000.

TUESDAY, NOV. 8, 1910—4 REELS

EDISON—A Trip Through the Rocky and Selkirk Mountains in Canada, Travelogue, 440.
A Lassie's Birthday, comedy, 560.

ESSANAY—Hank and Lank, "Lifesavers," comedy, 560.
Masquerade Cop, comedy, 428.

GAUMONT (Kleine)—"Pharoah"; or Israel in Egypt, Historical drama, 1,050.

VITAGRAPH—The Tale of a Hat, comedy, 954.

WEDNESDAY, NOV. 9, 1910—4 REELS

EDISON—The Ship's Husband, comedy, 1,000.

KALEM—For a Woman's Honor, drama, 960.

PATHE—Mexican Legend, American drama, 1,033.

URBAN (Kleine)—Secret of the Cellar, drama, 788.
A Trip Through Scotland, Travelogue, 217.

THURSDAY, NOV. 10, 1910—4 REELS

BIOGRAPH—Simple Charity, drama, 993.

LUBIN—The Mystery of the Torn Note, drama, 550.
The Gambler's Charm, drama, 450.

MELIES—A Mountain Wife, drama, 980.

SELIG—The Vampire, drama, 1,000.

FRIDAY, NOV. 11, 1910—4 REELS

EDISON—The Adoption, dramatic, 1,000.

KALEM—The Attack on Fort Ridgely, Indian Drama, 1,000.

PATHE—A Black Heart, drama, 623.
Dutch Types, colored scenic, 358.

VITAGRAPH—The Nine of Diamonds, drama, 990.

SATURDAY, NOV. 12, 1910—4 REELS

ESSANAY—The Marked Trail, Western Drama, 1,000.

GAUMONT — (Kleine) — Nebuchadnezzar's Pride, drama, 381.
A Woman's Way, comedy, 595.

PATHE—A Gambler's End, drama, 1,000.

VITAGRAPH—Jean Goes Fishing, comedy-drama, 998.

ESSANAY CO.

"HANK AND LANK, LIFE SAVERS."—At Coney Island Hank and Lank restfully watching the sad sea waves find that they are again strapped, while promises of a square meal seem scant and improbable. However, Lank sets his fertile mind to working and suddenly arrives at an idea.

"I tell you what we'll do, Hank," he says, "let's be life savers."

Then he reveals his plan. He will get the job and Hank will purposely attempt to get drowned, and Lank will wade in and save him, thus winning a reward and possibly an increase in salary.

The scheme works splendidly. Hank plays the suicide and wades into the water. Lank is summoned and gallantly goes to his aid and drags him sputtering back to the beach. Lank is proclaimed a hero and a purse is subscribed to, while a bright medal is hung upon his breast. Whereat he quits his job.

Hank now desires to become a life-saver and share in the glory and the two hie themselves to another beach. Hank dons a bathing suit and Lank reconnoitres along the beach to find some suitable place in which to drown himself.

However, Hank bobs down in a boat and is soon off to slumberland, unmindful of the near tragedy which is occuring at that moment out in the deep.

Lank, who is conscientiously fulfilling his part of the contract, gets into deep water and is rescued by another beach swimmer, while Hank and his boat is dragged into the water by other bathers. Hank awakens when he splashes overboard and strikes out violently for the shore, where he finds Lank being rolled over a barrel by his rescuers. Hank then beats it, fearful of what might happen were Lank to catch him just then.

"THE MASQUERADE COP."—Our little friend, Blinks, has received an invitation to a swell mask ball and after much thought as to how he shall be costumed he decides to go as a policeman. We see him in his room dressing in his uniform, swelled up with the confidence of making a tremendous hit with the ladies.

Blinks boards a street car, lounging on the rear platform, gayly swinging his club. Inside there is an altercation between one of the passengers and the conductor. The former is smoking and refuses to cease, despite the efforts of the conductor to make him stop it. Finally the conductor sees Blinks and assuming he is a real policeman summons him and tells

him to arrest the smoker. Blinks protests, but finally summons courage and endeavors to put the man off. However, the man throws Blinks off and continues contentedly smoking.

Blinks picks himself up and determines to walk the rest of the way. However, he has walked but a short way when two boys run up to him and inform him that a man in a neighboring house is being murdered by his wife. Blinks is again dragged off to enforce the law, but after vainly endeavoring to stop the quarrel is thrown out of the window by the irate husband and wife, whose favorite pastime he has unwittingly attempted to spoil.

Later Blinks is appealed to by a young lady who is being molested by a masher. Blinks surveys the big fellow and quakes with fear, hiding shamefully behind the woman's skirt. The masher laughs and gives Blinks a good kick, when a real policeman approaches and arrests Blinks for impersonating an officer.

He is taken to the police station, where he is stripped of his clothes and sent home in a barrel. Taught a lasting lesson, Blinks resolves that he will never again try to attend a mask ball in such regalia.

"THE MARKED TRAIL."—Pinto, the bandit, in his rendezvous in the mountains, learns from a newspaper report that Marie Canby, the niece of Judge Canby, an Arizona millionaire, is to arrive at her uncle's ranch that day. Marie has been in the East attending school. Pinto knows that the ride from the station to the judge's ranch is through certain dangerous and wild parts of the mountains, and concluding that her escort will not exceed the numbers of his own band, makes plans to kidnap the girl and hold her for ransom.

Despite the protestations of his half-breed wife, Pinto and his men leave, and an hour later return to the mountain rendezvous with their prisoner. The girl is frightened but self-possessed, and immediately sets about to make her escape. Pinto endeavors to make her sign a note to the judge demanding payment for her ransom, but she indignantly destroys it, and Pinto leaves in a rage.

Marie at last arrives at a plan by which she believes she can effect an escape. Feigning illness she sends Pinto's wife for her captor. Pinto is deceived, and realizing that the girl, dead, would be valueless to him, orders his wife to ride to the village for the doctor.

The doctor is summoned and is met by Pinto and his gang. He is blindfolded and led down a rocky defile, which ends at the door of Pinto's cavern. There he is told to administer to the girl, with his life as a penalty if he fails to cure her. The doctor immeingly: "Have courage, I will rescue you."

Pinto, finding his patient has considerably improved diately sees the girl's trick and whispers reassurturers as much as the elaborate booklets. They are after the doctor's treatment, starts a flirtation, which so enrages his wife that she plans to obtain release for her. The doctor is still held a prisoner in another part of the cave, and hastening to him she hastily tells him how he can effect the girl's rescue. "Tomorrow," she tells him, "you will be released. In some way you must mark the trail down which you are led blindfolded. Then it will be an easy matter to find the way here when you come with the sheriff. I will help you."

The next morning the physician is blindfolded and led out of the cave. But in his pocket he has loaded a quantity of small pills, which he carefully scatters along the winding crannies of the trail.

In the open the blind is removed and he is set free. An hour later he pulls up at the sheriff's office. After stating his business and how he has made it easy to effect the capture of Pinto and his gang, a posse is organized and sent out with the doctor as the guide.

The doctor and posse follow the pill-strewn path up the tortuous defile and easily capture the bad men. Alone, the doctor finds Marie, who expresses her deep gratefulness in a warm hand grasp and with tears in her eyes.

GAUMONT.
(George Kleine.)

"PHARAOH; OR, ISRAEL IN EGYPT."—The latest Biblical subject put out by Messrs. Gaumont is called "Israel in Egypt." The film is 1,485 feet in length, and is beautifully colored throughout. The first scene shows Pharaoh surrounded by his court refusing to listen to the appeal of Moses for the liberation of the Israelites. Nestling close to the King of Egypt is his

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first-born child, and although the Prophet threatens to have all the first-born Egyptians smitten with death, Pharaoh hardens his heart and refuses the liberty of the Israelitish people. Then the plot thickens. A feast is prepared at which Moses attends, but before that the slaying of the lamb of the Passover is shown, and the sprinkling of the blood of the lamb over the lintel and door-posts is vividly pictured—the old buildings and the costuming of the participants in the ceremony being true to the period. The feast of the Passover follows, the Israelites being seated around a table, awaiting the coming of Moses. As he appears his people receive him reverently, and the lamb is brought in to be eaten with the unleavened bread which, in the form known to us as Passover cakes is handed to those present by the prophet.

The pictures depicting the tenth plague are finely conceived. First, we see the boy son of the King lying on a couch, attended by the women of the court, who amuse him by playing the harp and other instruments until he falls asleep. Pharaoh enters, and fondly kisses his first-born, enjoining the attendants to keep still that the boy may enjoy his sleep undisturbed. Suddenly, the lad awakes, as though seized

with internal pains, and in a few seconds, after severe torture and writhing of the body, he is dead on his back, the victim of the threat uttered by Moses. Another deathbed scene is shown, of a lowly mill girl's son, and we see the herculean form of the father pushing two immense grindstones round, grinding corn, whilst the boy sleeps on the ground. The mother helps the father in pushing the stones round, when, with the same suddenness as was witnessed in Pharaoh's palace, the mysterious illness seizes the child, and the youngster, only about four years of age, gives a wonderful impersonation of the agony which might very well be real. Finally, he succumbs to the stroke, and then, in the hall of the Egyptian King's palace, we see the bereft parents bringing in their dead offspring to show to their equally bereaved sovereign, all cursing Moses and lamenting their loss.

Then, in the background, the Prophet and his followers appear, slowly walking down the centre of the enraged people, threatened at every step, but calm and serene in the power he has been the means of showing the Egyptians. Again he makes his appeal to the King for the release of the Israelites, and this time he is successful.

The final scene shows a street lined with the native inhabitants, eager and expectant, awaiting the exodus of the 400 years enslaved people. On come the Israelites, pleased to go, each with his goods and chattels, the family, sheep, camels and a thousand and one impedimenta. Six hundred thousand was the number who left, and the Gaumont film shows a fair percentage of them.

As a film, there is nothing to cavil at in Israel in Egypt. The pictures are clear, and the colors correct and distinguishable, without being harsh. The make-up of the actors and actresses shows the possession of a good stage manager, and we have every confidence in recommending this film as one of educational value, Biblical fact, and sound moral tone.

"NEBUCHADNEZZAR'S PRIDE."—"Nebuchadnezzar, King of Babylon, having set up a golden image, commanded all the princes, governors, and all the populace, to gather together and worship the image."

"Shadrach, Meshach, and Abed-nego refused to worship the image. In his rage and fury Nebuchadnezzar commanded them to be brought before him."

"Then Nebuchadnezzar commanded that they should heat the furnace and Shadrach, Meshach and Abed-nego were cast into it."

"And lo: No hair of their head was singed, for the Son of God was there, and the flames harmed them not."

"A WOMAN'S WIT."—When he decided to get married the bachelor of our story "overlooked a bet." He did not count on his landlady, who deeply desired to keep her guest.

Her strategy is successful, for by a series of practical and embarrassing tricks she manages to make him appear so ludicrous to his fiance that the latter lady finds another beau.

G. MELIES.

"A MOUNTAIN WIFE."—In the mountain wilds of Tennessee there is no end to the manufacture of moonshine whiskey. Whole families live on this nefarious trade and many of them die by it. The men who work at this business are constantly hunted by United States Revenue officers as violators of the law for manufacturing of liquor without a special license.

The "Mountain wife" loves her husband and stands by and shields him from his enemies, the officers; when they are on his track she hides him, then throws them off his trail, giving him time to escape in the mountain fastness, as we are shown in this interesting and thrilling picture.

The revenue men are hunting their man and meet an adventurous artist who joins them in the search. They come onto their quarry while he is busy at his still. He is seized and held at bay by the artist. A boy who is a friend of the moonshiner happens along and distracts the attention of the artist from the distiller, who, taking advantage of his chance, snatches the gun from the would-be hero, turns it on him and escapes to his home.

The detectives make a direct line to the moonshiner's home; his wife hears them and hides him in the cellar, hiding herself in the garret. The officers come, find no trace of their man and leave, all but the artist, who says he will stay and watch for the reappearance of the fugitive. He hides behind a barrel. The husband and wife come from their hiding places; the courageous artist confronts the husband with a pistol. "Hands up!" he says, but does not count on the wife who "swats" him in the face with a pillow; and again the hunted one gets possession of the pistol, gives it to his wife, and she holds the amateur detective in durance vile while her husband escapes to the mountain fastnesses.

Now she does something that requires pluck and determination—she makes the daring chap mount a horse and, straddling another, she compels him at the pistol's point to ride to the railroad station, embark and decamp for foreign parts a defeated and wiser man.

She returns to her home, sends word to her husband that the coast is clear and tells him to come back to the cabin to help pack up their belongings; that they will depart from the country and begin life anew.

The picture closes with an indescribable tableau of natural splendor, the escape of the man and his

mountain wife to a place where they can work at an honest trade and live a good life free from offense to God and man.

LUBIN MFG. CO.

"THE TAMING OF WILD BILL."—Bill never had felt the softening influence of love. He was a product of the days of '49 and he had stayed wild. He was about the wildest man in the Crazy Creek district, and that was going some. But there came a day when Bill tired of cooking his own grub and sewing on his own buttons, and he advertised his claim for sale. He was offered a pot of money by a Chicago investor and he could not know that the man was an arrant rogue who intended to swindle him out of the

mine, so he traveled on a Pullman—where he had many strange adventures—and landed in the city by the lake. Innocently enough he left his papers with the agent, who promptly proceeded to forge duplicates, and the swindle would have gone through had not the office stenographer conceived an admiration for Bill and slipped him a warning. Then things happened in earnest, and Bill did not come out second best. He was so far first there was no second, so the mine agent took it out on the typist and fired her. But Bill was waiting downstairs for a chance to thank her, and when he found out what the trouble was he offered his heart, hand and gold mine, all three of which found favor in the eyes of the little shorthand expert. And so they were married and lived happily ever after with never a thought of Reno, but it sure was a shock

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"

A Tale of a Hat

Tuesday, November 8th

Mistakes Will Happen and Appearances Are Deceiving. This Is a Comedy of Mistaken Identity Through a Hat Which Led a Man Into a Heap of Trouble. A Picture of Universal Smiles and a Good Laugh. Length, 954 feet.

"WHY, hubby, dear, here is an announcement of a special sale of hats." This remark is made by Mrs. Tipton at the breakfast table as she is looking over the morning's paper. Her hubby catches the significance of her comment, gives her some money and tells her to take advantage of the sale and buy herself a new headgear.

She goes to the sale, buys a perfect "dream," and when her husband comes home at night she shows him her purchase; he is delighted and compliments her on its becomingness.

A lady friend, Grace Welton, calls to see Mrs. Tipton the next day to announce her engagement to Hardy Fenton. Mrs. Tipton congratulates her friend and shows Grace her new hat. Grace is delighted with it and persuades her to let her wear it for the day while she keeps an appointment with her fiance. Mrs. Tipton generously loans the hat; and Grace, very much elated, goes to meet Fenton.

Mr. Tipton knows nothing about the loan of the hat and happens to see Grace, who resembles his wife very much, with his wife's hat and comes to the conclusion she is his wife. He tries to overtake her and is almost paralyzed with astonishment when he sees her meet a strange gentleman, walk away with him, enter an automobile and go away together. Mr. Tipton calls another auto and starts in pursuit. Grace and Hardy drive to a hotel, enter, order dinner and soon are enjoying a good feed and a pleasant tete-a-tete.

Mr. Tipton reaches the hotel, forces his way to the private dining-room where the engaged couple are eating and, without looking at Grace, begins to denounce her escort for meeting his wife and making a date with a married woman: "My wife. Scoundrel!" Hardy is insulted and resents the attack on himself and his intended. A scrimmage ensues and Tipton receives a knock-down and a black eye. When he rises he looks at Grace and then he wakes up. Explains that he was misled by the hat which is a duplicate of his wife's. Grace tells him about borrowing the hat from his wife. Matters are set aright and apologies follow.

They all go to Mr. Tipton's house where they are met by Mrs. Tipton who is grieved at her husband's bruised eye and accuses him of fighting. He explains how he got it and tells how her new hat got him into trouble and made him make a chump of himself. The laugh is on him and they all enjoy it at his expense.

The Nine of Diamonds

Friday, November 11th

A Drama, Involving an Episode in the Mining Camps of California in 1845 and Another in the Civil War of 1861-'64. Length, 990 feet.

DURING the gold fever in California in "'49" and even as early as 1845, men were rough and reckless and among the number was Hammond Floyd, an adventurer, who was ready to turn a trick at cards, but always on the level. Engaged in a high stake game with Jenkins, a desperate dandy, who lived on his luck and record as a bad man, Hammond draws the winning cards and in short order cleans Jenkins and his gang out of their loose change and dust. They are sore at being beaten at their own game and determine to get his cash or do him up.

They waylay him, shoot him and are just about to rob him when Hank Garland, from the East, gets a drop on the desperadoes, rescues Hammond and takes him to his camp and nurses him back to health and strength. Hammond thinks the world of Hank, but the best of friends must part, and Hammond says goodbye to Hank. He tells him of his gratitude for all he has done for him, pulls a nine of diamonds from a pack of cards, tears it in half, gives one half to Hank and keeps the other himself, avowing should Hank need his assistance at any time he would never deny it on presentation of his half of the nine of diamonds.

Years later Hank Garland goes back East and engages in business. Hammond Floyd enlists in the Civil War in 1861; Garland's son is drafted in the Union service of that war, goes South and is sent on a dangerous commission into the Confederate lines. Strange as it may seem, "Ham" Floyd captures him and takes charge of the prisoner, who is sentenced to be shot as a spy. Floyd searches the boy, finds a wallet in which he discovers Hank Garland's half of the nine of diamonds. The boy tells him it was given to him by his father, who told him the story of it and said the half card might be of service to him some day.

Floyd tells the boy that he was his father's companion in California and gave the piece of card to his father, who had saved him from death; in return he would release his old friend's boy and allow him to escape. The boy gets away; Floyd, in the act of freeing the boy, is found out and is shot for his deed, and sacrifices his life for the son of the man who saved it in far-off California.

After the war the boy returns to his father, tells him how Floyd let him escape when he identified the half of the card. Hank Garland clasps his son to his breast and thanks God for the boy's deliverance.

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VITAGRAPH.

"LIFE PORTRAYALS"

Jean Goes Fishing

Saturday, November 12th

A Catchy and Bright Picture Play of a Day of Happenings; How Jean, the Wonderful Dog, Fishes and Does Other Things that Seem Almost Human and Makes Two Happy Souls One. Length, 988 feet.

"JEAN" is a sure enough wonderful dog, a good companion and friend, always ready to help his master whenever he can. It is not strange that Jack Crane, a young widower, takes the dog along with him and his little boy when they go fishing; Jack and his son start fishing; it is not long before the little fellow gets tired, passes his rod over to "Jean," who takes it in his mouth and continues where his young master left off.

See whose here's! Mrs. Gorden and her little daughter who are very much entertained by "Jean." While they are looking at the dog, the little girl drops her doll into the water and it floats out with the tide. "Jean" jumps into the water, rescues the doll and returns it to its owner.

Mrs. Gorden and her daughter thank Mr. Crane, and it is easily seen there is a mutual admiration.

Finding a shady nook in the woods, the lady and her little girl are comfortably seated, eating their lunch. Jack and his little boy begin to feel hungry and start for town to satisfy their appetites. They pass through the same path which Mrs. Gorden and her daughter have taken and suddenly come upon them. They ask Mr. Crane and son to join them. Jack and Jack, Jr., accept, make a happy picnic party and become good friends, and while the children run away to play Jack and Mrs. Gorden become quite confidential and sympathetic.

The children wander to the end of the pier, where they go to sail a little boat which Jack, Jr., has made, and thus occupied little Miss Gorden falls into the water and is carried beyond her depth. Little Jack jumps to the rescue and cries for help. Mrs. Gorden and Jack Crane hear the cries and start with "Jean" to the rescue. "Jean" reaches the end of the pier, plunges in and soon brings the children within reach of their parents and they are lifted to safety by Mr. Crane. The little girl is pretty well exhausted; she is carried home, and it is some time before she is herself again.

Jack, Jr., sends a basket of flowers to his young friend, engaging his faithful dog "Jean" as the bearer. Mr. Jack Crane and young Jack follow him to Mrs. Gorden's home.

The next and last scene shows Jack Crane and Mrs. Gorden standing in the moonlight, their youngsters not far distant, looking out upon the ocean; in the foreground "Jean" and a large black Dane are lying contentedly together. The whole scene suggests a happy union and a happy ending, and each one of the principals has made a pretty catch for one day's fishing.

NEXT WEEK

"Drumsticks"

Tuesday, November 15th

A Thanksgiving picture, introducing the Vitagraph Phenomenal boy actor. "Drumsticks," his pet turkey, is sacrificed to the greed of a grasping old landlord, and eventually the bird leads to the happy reunion of his grandfather and his mother and a real old fashioned Thanksgiving feast. The sleigh ride and snow scenes in this picture and the spirit of it all make it a most seasonable and enjoyable one.

"A Modern Courtship"

Friday, November 18th

A comedy. The trials of a man who has become bald. His sweetheart won't marry a bald man. He buys a wig; she buys false curls and each discovers the deception of the other. They are two of a kind and both decide to become one. This is a jolly good picture and full of fun.

"Francesca da Rimini"

Saturday, November 19th

A Vitagraph classic of unprecedented beauty and magnificence. The story is a forceful and historical incident of the 13th century, and happened in Italy. This picture literally consumes the attention.

MELIES RELEASES

Nov. 10, 1910

A MOUNTAIN WIFE

A Drama of love and life of a mountain wife full of exciting episodes of danger and daring.

Approximate Length 980 Feet

Nov. 17, 1910

HIS SERGEANT'S STRIPES

A war drama and love story of the Indian country, showing how a young soldier won his stripes and his girl, but did not live to get them.

Approximate Length 950 Feet

We have Posters, too. Write us for them if your Exchange does not supply you.

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WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

Manufacturers' Bulletins

(Continued from page 15.)

to the boys when they saw how a little five-foot runt from Chicago had tamed the wildness of the pride of Crazy Creek.

"THE MYSTERY OF THE TORN NOTE."—When Mildred refused to marry Billy Sprague it was not so much because she did not love him as because Billy regarded it too much as a matter of course that one day they would be married. He said a tragic farewell like the handsome hero of melodrama, and to herself Mildred hoped that he would not do anything rash, for she loved Billy and intended to accept him about the twentieth time of asking. But love's young dream turned into a nightmare the next morning when the mail brought a note from Billy. There was a corner torn off, but there was plenty enough left, for the last words were, "I am going to drown my s——." It was not long before the police were called in and there ensued a lively chase along the river bank for traces of the suicide. Mildred was too excited to help much, and she identified any chance article of clothing as the property of the late lamented Billy, including the suit of a chap who was taking a quiet swim. Many

other things happened that added to the liveliness of life until one of the policemen suggested that they go to where Billy used to live and see if he had left any more promising clues as to the exact point where he purposed shuffling off the mortal coil. The first person they met was William himself, who was rather surprised to see Mildred's escort. He produced the torn note. In it he said he was going to drown his sorrows in the flowing bowl. But he had not taken to drink so Mildred forgave him and the ring dented his pocketbook about $450.

"THE GAMBLER'S CHARM."—The professional gambler of the old-fashioned sort is a fast disappearing type in the West, but Kenyon was one of the best of the old school. He played cards better than he did anything else, and he played a square game, content to enjoy only the advantage that came with his expertness. He strikes out for new fields and comes takes Jim's seat when he drops from the game, his instant regard. In response to his request she brings him a drink of water and when he finds that she is fascinated by the tiny elephant on his watch guard he slips it off and makes her a present of it. Her father is a miner, but the lust of gaming is in his blood and he wastes his time at the saloon where there is a game always in progress. The gambler take's Jim's seat when he drops from the game, his funds exhausted, but presently Jim reappears, for he has taken the charm and offers this as his stake. Kenyon recognizes the charm and accuses Joe of having stolen it, not knowing that the child is his. There is an altercation in which Joe is wounded, and the gambler's distress is very genuine when he discovers the identity of the man. He goes to the house, where he meets a cold reception, but Joe takes the blame and the mother smilingly permits Kenyon to restore

the charm to the little girl, giving him in exchange the baby's locket for luck. Joe braces up and so good luck went with the gambler's charm after all.

SELIG POLYSCOPE CO.

"THE LADY BARBERS."—Every hamlet can boast of one or more public hostelries and most of them find time to name one the Commercial, such is true of Caseyville. The evening train had just arrived, the hotel was busy attending to the wants of the new arrivals, among which was a real out and out lady tonsorial artist, who has made known her intention of opening a barber shop in the quiet and staid village. She is soon in the hands of the real estate man and a bargain struck for a location. The sign is placed in position and the excitement begins. The novelty of the occasion creates more furore than a detachment of hobble skirts at a church fair. The village beau brummels, married and unmarried, are in line awaiting their turn. The regular shop presents a grave aspect especially as regards the absence of customers. McGee drops in to tell the old reliable the cause of the sudden slump in business.

The news is not received by the ladies of the town with any degree of delight as they notice their husbands are spending more time and money at the barber shop than usual, some getting shaved two or three times a day. The new barber is so overwhelmed with business that she sends to the city for more help and in another day the force is increased to four barbers and a lady bootblack. The last arrival was too much—the village belles fairly fumed with rage and vowed vengeance. They hold an indignation meeting and resolve upon a plan. In the meantime the regular shop decides to enter into skirted tonsorial competition and accordingly enlists the services of his wife and hangs his sign out to herald the news, but he has not weighed the charms of the fair sex, and while the customers came—like the girl at the church—"turned right around and walked right out again." The suffragette committee by the time has perfected their defense and ordered the old regular to get busy and send for some young men as hair dressers. This is done and proves a bomb in the camp of the invading barbers, and all argument on the part of their men was of no avail. Their wives crowded to the old shop and the fair new arrivals are soon on their way, completing one of the best comedies of the season.

"THE BACHELOR."—This picture gives a chance to show how much can be told without words. It depicts a man who while busy with his morning toilet discovers he is a button short and the difficulties he has in fixing same.

"THE VAMPIRE."—A picture dramatization from Sir Ed Burne-Jones' famous painting, with suggestions from that world-famous poem by Rudyard Kipling—each conceded a peer in the literary and world of art. This great subject handles deftly the realms of the imaginary inner circle of society.

A fool there was and he made his prayer—
(Even as you and I)
To a rag and a bone and a hank of hair—
(We called her the woman who did not care)
But the fool called her his lady fair—
(Even as you and I)

Guy Temple, as "the fool there was," marries his brother's ward, his boyhood sweetheart, Emily. The young husband becomes ensnared in the toils of the Vampire (a destroyer of souls). Clandestine meetings are arranged and the cunning, unscrupulous, satanic actions of the Vampire compels the poor weakling Temple to falter and fall before her charms.

John Temple, the older brother, determines to save the young husband when he discovers his perfidy and to recover the jewels given the Vampire by Guy. In a dream he remembers where he had seen Loie before. She it was, who had ruined the life of Emily's father and rendered the then slip of a girl an orphan. Seeking out the brother, John Temple told him Loie was a Vampire, that she had ruined his own wife's father and to quit her under threat of his life. He offers Loie a large sum of money to leave America. But her promise is soon forgotten—her direful work continues, the tightening strands on reeking souls of mortals.

The fool was stripped to his foolish hide—
(Even as you and I).
Which she might have seen when she threw him aside—
(But it isn't on record the lady tried)
So some of him lived, but the most of him died—
(Even as you and I).

The young husband's mind is rent—his honor gone and the yawning abyss of the great beyond seeks its own.

PATHE FRERES.

"MAX IN A DILEMMA."—Max is in love with Kitty, who is willing, but whose father regards a substantial bank balance as of more importance than a loving heart. Max, rejected, returns to his chambers, and would like to die, but his courage fails him at the critical moment. He is interrupted in his reflections by a burglar. At the sight of Sykes, Max becomes inspired and offers him the sum of $500 to kill him before midnight. The thief agrees and departs. A new arrival now appears, who turns out to be a lawyer, who has called to inform Max that a large fortune has been left him by his uncle. Transported with joy, Max hastens to inform Kitty's father, and is, of course, immediately accepted, and invited to dinner. During dinner a servant announces that a visitor wishes to speak to Max. He goes to meet the newcomer, and is horrified to recognize Sykes, whose existence he had temporarily forgotten. With a cry he dashes out into the street, runs for dear life, is overtaken, and tremblingly awaits his death blow. Judge of his happiness and surprise when Sykes coolly hands him back his $500, saying at the same time that he is not going to risk his precious neck simply to do Max a favor.

"MICRO-CINEMATOGRAPHY RECURRENT FEVER."—By means of a combination of the microscope with the camera, this picture depicts the course of this virulent fever. In Russia, which has at times been visited by terrible epidemics of recurrent fever, the disease is caused by the bite of a flea that carries the disease, while in Africa it is the tick found in that country that transmits the disease. The picture is illustrated with observations of the blood of a monkey that has been inoculated. The germ soon multiplies, and innumerable bacilli can be discerned in a single drop of the blood under the microscope. The sickness comes in spells, between which the germ disappears and the animal seems cured, but the germ soon appears again in great numbers and after sev-

KALEM FILMS

THE WAY OF LIFE

A Drama of the Present

Released Wednesday, Nov. 16th. **Length, 990 feet.**

John Mason and George Bent were chums in a music conservatory. After they graduated they met and fell in love with the same girl. Mason, however, proved successful and won her for his wife. As time went on Mason's wife proved a shrew and the two gradually became estranged. In the mean time Mason found himself falling in love with one of his pupils. Recognizing his danger he sent the scholar to another teacher, his old friend George Bent. Later on returning to his home one night he found his wife had decamped with another man.

In the course of events Mason secured a divorce and went in search of his former pupil for whom he had a strong attachment which apparently would not down. Finally locating her he found that she was happily married to his old friend George Bent.

The many dramatic situations contained in this absorbing story are cleverly portrayed by the Kalem Players.

JIM BRIDGER'S INDIAN BRIDE

An Indian Historical Romance

Released Friday, Nov. 18th. **Length, 1000 feet.**

Captain Humfreville in his book "Twenty Years Among Our Hostile Indians" says: "Jim Bridger was a typical frontiersman, trapper and famous Indian scout and taught Kid Carson all he knew of Indian fighting." The Captain also describes in detail his famous Indian romance and marriage which our story depicts.

In this remarkable picture play we present one of Bridger's greatest battles with the Indians.

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EDISON FILMS

THREE REELS WEEKLY

TUESDAY--WEDNESDAY--FRIDAY

Release of

TUESDAY, NOV. 15th. **INTO THE JAWS OF DEATH,** Dramatic—Approximate Length, 990 ft.

WEDNESDAY, NOV. 16th. **THE STOLEN CLAIM,** Dramatic—Approximate Length, 1000 ft.

FRIDAY, NOV. 18th. **THE TOYMAKER, THE DOLL AND THE DEVIL,** Comedy—Approximate Length, 990 ft.

Complete descriptions of these films will be found in other columns of this issue.

The Best Ever—**"HIS MOTHER'S THANKSGIVING"**—Release Date November 22nd

EDISON MANUFACTURING CO.

73 LAKESIDE AVENUE, ORANGE, N. J. 90 WABASH AVENUE, CHICAGO, ILL.

eral attacks the patient is lucky if it escapes from death.

"A MEXICAN LEGEND."—It is noon at the old monastery of Vejas, which is situated in the heart of the wild country in northern Mexico and twelve miles from any habitation. The monks are returning from their labors in the garden to chapel. A band of Indians creep up through the long pampas grass, and as the monks come out from prayer, fall upon them and capture them. The aged Father Ignatius is dragged to the burial place and the heavy stone of a vault having been removed, is dropped inside, the stone lid being replaced. The others are imprisoned in the chapel while the Indians sack the monastery and make merry with the Fathers' well-stocked cellar. The aged Father prays before a painting of the Christ that is in the vault, and the figure comes to life, and leads him out of his living tomb. Father Ignatius sees the marauders dancing and debauching, and plods on his weary way to obtain assistance. He has to cross a river, and Christ appears and directs him to a floating island on which he is quickly borne to the other side. Weary and weak, he endeavors to climb the mountain path, but his strength gives out and he falls exhausted. Again Christ appears, takes him by the hand and leads him over the mountain. Finally he reaches his destination, a hacienda. He tells his story and the Mexican boys are soon in their saddles and on their way to the monastery. They swim the lake on horseback, and arriving at the monastery it is but the work of a few minutes to put the Indians to rout and release the

imprisoned monks. Reverently they all turn and fall on their knees and give thanks to Him who gave the holy Father strength to obtain the help that was so badly needed.

"BLACK HEART."—Rob Rokers is in prison. He is a noted vagabond and has no chance of escape from the death sentence he deserves. An arrow is shot into his cell bearing a file and a note. This informs him that his companions have formed themselves into a brotherhood for the purpose of revenging themselves

upon their enemy, the chief of the police. He is in love with a gypsy girl, Sperata, and the brotherhood have decided that Rob Rokers shall carry her off as the price of his freedom. Rob eagerly snatches at this chance of freedom. He files the bars and escapes undetected. Then, disguised as a beggar, he follows Sperata on her way home and rushes in and carries her off. Her brother sees him and rushes to the chief of the police for help. He requires no urging, and summoning his men he is soon in pursuit through the narrow and badly paved streets. Rokers is captured and Sperata rescued. The chief of the police is now more bitter than ever against Rokers, and determines to mete out justice himself. Before a tribunal of masked figures Rokers is forced to give an account of himself. He is finally condemned to death by the judge, who unmasks and shows himself to be the chief of the police.

"DUTCH TYPES."—Dutch girls and women with their dainty white caps and gold ornaments smile at us from the screen, and Volendam fishermen, their hands deep in the pockets of their baggy trousers, are to be seen stolidly gazing across the emerald green pastures of Holland. Here and there a windmill may be discerned, and tiny little Dutch girls toddling along in their voluminous skirts form a pretty picture.

"A GAMBLER'S END."—Herbert Ralston was a gambler and ne'er-do-well. The picture opens in the parlor of his home in Pennsylvania, where his wife is

ESSANAY PHOTOPLAYS

"Popular with the Crowds"

COMEDY

Release of Tuesday, November 8th

THE MASQUERADE COP

(Length, approximate 428 feet.)

Released with

HANK AND LANK

"Life Savers"

(Length, approximate 560 feet.)

A genuine comedy hit—bright, snappy, full of life—*the kind that sets them roaring.*

WESTERN

Release of Saturday, November 12th

The MARKED TRAIL

(Length, approximate, 1000 feet.)

Here's something out of the ordinary—*a feature picture.* The story is novel, the acting excellent, the scenery of incomparable beauty. Book it quick.

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seen making baby clothes. Ralston soon comes in, and having lost his money gambling, begins to quarrel with his wife. He takes his grip and leaves the house. Along the road he discovers a dead man lying on the edge of the woods who resembles him so much that it even makes the hardened man of the world start. He changes clothes with him and proceeds on his way. The body is found and identified by Mrs. Ralston as her husband. Two months later we see her alone in her home with her fatherless babe. Four years elapse. Mrs. Ralston has married a Dakota ranchman, John Westmere, and they are living on the ranch. It is the child's bedtime, and she opens the locket round the child's neck and shows her the picture of her father. She teaches her to pray for him. Ralston is still gambling, and is now a faro dealer in a saloon out in Dakota. He kills a cowboy who accused him of cheating and makes his escape. He is quickly pursued by others present and an exciting chase ensues. Soon Ralston, to put his pursuers off the trail, dismounts and, striking his horse on the flanks, lets it continue on while he himself takes to the woods ,and arriving at Westmere's ranch, walks quietly in. As he does so the child, who has slipped from the lap of her sleeping mother, toddles in and, looking at him dumbfounded, leads him to a chair and kisses him. She recognizes him as her father, and shows him the portrait of her mother. Ralston understands. It is his child. Westmere comes in and Ralston explains. Westmere starts towards the bedroom as if to call his wife, but Ralston motions that she must never know. He hears the horses of his pursuers outside. He says good-bye to the child, opens the door and falls dead, riddled by the bullets of the friends of the cowboy he had shot.

URBAN-ECLIPSE.
(George Kleine.)

"SECRET OF THE CELLAR."—A truly impressive presentation of an old Sergeant's devotion to his captain. Though blinded by the same shell which ends the life of his superior officer, he makes his way back to the captain's family in time to save them from suffering at the hands of an impostor.

"A TRIP THROUGH SCOTLAND."—Presenting an itinerary which we briefly outline below. (1) Edinburgh, (a) Panorama, (b) The Castle, (c) Review of Highlanders. (2) Forth Bridge at Queensberry. (3) Washing in the Highlands. (4) Sheep in the Moor. (5) River Crugie. (6) Urquhart Castle. (7) Fingal's Cave on the Isle of Staffa (Hebrides). (10) Stornoway Castle and Bay.

VITAGRAPH CO.

"A TALE OF A HAT."—"Why, hubby, dear, here is an announcement of a special sale of hats." This remark is made by Mrs. Tipton at the breakfast table as she is looking over the morning's paper. Her hubby catches the significance of her comment, gives her some money and tells her to take advantage of the sale and buy herself a new headgear.

She goes to the sale, buys a perfect "dream," and when her husband comes home at night she shows him her purchase; he is delighted and compliments her on its becomingness.

A lady friend, Grace Welton, calls to see Mrs. Tipton the next day to announce her engagement to Hardy Fenton. Mrs. Tipton congratulates her friend and shows Grace her new hat. Grace is delighted with it and persuades her to let her wear it for the day while she keeps an appointment with her fiance. Mrs. Tipton generously loans the hat; and Grace, very much elated, goes to meet Fenton.

Mr. Tipton knows nothing about the loan of the hat and happens to see Grace, who resembles his wife very much, with his wife's hat and comes to the conclusion she is his wife. He tries to overtake her and is almost paralyzed with astonishment when he sees her meet a strange gentleman, walk away with him, enter an automobile and go away together. Mr. Tipton calls another auto and starts in pursuit. Grace and Hardy drive to a hotel, enter, order dinner and are soon enjoying a good feed and a pleasant tete-a-tete.

Mr. Tipton reaches the hotel, forces his way to the private dining-room where the engaged couple are eating and, without looking at Grace, begins to denounce her escort for meeting his wife and making a date with a married woman: "My wife, scoundrel!" Hardy is insulted and resents the attack on himself and his intended. A scrimmage ensues and Tipton receives a knock-down and a black eye. When he rises he looks at Grace and then he wakes up. Explains that he was misled by the hat, which is a duplicate of his wife's. Grace tells him about borrowing the hat from his wife. Matters are set right and apologies follow.

They all go to Mr. Tipton's house, where they are met by Mrs. Tipton, who is grieved at her husband's bruised eye and accuses him of fighting. He explains how he got it and tells how her new hat got him into trouble and made him make a chump of himself. The laugh is on him and they all enjoy it at his expense.

"THE NINE OF DIAMONDS."—During the gold fever in California in "'49," and even as early as 1845, men were rough and reckless and among the number was Hammond Floyd, an adventurer, who was ready to turn a trick at cards, but always on the level. Engaged in a high stake game with Jenkins, a desperate dandy, who lived on his luck and record as a bad man, Hammond draws the winning cards and in short order cleans Jenkins and his gang out of their loose change and dust. They are sore at being beaten at their own game and determine to get his cash or do him up.

They waylay him, shoot him and are just about to rob him when Hank Garland, from the East, gets the drop on the desperadoes, rescues Hammond and takes him to his camp and nurses him back to health and strength. Hammond thinks the world of Hank, but the best of friends must part, and Hammond says good-bye to Hank. He tells him of his gratitude for all he has done for him, pulls a nine of diamonds from a pack of cards, tears it in half, gives one half to Hank and keeps the other himself, avowing should Hank need his assistance at any time he would never deny it on the presentation of his half of the nine of diamonds.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released November 7th, 1910.

THE FUGITIVE

Showing the Extreme of a Mother's Tenderness.

There has never been produced in motion pictures a more powerfully dramatic episode than the one incorporated in this Biograph story. It is an incident of the Civil War, and a party of Union soldiers are surprised by a corps of Confederates. One of the Union forces becomes separated from the others and is pursued by one of the Confederates, whom he turns on and kills. Later, he seeks shelter of the mother of the slain boy, each ignorant of the facts. When she learns the truth she is at first inclined to give him up, but the mother's tenderness asserts itself, and thinking of a mother awaiting her son, aids him to escape.

Approx. length, 996 feet.

THE FUGITIVE

Released November 10th, 1910

Simple Charity

Showing the Difference Between the Ostentatious and the Sincere.

Real charity is rare, for what is often dispensed as charity has a selfish motive behind it. In this Biograph subject we draw the line finely between the two phases. An aged couple are dying from want, and while the Public Charity Society is investigating the case as to its worthiness, a poor little slavey of the apartment house pawns her best clothing to help, which, of course, is meager. The Society, however, after a rigorous investigation, arrive with aid, only to find the poor old man dead and his wife nearly so. Approximate length, 993 feet.

SIMPLE CHARITY

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Years after Hank Garland goes back east and engages in business. Hammond Floyd enlists in the Civil War in 1861; Garland's son is drafted in the Union service of that war, goes South and is sent on a dangerous commission into the Confederate lines. Strange as it may seem, "Ham" Floyd captures him and takes charge of the prisoner, who is sentenced to be shot as a spy. Floyd searches the boy, finds a wallet in which he discovers Hank Garland's half of the nine of diamonds. The boy tells him it was given to him by his father, who told him the story of it and said the half card might be of service to him some day.

Floyd tells the boy that he was his father's companion in California and gave the piece of card to his father, who had saved him from death; in return he would release his old friend's boy and allow him to escape. The boy gets away; Floyd, in the act of freeing the boy, is found out and is shot for his deed, and sacrifices his life for the son of the man who saved it in far-off California.

After the war the boy returns to his father, tells him how Floyd let him escape when he identified the half of the card. Hank Garland clasps his son to his breast and thanks God for the boy's deliverance.

"JEAN GOES FISHING."—"Jean" is a sure enough wonderful dog, a good companion and friend, always ready to help his master whenever he can. It is not strange that Jack Crane, a young widower, takes the dog along with him and his little boy when they go fishing. Jack and his son start fishing; it is not long before the little fellow gets tired and passes his rod over to "Jean," who takes it in his mouth and continues where his young master left off.

See who's here! Mrs. Gorden and her little daughter, who are very much entertained by "Jean." While they are looking at the dog, the little girl drops her doll into the water and it floats out with the tide. "Jean" jumps into the water, rescues the doll and returns it to its owner.

Mrs. Gorden and her daughter thank Mr. Crane, and it is easily seen there is a mutual admiration for each other.

Finding a shady nook in the woods, the lady and her little girl are comfortably seated, eating their lunch. Jack and his little boy begin to feel hungry and start for town to satisfy their appetites. They pass through the same path which Mrs. Gorden and her daughter have taken and suddenly come upon them. They ask Mr. Crane and his son to join them. Jack and Jack, Jr., accept, soon make a happy picnic party and become good friends, while the children run away to play Jack and Mrs. Gorden become quite confidential and sympathetic.

The children wander to the end of the pier, where they go to sail a little boat which Jack, Jr., has made, and while thus occupied little Miss Gorden falls into the water and is carried beyond her depth. Little Jack jumps to the rescue and cries for help. Mrs. Gorden and Jack Crane hear the cries and start with "Jean" toward the children's voices. "Jean" reaches the end of the pier, plunges in and soon brings the children within reach of their parents and they are lifted to safety by Mr. Crane. The little girl is pretty well exhausted; she is carried home, and it is some time before she is herself again.

Jack, Jr., sends a basket of flowers to his young friend, engaging his faithful dog "Jean" as the bearer. He walks triumphantly ahead and Mr. Jack Crane and young Jack follow him to Mrs. Gorden's home.

The next and last scene shows Jack Crane and Mrs. Gorden standing in the moonlight, their youngsters not far distant, looking out upon the ocean; in the foreground "Jean" and a large black Dane are lying contentedly together. The whole scene suggests a happy union and a happy ending, and each one of the principals have made a pretty catch for one day's fishing.

BIOGRAPH CO.

"THE FUGITIVE."—The strength of a mother's love will never be fully appreciated. What anxiety does she not suffer for her own; what self-sacrifice does she not endure, yet, withal, she is reasonable and considerate to a marvelous extent. The Civil War has just begun and the young men of the Virginia mountains are experiencing that great sting of war—the good-bye to mothers and sweethearts. The scene of our story is Virginia in a locality where the feelings of the people are about evenly divided. John, the Confederate, is taking leave of his mother to join the little regiment of the neighborhood volunteers. Off the band of patriots go to headquarters. Not very far away we see John, the Union soldier, bidding farewell to his mother and sweetheart, on his departure for the front. The two forces happen to be close to each other, and when John, of the Union forces, with comrades, goes foraging, they are surprised by John, the Confederate, and put to flight. The Union boy becomes separated from his companions and is hotly pursued by the Confederate. Driven to the "last ditch," the Federal turns and fires at the oncoming Confederate, who drops in his tracks. This enables the Union boy to get away, and rushing up to a farmhouse, which is indeed the home of the Confederate, dashes in and seeks protection of the mother of the boy he has slain. Neither of them, however, realized the enormity of this plea. The mother hides the fugitive behind the fireplace board, and as the soldiers later bring on the body of her dear boy, she realizes what the death of the fugitive would mean to his mother, so she is determined to save him, she, of course, not knowing that he was responsible for the death of her son. Later, however, when she learns the facts and the fugitive's identity, she is at first inclined to give him up, but when calm reason takes possession of her, her mother instinct predominates and she thinks of another mother awaiting her son's return, so she enables him to escape by the back way out of the house, the Confederate soldiers having departed, they reasoning that the mother would not shield the destroyer of her son's life if he was anywhere about. After the war, when wounds are healed, two mothers are seen, one welcoming her hero son as one of victory's band, while the other decorates with flowers the coat of the gallant boy who fought and died for the lost cause.

"SIMPLE CHARITY."—"And the greatest of these is Charity." Charity, that much abused word. How often do we find real charity? Only among those poor souls who can ill afford to dispense it. Most times charity is bestowed with great ostentation and a fanfare of trumpets—we say charity, but it is only so-called charity. Humility is the father of real charity, whereas, upon most occasions charity is bestowed that the bestower may be glorified. An illustration of this is portrayed in this Biograph subject. In an East Side tenement there lived an old couple. The husband was a cigar maker, but becoming feeble from age, he is discharged. Back to his cheerless home he comes, where his faithful wife tries to buoy up his spirits. The old man realizes, however, that he has lived out his usefulness and appreciates the reality of a future of absolute want, short though it may be. The awful aspect quite undoes him, and he is taken seriously ill. It is indeed a house of sorrow. No money with which to buy food or medicine, the poor couple resort to pawnships to raise a little money on their household effects, they both being too proud to ask aid from anyone, and there were those in the house who would have been glad to do it. There is a young settlement doctor who administers to the wants of the infirm, but he is kept in ignorance of this case, so the old man goes unattended. A pretty little slavey, who works about the house is the first one to know of the poor couple's sad plight. She in her innocent way has fallen desperately in love with the young doctor, who, through meeting her often as he comes and goes, is quite unaware of the interest he has excited. The sincere girl decks herself out in her best dress hoping to fascinate him, but sad to relate, he doesn't notice it. While thus at-

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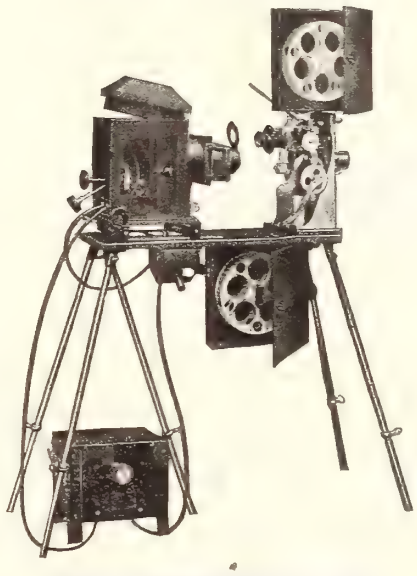

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tired she hears the sorrowing of the poor woman, and is moved to a determination to help, but how? She has nothing to spare herself. An idea! And though it hurts her she takes to the pawnship this one best dress and raises fifty cents on it which she forces the poor woman to take. This is real charity. At length, when her husband is sinking slowly, the poor woman rushes to the City Charity Society. Here we find the red tape of charity. They must make rigid investigation for fear they may give aid to the unworthy. Well, by the time they get through their innvestigation, the poor man is dead. At this moment the young doctor just hears of the case, and learns through finding the pawn-ticket the slavey drops, what a jewel in the rough she is, as contrasted with the other women of the Charity Society. Consequently, the girl has made a stronger though mute appeal to him than did her efforts when togged out in her finery.

EDISON MFG. CO.

"A TRIP OVER THE ROCKY AND SELKIRK MOUNTAINS IN CANADA."—When you see this beautiful scenic picture through the Canadian Rockies, there is liable to be a great big longing in your heart, "I wish I could go there." The camera has done its work well and painted in black and white upon the canvas the grandeur and beauty of the world old Rockies. Even minus the riot of color that abounds there, minus the blue of the sky, the green of the lakes, the sunshine which gilds the peaks and pinnacles, the glories of the foliage and the wonderful colors of the rocks with all their infinite varieties minus all these, still we are deeply impressed with the lavish beauty of the Rockies.

We start upon our trip over the C. P. R. at Calgary, a beautiful city which stands sentinel on the watch line between mountain and prairie. Soon we find ourselves fairly among the mountains, with all their grandeur, tunnels, torrents and towering peaks. A few moments' stop at Leggan, a glimpse at Lake Louise, the beauty spot of America, then down Fraser Canyon and the Selkirk Mountains. A visit to the National Park, the buffalo, the antelopes and so on until we have passed the two great steamers, the Princess Charlotte and the Princess Vicoria, off Otto Point on their way to Victoria, the capital of British Columbia, and there we pause to view the harbor, the parliamentary building and the city itself. Four hundred and twenty-five feet of beauty and every picture is a gem in itself.

"THE SHIP'S HUSBAND."—In this age of divorce and matrimony, affinities and alimony, one could hardly expect that a ship would have a husband, but it is true, she has, even dear old Daniel Webster says so. The ship's husband is an agent who has charge of a ship in port. Well, that's a great deal more than some men have with their wives at home. But the point is, who is the ship's husband in this particular case and had Mrs. James A. Knox known that the ship had a husband there never would have been such a complication as this delightful little comedy affords to the spectators.

Mrs. Knox loves her husband, James Knox, and

Clara Jones dearly loves her husband, Henry Jones, and it might be well to add that both husbands love their dear little wives, but the "Charmer," ah! there's where the trouble lies, who is the "charmer"? Mrs. Knox discovers a hair that is foreign to her own pretty head upon Mr. Knox's coat, conveniently placed there by a practical joker and a telegram to the effect that her husband is to sail with the "Charmer" at ten and that he need not meet her husband Jones. The green eyed monster at once proceeds to grow larger and larger and she rushes down to the boat, but it is far out to sea. She immediately proceeds to inform Mr. Jones that his wife has eloped with her husband. This sets Jones in a whirl and he at once hires a tug with Mrs. Knox at his heels, they sail away to capture the villain Knox and his supposed unfaithful wife, Mrs. Jones. But ere this has all transpired Mrs. Jones, who has all the time been safely on shore, discovers her husband, Jones, running away on a tug with Mrs. Knox. She at once sends Mr. Knox a wireless to the effect that Mr. Jones has run away with his wife, Mrs. Knox, and the mistakes pile upon mistakes until the four curious people arrive at the ship's husband5s office and the mystery is all cleared up. The "Charmer" is the name of the boat that Knox sailed away on and the husband is none other than Mr. Jones himself.

"THE ADOPTION."—William Martin is a widower and a prospector in the mountains of California. He

THE SHORT CUT

This is no age for lost motion—not in the picture game. It's a case of using every minute the theatre is open to get people in and out of the chairs. It's a case of taking every short cut and saving every moment's time.

Now get this thought, run your shows rapidly, fill and empty your house often, but—give Quality Entertainment. Fight for time, economize by using a machine that will keep right every moment.

1911 MODEL "THE EDENGRAPH"

is built for service on the Economy of Time Plan. Write us.

Points of superiority enumerated and described in a handsomely illustrated catalogue which will be mailed on request.

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GENERAL FILM COMPANY - - - - - - - - - - ALL OFFICES
CLUNE FILM EXCHANGE - - - 727 So. Main St., LOS ANGELES, CAL.

has a four-year-old son, whose care is somewhat of a burden to him, Martin not being a very affectionate parent. One day when he is searching for paying dirt, he leaves his little boy, nicknamed "Nodsawana" by the Indians, who are camped about the mountain, with an old squaw at the Indian camp, to care for him for two days. Martin does not return for the child at the time specified. Meanwhile, Sandy Smith, our friend whom we saw as "Sandy the Substitute," comes along one day and inquires of the Indians how to get over that part of the mountain range. Sandy notices the white boy among all the Indian children and inquires where the child came from. He is informed that the father left the child to be back in a day or two, but has not come. Sandy offers to take the child and care for him and the Indians quickly consent when Sandy presents them with a new bandana handkerchief and a match box. It is useless to try to describe the complete action of this film. Enough to say that Sandy and the little tot, whose care he has assumed, take to each other from the first. Sandy presents him with a pup and the child and the pup and the big miner hold our interest for several scenes. Finally, one day, Martin, the father of the boy, comes to the Indian camp and inquires for the son. Fear seizes the old squaw as she tells him what has happened. Martin immediately rides to Sandy's camp by the Norfolks and claims the boy. Sandy does not know him and refuses, as the child in fear of Martin, clutches Sandy about the knees. A ride to the Indian camp ensues and the old squaw tells Sandy that Martin is the father of the child. Sandy is forced, of course, to acknowledge the right of the parent and reluctantly passes little Nodsawana to his father. The boy holds out his arms for the pup which he has been carrying and the father objects to letting him have it. At this point, Sandy asserts himself and makes the father let the little fellow take the dumb companion which he gave him and threatens him with all kinds of things if he does not let him keep the pup. Sandy now goes home and all is loneliness. The little bright tot whose chatter entertained him and opened up a new life and a new channel in which he could spend the richness of his claim has gone. A few days later Sandy is passing the camp of Martin when he sees him about to abuse the boy. A struggle ensues and Martin, in a surly way, tells Sandy that if he is so interested in the kid, he can buy him. Sandy is quick to strike a bargain. The consideration is Sandy's claim at Norfolk and the exchange is made. We are next shown the big man triumphantly mounted on his pack horse with the little boy, who is hugging the pup which Sandy had given him and trailing along towards new fields and their future, which seems bright for the little smiling urchin and the great big hearted miner who leads him forth to his destiny.

Sandy has founded a new home for the little one, whose tiny fingers have played so deeply with his heart chords when a stranger arrives one night with a letter from the cheriff bearing the news of the boy's father's death in a gambling row and that the mine reverts to the child. Sandy realizes that the boy's future lies in his hands and we are shown a very touching scene at the close of the picture when the great rough miner is trying to teach the little fatherless boy the Lord's prayer.

A beautiful picture full of the interest which follows the child, full of the heart touch so hard to attain, complete with beautiful scenery and perfect in action in all of the characters, none the least in that of the little four-year-old tot, played by a child of just that age. Even the pup is worthy of a passing mention. Nodsawana will go down in moving picture history as a hit.

"THE LASSIE'S BIRTHDAY."—This is another of those fresh, buoyant, delightful light comedies for which the Edison Company has lately become noted. The entire scenes take place in a garden back of a summer house and show the birthday morning of a charming lass and the various presents brought by the various suitors for her treasure. The lass herself is not up when the story begins and the first to appear are two children, who scamper off in search of suitable gifts for her, looking up and laughing at the closed blinds which show that she is still asleep upon her natal day. And then comes a poor but attractive young man, who, having nothing in his pockets wherewith to purchase presents, has gotten up betimes and picked violets for his lady, which he leaves upon a table just outside the little summer house. Of course, he writes a little note upon a piece of wood and leaves it with them. He has hardly gone when a poetic youth, a very poetic fellow appears. He is evidently fond of himself as well as the girl ,for he brings her a portrait, probably painted by his own hand and verses to his mistress's eyebrow, probably. He looks scornfully at the violets and puts his portrait in front of them on the table with his scroll of verses by it. Then, deciding to watch the reception of his gift, he hides beside the porch, but he has hardly done so when a roly-poly youth, who is fond of good living, appears with a box of candy and a love note for the lassie. He looks over the two presents which have preceded his and smiles at the thought that anyone should care more for anything than good things to eat. He, too, decides to watch the reception of his gift and climbs upon the summer house from which point of vantage he can see all that passes below. Of course, he is discovered by the poetic fellow, who does not see him at first. And then comes a young man, evidently of a business frame of mind, for he looks at his watch and hurries in. He must have money, for he produces a ring from his pocket, which he confidently placed in front of all the other gifts on the table on top of his own business card. Then he, too, hides him behind an old tree on one side of the garden to watch the maiden's rejection of all the other gifts but his. She comes and does not see the gifts at all at first, but seems to be looking for someone who is not there and we guess that it is perhaps the poor young man who brought the violets, but he is not visible. The youngsters come with baskets of flowers and fruit and then she realizes that the birthday gifts have begun to appear, she looks at the table and begins an examination of her presents. The ring comes first and with it she is delighted until she sees who sent it and then she rejects it scornfully. The business man's face is a study as she first praises and then disregards his present. Then comes the box of candy, which looks delicious and she is pleased until she reads the love that accompanies it and then the fat boy nearly falls off the summer house in his dejection and also in his anger at the fact that the other two lovers are delighted and openly show their happiness at his downfall in the lady's estimation. The poet is next and his gift is turned to ridicule by the fact that when she picks up his portrait, she picks it up wrong side up and the ends of his necktie so much resemble donkey's ears that the whole thing is turned into a farce. Tearing his hair and vowing vengeance upon his rivals, he leaves the garden in a high dudgeon. Then she finds the violets and they are the only things that seem to mean very much to her. Of course, the young man himself happens to come back in time to see the reception of this gift and as he and she come together in love's embrace, the fat boy slips from his perch and dangles helplessly from the summer house while a little girl of six holds up her apron and tries to catch him, lest he fall.

KALEM CO.

"FOR A WOMAN'S HONOR."—Miss Alice Joyce, leading lady of the Kalem Company's northern stock company, plays the heroine in an exceptionally fine romantic comedy drama announced for Wednesday, Nov. 9. The new production is called "For a Woman's Honor," and it deals with that exciting and interesting period in Virginia which directly preceded the war. The story is that of a young Southern lawyer who has incurred the enmity of the father of the girl he hopes to marry by besting the old gentleman in a lawsuit. The young folks decide to override the parental authority by eloping and their plans are apparently working out excellently when an unforeseen incident changes the aspect of things entirely. It appears that the miller's wife, an old lady of some means, had met with a serious mishap during the evening and had fallen from the door steps where she was discovered by a shiftless negro who had happened by. The negro at first had gone to the old lady's aid, but when he saw the contents of the handbag at her side his cupidity overcame his better feelings and he took the money and decamped. Shortly after the young elopers happened to ride by and seeing the woman in dire straits they dismounted from their horses and went to her assistance. The young man used his handkerchief to staunch a wound in the old lady's head and left it behind when he rode on with the girl. During this period, however, the young lady had an opportunity to reflect and decide that she wanted to go back home. The lover gallantly acquiesced and she was able to get back into the house without being seen. The next morning the old lady was found dead by the roadside and naturally the accusing finger was pointed at the young hero and in order to protect the honor of his sweetheart, refused to explain his doings of the night before and only at the final trial, when the young man seemed in jeopardy of his life did the girl summon up sufficient courage to tell the truth. She did this in the courtroom and of course under the circmstances the escapade was forgiven and the lovers united.

In dramatic work, costuming and scenic environment this is one of the best pictures of the Kalem series.

"THE ATTACK ON FORT RIDGELY."—The Kalem Indian release for Friday, No. 11, is called "The Attack on Fort Ridgely," and follows the story of that noted engagement without essential variation.

Fort Ridgely was a frontier post in northern Minnesota and upon the edge of the country infested by hostile Sioux lead by Little Crow. At the time when the whites had little reason to suspect an outbreak Little Crow formed a big war party and before troops could be organized and dispatched to the front had massacred hundreds of men, women and children. Fort Ridgely itself was saved through the goodness of Other Day, a friendly Indian girl, who informed Capt. McPhail of the uprising and plans of the attack on the fort, thus enabling the little band of soldiers to put up one of the most remarkable defenses known in the history of early Indian warfare.

The Kalem players have reproduced the story substantially as it was set down by Capt. Humphreeville's Indian classic, "Twenty Years Among Our Hostile Indians."

E. L. Kuykendall, proprietor Dixie Theatre, Columbus, Miss., in sending his subscription to The Film Index, says: "I find it very valuable in every way in keeping tabs on release dates of film subjects and songs. I also wish to speak a word of praise for the "Electrical Talk," by Mr. Hallberg, which has helped me not a little. This alone is worth the subscription price and more. Keep the good work going.

Among the visitors at the Vitagraph Studios this past week were Professors Arnold, Burnham and Bryant of the class of physics and applied sciences of the Erasmus High School. The gentlemen are greatly interested in the making and the importance of motion pictures from an educational standpoint and very enthusiastic over the vitagraph "Life Portrayals."

Nelt Waters is proprietor of The Lyric Theatre, Corry, Pa., which is said to be one of the coziest picture houses in northwestern Pennsylvania. It seats 200 persons; is equipped throughout with the latest devices for safety, and only licensed pictures are shown. Mr. Waters ran the Johnson-Jeffries pictures at his house to an attendance of 1,900 people. He says that nearly 300 women attended the afternoon shows.

CHICAGO LETTER

(Continued from page 7.)

posts, ruined buildings and deserted newspaper offices are also witnesses to the hail of iron that swept in from the sea.

The first scenes of the film show Lisbon as it was a short time ago, when Manuel held the sceptre, and afford fine views of the principal streets and buildings and a beautiful panoramic glimpse of the harbor. King Manuel, too, is seen, and regiments of soldiers pass in parade.

In the first part are also scenes showing Manuel's visit to England last year, including his welcomes at Portsmouth and London. As an additional interesting item, the view of King Manuel and eight other kings at King Edward's funeral is furnished.

The whole film is brimful of interest and will doubtless be eagerly viewed in America, as the later views are striking illustrations of the newspaper accounts of the deposition of the Portuguese boy monarch. This film is about 727 feet and on the same reel is a short subject, about 283 feet, entitled "Spanish Loyalty."

A Progressive Lima Exhibitor.

G. O. Dupuis, owner and manager of the Royal theatre in Lima, O., is one of those enterprising and intelligent exhibitors who does not rest contented merely with the successful and clean management of his own picture house. He aims at the general progress and upward trend of the motion picture, and in articles which he contributes from time to time to his home papers he keeps his fellow townspeople posted on the picture industry.

In a recent article, which appeared in the Lima "Republican," and which occupied several columns, Mr. Dupuis showed how motion pictures have become historical fixtures.

Chicago Film Brevities.

I called on Manager VanRonkel, of the General Film Co., at 77 S. Clark St., Monday, Oct. 31, and he informed me that he had taken on 13 new customers on that date.

M. D. Schafer, manager of the Royal theatre, LaSalle, Ill., was in the city last week, arranging for "Abraham Lincoln's Clemency," and other films. Manager Schafer is a versatile genius, and, in addition to doing his own singing in character costumes, has written some clever sketches, which have been produced at his house with great success. One of these, "The Election Bet," made a special hit recently. The Royal has a fine 4-piece orchestra, and the auditorium is well lighted while the pictures are run off.

I ran across Charles Abram and Joseph Abram, owners of the Acorn theatre, 3410 Ogden avenue, one day last week. They have just dispensed with vaudeville and have installed a service that includes a first run daily. The General Film Co., at 77 S. Clark St., attends to their booking. They state that business is excellent.

I had the pleasure of seeing Pathe's fine American subject, "Abraham Lincoln's Clemency," run off in the Pathe Chicago office the other day. This is a truly magnificent film, and is bound to become historic. Already so many prints have been ordered throughout the country that many additional prints will have to be made at the factory in New Jersey. Exhibitors are fairly falling over one another to get the first run of this film. It will be released Saturday, Nov. 5.

Tom Quill, who is making a big success in getting out posters for some of the leading licensed manufacturers, tells me that for some time he has been careful to eliminate the pictures of deadly weapons or scenes showing violation of law in the Litho. work done by him.

S. E. Kinkead, cashier of the K. O. Co., returned from a belated Summer vacation last week. He spent most of the time at Charleston, Ill., visiting a brother.

H. Smith, formerly owner of the Star theatre, Beloit, Wis., purchased the Grand theatre, on Milwaukee and Western avenues, this city, Friday, Oct. 28. He will run nothing but pictures in the Grand.

The Alcazar, on "Picture Row," East Madison street, this city, is standing loyally by pictures and is the only paying house on the "Row" at the present time. It is packed to the doors at every performance, and Manager Andy Talbot smiles and says, "Motion pictures are good enough for me." The owner, Mr. Seever, echoes the same remark.

Martin May, owner and manager of the Orpheum, Kenosha, Wis., visited the General Film Co. at 85 Dearborn street, last week. He reports fair business.

Charles Oakley, the enterprising young manager of the Crystal and Colonial theatres, at Bedford, Ind., was a visitor last week. He came into book up both his houses with the General Film Co. at 85 Dearborn street. Mr. Oakley said that both houses are doing fine business.

"The Edengraph is doing fine work and is the real picture machine, having no bad features and so many good ones that I do not hesitate to say it is the best machine on the market," is the unsolicited tribute written to the Kleine Optical Co. recently by Dr. Charles Lyndon, a traveling lecturer, who uses motion pictures as illustrations. The quotation given above was the postscript to a letter containing an order for goods from the K. O. Co. supply department.

NEW DEVICE FOR OPERATOR'S CONVENIENCE.

The Charles L. Kiewert Co. has just placed upon the market a simple, little device that will be instantly appreciated by every operator. It is called the Bio Arc Screen, and is intented for attachment to the lamp house door in such a way as to show a full size, accurate reproduction of the arc *outside* the lamp house. The device is small and compact and may be attached to any lamp house door in two or three minutes and will not interfere in the least with the ordinary operation of the machine.

The image of the arc is an exact reproduction, but sufficiently subdued so as to occasion no discomfort to the eye in looking at it. The outlines of every portion of the arc are clear and distinct and in this respect it is far superior to the ruby-glass-covered peephole ordinarily used. The latter shows only those portions of the arc which contain red rays, and naturally the form of the arc itself, which contains practically no red rays, is not shown at all. As the shape of the arc, that is the bluish flame between the carbon tips, is of the utmost importance in judging of the condition of the light, the necessity of this device will be at once appreciated.

It has the further advantage that the image of the arc is visible from the operators' usual position, and it is not necessary for him to move to a position in which he can see through the peephole in order to know how his light is working. Furthermore, his eye is subjected to no strain whatever, and he may quickly shift his glance from the arc image to his picture without the temporary blindness which always follows taking the eye from a powerful source of light to a weaker.

This device has been thoroughly tried out in practice before being placed on the market, the Charles L. Kiewert Co. having placed models in the hands of its salesmen for this purpose, and they state that every operator who saw the device immediately expressed a wish to purchase it.

In order that every operator may be able to satisfy himself as to the value and advantages of this device, the manufacturers are offering to refund the purchase price in every case where it fails to give satisfactory results, so that no operator need hesitate for fear of spending his money without receiving an adequate return.

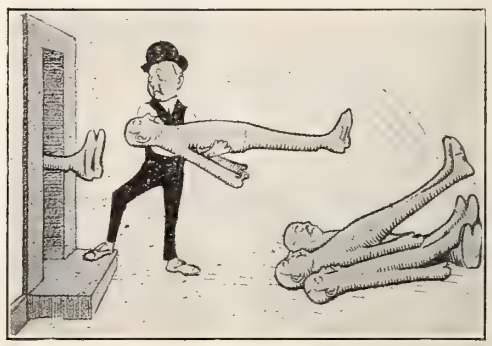
Testing License Law.

In order to test the constitutionality of the law requiring the owners of photoplay theatres of Baltimore to take out licenses to run their houses, Frank Ebert, manager of a photoplay theatre on North Howard street, appeared before Justice Loden, Oct. 28, in the West District Police Court, charged with conducting his show without a license. Attorney J. Wallace Bryan appeared for Mr. Ebert, and after the only witness for the state, Detective Armstrong, had testified that he had caused Mr. Ebert's arrest on the above charge, Mr. Ebert's attorney requested to release the defendant on his own recognizance until a further hearing could be arranged by the court. The request was granted.

Mr. Bryan filed a demurrer in which he claimed the law requiring the licensing of picture shows was unconstitutional. The case will be argued before Judge Harland, of the Superior Court of Baltimore. It is said this will be a test case and all picture men are much interested in its outcome.

HALLBERG Photoplay, No. 3

"Throwing Out the Dead Ones"



CHARACTERS:
Chas. Guilloid, Prop. Palace Theatre, Hoboken, N. J.
J. H. Hallberg, Inventor Economizer.
Scene: Hallberg's Office. Enter Mr. Guilloid.

(1909)

Mr. G.: "Good morning. I have heard so much about your Economizer, I would like to know what you charge for one, and your guarantee."

Mr. H.: "I will save 2-3 on your current bill and produce 100% better light than you can get with a rheostat; the price is $100."

Mr. G.: "Well, I will let you know shortly."

January, 1910.

Mr. G.: "You will remember I was in to see you some time ago about the Hallberg Economizer. Well, at the time, I thought your price was high, and that I might obtain the same results with a cheaper device. I bought a cheap current saver, paying $40 for it, but after operating a week the coil got so hot it was not safe to run more than one show with it, and so I bought another of the same make, and by means of a double throw switch ran first with one coil, and when that got hot switched on the other one. Now, however, one of the coils has burned out and I am tired of fooling with them, besides the light is poor. What can you do for me?"

Mr. H.: "I will guarantee to save you more money on your current bill with the Hallberg than you did with those coils, and at the same time give you at least 35% better light. Also, since you were in my office last, I have cut the price of the 'Hallberg' to $75, as I am selling direct to the exhibitors."

Mr. G.: "If you can do this, and there is no danger of burn outs, it is all I can ask. Ship one at once."

(THREE WEEKS LATER.)

Mr. G.: "The Economizer is doing more than you claimed for it. I wish I had bought it when I first looked into the matter, even at the $100 price, as I would have saved money, produced better pictures and had no worry. Not only am I saving more money, but am getting a 50% better light on the screen; it does not get hot, and I have no worry about burn-outs. My customers comment on the excellent pictures I am now exhibiting and the brilliant light on the screen."

THROW OUT THE DEAD ONES AS HE HAS DONE, AND LET ME PRODUCE THE SAME RESULTS FOR YOU.

FREE CATALOGUE P. 3

Headquarters everything for the M. P. Theatre

J. H. HALLBERG

36 East 23d Street, New York

SPLENDID PATHE COMEDY

American Company Turns Out Exceptional Picture

EVERY now and then the Pathe American players turn out a comedy that is worthy of exceptional mention. "The Other Way," a subject dated for early release, is a comedy which, in the vernacular, would be called a "scream." It is one of those peculiar problems in matrimony in which man proposes and the principals in the case propose to do as they please.

According to the story there are two old cronies who have retired from active life and spend most of their time over a chess board. One has been blessed with a promising son; the other possesses a daughter of surpassing beauty and accomplishment. Being advised of the return of the young people from their respective colleges, the two old cronies compare notes and agree with each other that the young folks would make a very proper couple, and thereupon pledge each other that they are to be married forthwith. The young folks return to their respective parents, and after the usual greeting are separately informed that their future has been mapped out for them, and both at once balk at the proposition and leave their homes to find employment.

The young woman becomes governess in the family of a justice of the peace of her home town and the young man, by strange chance, finds employment in the same family as chauffeur. Neither one is particularly informed of the other's existence, and if they ever did know that their parents were boon companions they have long since forgotten the fact and are quite strangers. Thrown together in the same family circle they speedily become acquainted and fall in love. While indulging a few affectionate pleasantries they are discovered by their employer who inquiries into the situation, and discovering their desire to be married, performs the ceremony without delay.

Now that they are one, the young folks hasten to the telephone to inform their parents. The producer has introduced a little business here that is exceedingly effective. Being informed of the marriage of their children, both fathers fly into a rage and start post haste to look them up and properly denounce their hasty action. The surprise with which they discover the consummation of their fondest hopes when they feared the worst is adequately portrayed in the picture.

Any description will fail to do justice to the humor of this subject. There's a laugh in almost every foot and the climaxes are the funniest ever.

SCENE FROM "THE OTHER WAY."

PICTURES IN SOUTH AFRICA

E. D. Martin of Johannesburg, Discusses Situation with Jas. S. McQuade

E. D. Martin, representing the African Film Syndicate of Johannesburg, South Africa, was a visitor at the offices of American licensed manufacturers in Chicago recently.

Mr. Martin left Johannesburg Sept. 5; arrived in London (via Southampton), where he stopped over for a week, and landed in New York Oct. 10, where he remained for two days before coming out to the metropolis of the great Middle West.

The object of Mr. Martin's visit to this country is to make arrangements with agencies that represent the American licensed manufacturers, all makes being included in the list of films required for his syndicate, which confines its operations solely to the hiring, or renting, of films in the British possessions in South Africa. Heretofore the American product has been secured from certain London agencies, and the present aim is to secure it direct from the representatives of American manufacturers.

Mr. Martin assured me that the American output of licensed manufacturers is high in popular favor in South Africa, there being a constantly increasing demand for American comedies, Western pictures, dramas, scenics, etc. The European manufacturers sometimes produce a film that appeals to the popular taste out there, but Mr. Martin says that this is unusual.

The motion picture theatre came into vogue in South Africa in September, 1909, the traveling picture show having paved the way some time before that. At the present time Johannesburg, with a population of 70,000, has 22 picture theatres for whites and four for blacks, and, owing to its geographical position, it affords the best facilities as a center for renting films. Capetown now has seven theatres, but will support ten; Port Elizabeth has two, but will support three or four; East London has two, but can support three, or possibly four; Grahamtown will support one; so will King Williamstown; Kimberly has two, Bloemfontein has two; Germiston has five, but will support only three; Pretoria has five, but can support about four; Krugesdorp has two; Durban four; Maritzburg has one, but can support two; the same conditions exist in Salisbury; Bulawayo has two and Mafeking, which has no picture house at present, can support one. It will thus be seen that far removed South Africa has been seized by the ubiquitous motion picture and that the chief entertainment of the inhabitants is furnished by it.

Mr. Martin informed me that the standard of the picture theatre buildings in South Africa is being rapidly improved. The new theatres going up in the smaller towns have a seating capacity of about 500, while those being constructed in the larger cities will seat 1,000.

There is a marked difference between the prices of admission in the Coast cities and those inland or "up country." In the former, one pays 6 pence, or 12 cents of our money; in "up country" towns the usual charge is one shilling, or 24 cents; but, sometimes, as high as two shillings, or 48 cents, are charged. These varying prices prevail in Johannesburg.

The Coast cities run pictures only; in the inland, two vaudeville acts are usually employed. The program on the Coast consists of about 3,500 feet of film, with two changes weekly. The inland cities offer three reels of film (about 3,500 feet, as high as 1,200 feet being used on a reel) and two acts of vaudeville. The pictures are changed twice weekly, and the vaudeville once a week. These vaudeville acts cost each seven guineas weekly, or about $36 in our money. Local talent appears in the acts, as imported people are, necessarily, out of the question, the expense being prohibitive. Already the more intelligent patrons of pictures are showing an aversion to cheap vaudeville, and Mr. Martin stated that all indications point to the elimination of vaudeville from picture shows in South Africa, at no far off date.

The picture theatres in South Africa are well lighted, colored lights being used. Mr. Martin rather surprised me by drawing a contrast between the projection of pictures in America and in his home city, Johannesburg, his summing up being not at all favorable to us. He was particular in stating that their pictures are much clearer and steadier than ours and that patrons of a picture theatre in the South African city would not stand for some pictures that he had viewed in New York and Chicago, so far as projection is concerned.

What do you think of that for savage South Africa? We had better take a tumble and get down to bed rock.

All the members of the African Film Syndicate are Americans, being men of means either engaged in business or mining pursuits. Two of them are diamond drill contractors, who contract to make borings on mining claims that show good indications of gold. Mr. Martin is a native of New Orleans, and went to South Africa about ten years ago, in the interests of the Standard Oil Co. The African Film Syndicate was formed in August, 1910, and its members are sanguine of a rich harvest in the near years to come.

TESTIMONIAL DINNER TO MR. A. V. SMITH, TENDERED BY VITAGRAPH STAFF AT RAUB'S CAFE, BROOKLYN, N. Y.

A VITAGRAPH NIGHT

Members and Staff of Company Join in Testimonial Dinner to "Vic" Smith.

On Saturday evening, Oct. 29, a testimonial dinner was tendered Mr. Arthur "Vic" Smith, the cashier of the Vitagraph Company of America, at Raub's Garret, corner of Nevins and Fulton streets, Brooklyn, by the professional and manufacturing departments.

Among the invited guests were Mr. William T. Rock, president; Mr. J. Stuart Blackton, vice president and secretary, and Mr. Albert E. Smith, treasurer and business manager of the Vitagraph Company; Mr. James L. Hoff, of the "Film Index"; Mr. Frank Woods, of the "Dramatic Mirror"; Mr. P. Licari, of the Cary Printing Co.; Mr. S. McGuire, general manager of the National Printing Co., and Mr. Leroy E. Ball, of the law firm of Waldo & Ball.

The tables were arranged in the form of the letter V., decorated with flowers and especially designed favors. A very elaborate menu was served by a corps of waiters dressed in Louis XIV. costumes and wigs, while an orchestra discoursed appetizing music.

Mr. J. Stuart Blackton acted as toastmaster, and little talks fitting the occasion were made by many of those present.

Most noticeable at this gathering was the spirit of good fellowship which exists among the Vitagraph staff and between the principals of the company and the members of the staff. This banquet had a double significance, being the opening of the "Raub Garret," and Mr. Raub did everything in his power to add to the pleasure of the occasion by decorating the "Garret" and furnishing other evidences of his hospitality, including a colored quartet, the Raub orchestra; Miss Jean Irwin, soprano; Mr. Robbins, tenor, and Mr. H. Mayo, baritone, also contributed a few musical selections.

Members of the Vitagraph staff present were: William Arthur, W. B. Arthur, W. L. Ackerman, VanDyke Brooks, W. T. Bunyon, C. A. Burton, C. Blackwell, William Blackton, C. D. Chapman, M. Costello, L. Delaney, F. Esslinger, J. Ellwood, J. B. French, R. Gaillard, W. Humphreys, P. Hilburn, E. G. Hedden, M. Held, W. Healy, A. Herman, Ralph Ince, T. Johnson, Charles Kent, J. A. Leggett, O. Lovering, T. A. Maguire, H. T. Morey, E. L. Mackintosh, H. Mayo, E. R. Phillips, M. D. Renwick, A. Ross, R. S. Sturgeon, H. Schmidt, S. M. Spedon, W. Shea, S J. Turner, F. E. Thompson, R. Tompkins, H. Tuller, W. J. Watkins, E. W. Wentworth, A. Wenz, J. Woods and W. M. Zollinger, and last but not least, "Vic" Smith, "the host," and occasion of the celebration.

A most satisfying menu had been prepared by Caterer Raub, who won the hearts of his patrons on that night by his generosity and attention to their comfort and pleasure.

The engraving accompanying this story, though taken under difficulties, is a good likeness of the assemblage.

VITAGRAPH NOTES.

"A heap big" Indian pictures are in course of completion under the direction of the Vitagraph Company which will give some life portrayals of an extremely picturesque type showing the peculiar customs and manners as well as some of the mythological conceptions of the aborigines of this country. There are Indian picture and Indian pictures, these are the exceptional kind, the Vitagraph kind.

Four divisions of the Vitagraph stock companies were in four different places this past week—Pennsylvania, New Jersey, New York State and Maine furnished them with the necessary local coloring for some of their future releases which augur some very pretty scenery, thrilling cross country riding and stirring situations. The scenes include some from the coal and oil well country of the Keystone State. This week the full force is at work in the studio producing a drama from the work of a standard author that will create a widespread sensation.

Three Vitagraph feature films released this month will pulsate with heart interest; the kind that everybody likes: "In the Mountains of Kentucky," Saturday, November 5th; the Thanksgiving picture: "Drumsticks" on Tuesday, November 15; and "Francesco da Rimini" on Friday, November 18 ,the last is a classic that outclasses in point of acting and magnificence of scenery any previous presentation of "photoplay" drama.

NEW CORPORATIONS.

American Projection Company, Pittsburg; amusement projections: Capital, $10,000; incorporators, James E. Clark, R. A. Rowland, George Bates and Clarence Beatty.

National Amusement Company, South Bend, Ind.; operate amusements: Capital, $10,000; incorporators, G. F. Hull, A. M. McClellan and R. F. Lucas.

The Sumpton Wright Theater Co., Anderson, Ind.: Capital, $2,000; operate motion pictures and vaudeville theatres; directors, E. P. Sumpton, C. M. Sumpton and Minnie Wright.

International World Travels Co., Camden, N. J.; manufacturing devices of screens for illuminated pictures by system of lenses, etc.: Capital, $100,000; incorporators, F. G. Zimmerman, W. J. Ryan, W. C. Smith and W. T. Read.

The Revier Motion Picture Co., Salt Lake City, Utah; manufacture lenses and exhibit motion picture machines: Capital, $5,000; incorporators, Harry Revier, B. H. Revier, R. L. Stelter, C. N. Sutton, William Howard and D. B. Hempsted.

California Motion Picture Mfg. Co., Los Angeles, Cal.; make motion picture films: Capital stock, $200,000; directors, M. F. Brooks, P. L. Howland, H. R. David, I. H. and M. C. Lowell.

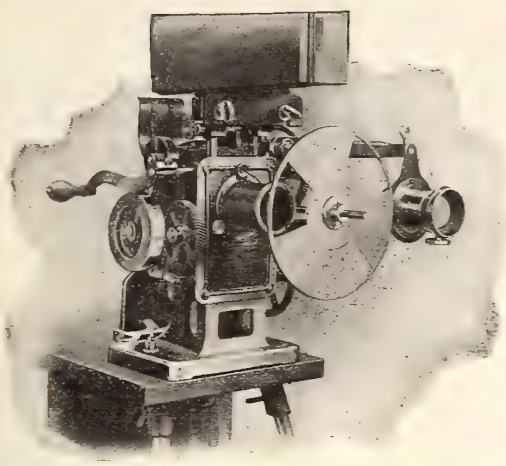
The International World's Travel Co., Trenton, N. J.: Capital $100,000; incorporators, Frank Zimmerman, William J. Ryan, William C. Smith and W. P. Read. The firm will manufacture motion picture films.

Colonial Film Mfg. Co., Yonkers, N. Y.; manufacturing and dealing in motion picture films and supplies: Capital, $100,000; incorporators, B. H. Newell, J. Lee Enright and Walter Crothers.

WELLMAN SLIDES A HIT.

The general opinion of the exhibitors is that the "recent event releases" made by Levi last week on Wellman's attempt to cross the Atlantic, are the best ever put on by that concern. Slides show with remarkable clearness the entire journey of the daring balloonists from their start at Atlantic City to the thrilling rescue made by the crew of the steamship Trent far at sea. The pictures contain a wonderful amount of detail never before procured in this kind of work.

Even Vaniman's little cat, the mascot of the party, is pictured in perfect content in his master's arms. The whole set is more than usually interesting, and at this time, when aerial navigation has received such widespread newspaper notoriety, it should make a decided success in any theatre.



POWER'S CAMERAGRAPH No. 6

THE PERFECT MOTION PICTURE MACHINE

"In reference to the Number Six Machine will say that I have been using one since August and find it a decided improvement over the various old type machines.

"We are able to get a picture which is remarkable for its steadiness and absence of flicker and the machine runs very quietly. I also find that I am able to project a picture at a much slower rate of speed than with the two blade shutter type machines and still get a flickerless picture. I am therefore able to show a picture at a speed in keeping with the motions portrayed in the film. Three to five minutes more can be gotten out of a reel if wanted, or on the other hand the film can be chased through with equally good results.

"(Dated) Grove City, Pa.
Oct. 31st, '10.

(Signed) JOHN GUTHRIE,
Mgr. Empire Theatre."

THE MACHINE WITHOUT A STAR WHEEL AND PIN WHEEL

Write for Catalog E Describing All Models

NICHOLAS POWER CO., 115 Nassau Street, NEW YORK

FOR THIRTEEN YEARS THE LEADING MANUFACTURERS OF MOTION PICTURE MACHINES

Mayor Gaynor has ordered that **YOUR PICTURE THEATRE MUST BE LIGHT** Get a

SIMPSON SOLAR SCREEN

and comply with the law. The only screen upon which pictures can be shown in the light.

A. L. SIMPSON, Inc., 113 W. 132d St., NEW YORK.

Uncle Tom's Plays Long Engagement.

Uncle Tom's Cabin, the Vitagraph Life Portrayal of Harriet Beecher Stowe's famous story, has been playing an exceedingly long engagement in Cleveland. President Mandelbaum, of the Lake Shore Film and Supply Company, says of this picture.

"In all the years of motion pictures no film has drawn bigger crowds. Uncle Tom's Cabin has drawn crowds steadily from Aug. 9 up to the present time in Cleveland, and is booked here solid until Nov. 10."

This is an extraordinary record for a motion picture play.

"HALLBERG" EQUIPS DORCHESTER THEATRE.

Mr. W. R. Lusher, proprietor of the New Dorchester theatre, Flatbush, Brooklyn, placed order last week with Mr. J. H. Hallberg, No. 36 East 23d street, for entire moving picture equipment, including two Motiograph motion picture machines, two "Hallberg" Economizers, two 4000-candle-power flaming arc lamps, and a new electric sign, which Mr. Hallberg has just imported from England. This sign saves two-thirds on the electric bill, and can be read at a longer distance and at a sharper angle than any other sign ever produced.

Mr. Lusher saw the Motiograph in operation last year in Earl's Court, London, England, and he was so favorably impressed that he would not consider any machine but the Motiograph for his new Dorchester theatre. The ventilation of the theatre will be accomplished by two "Hallberg" 24-inch exhaust fans, fitted with speed controllers and reversing switches, so as to act as either exhaust, or pressure fans.

Licensed pictures will be used.

SNIPES FOR M. P. THEATRES.

In addition to their handsome two?colored lithographed frames for posters, the Exhibitors' Advertising & Specialty Co., 105 East 14th street, New York, have gotten up a large number of variously worded snipes (to top off both half sheets and full sheet posters) in various colored inks and paper, reading "Biograph To-Day," "Vitagraph To-Day," "Selig Feature To-Day," "Now Playing," "Special To-Day," "Coming To-Morrow," "Don't Fail to See This,' and a great many other sayings, all specially appropriate for motion picture theatres. They are designed to take the place of cheap and gaudy or amateurish sign-painting, and in fact are so cheap in price that it would be the height of folly for exhibitors to bother having them painted. (See their announcement in our adv. columns.)

$25 REWARD.

Nov. 2, 1910.

The Film Publishing Co., New York City:

Dear Sirs—I beg to inform you that the Coatesville Opera House under my management has been broken into and robbed of one (1) Powers' No. 5 head, one stereopticon lens and one moving picture lens. I will pay twenty-five dollars ($25.00) to any person giving information that will lead to the arrest and conviction of the guilty party or parties.

Will you kindly publish this in your next issue of The Film Index, so as to put other people on the lookout for any person offering such articles for sale.

GEO W. BENNETHEIM, Lessee.
No. 645 Penn St., Reading, Pa.,

AMONG THE EXHIBITORS

Plans for a new photoplay and vaudeville theatre have been filed with the building inspector of Rome, N. Y., for the erection of such a theatre on the Flandrau site—one of the best located places in the city. The site was recently purchased by J. H. Carroll. It is said there will be stores on the ground floor with offices on the upper floor.

M. J. Kuhn, proprietor of the Seventh Ward photoplay theater, Lancaster, Pa., has purchased a plot of ground on Manor street near Dorwart, with a frontage of 117 feet and a depth of 225, upon which he will erect a new picture theatre, 40x90 feet. It will be a one-story brick structure and the specifications are now in the hands of the bidders. The new theatre will be opened about December 1.

The Chicago Amusement Co. has rented the Waletzko building, Mishawaka, Ind., and will install motion pictures.

Edward H. Hidden of Newburyport, Mass., is managing the Star theatre, during the absence of Charles Cram.

R. C. Broaddis, of Richmond, Va., has filed plans with the building committee to erect a photoplay theatre, at No. 1224 Hull street. The new structure will cost $2,000.

Thomas Winterbotton, of Chester, Pa., has begun the erection of a new one-story photoplay theatre in front of his home in Lenni. The building will be 25 by 60 feet, and will be one of the most modern houses in that section of the state.

J. A. Speaker, proprietor of the Majestic photoplay theatre, Green Bay, Wis., is having a number of improvements made at that theatre. A new screen will be installed and more seats put in.

Ex-Alderman Henry Leine, of Milwaukee, Wis., has asked for a permit to erect a photoplay theatre at Twenty-fourth street and Lisbon avenue. The cost of the house is to be $8,000.

William Shivley, of Kulpmont, Pa., and Frank Silverman, of Mt. Carmel, Pa., are fitting up a photoplay theatre in Kulpmont, to seat 150 persons. The house will be ready in about three weeks.

George Grice and James Shlonecker, of Peotone, Ill., have purchased the picture machine at the photoplay theatre here, and will move it to Grant Park, where they will set up a first class photoplay theatre.

Architect F. M. Tyler, of Los Angeles, Cal., has completed plans for a photoplay theatre to be erected at the corner of Second avenue and Jefferson street for F. Eigert. It will be 40x130 feet, with concrete foundation, cream pressed brick exterior and composition roof.

A photoplay theatre that will cost $6,000 is being built at 1227-29 North Tenth street, Philadelphia, Pa., by Joseph Patton.

Tony G. Cariola, of Philadelphia, has been granted a permit to erect a photoplay theatre at 729-731-733 Christian street. The cost will be $7,000.

Walker & Wolf, who are running the Pastime photoplay theatre, Danvers, Mass., are doing a big business. Miss Dolly Clifford and Ray C. Cloutier are singing the illustrated songs.

The new photoplay house, "The Electe," at Hagerstown, Md., under the management of Burtis and Fortune, is doing an excellent business.

John Anderson of Peoria, Ill., has purchased a new picture machine for his new house.

David Inglee, who has been singing the illustrated songs in the Bristol opera house, Bristol, Conn., left for Rockville, Conn., where he will take charge of the Rockville photoplay house.

The North Side Amusement Co., of Milwaukee, Wis., will build a photoplay theatre at Thirty-fourth street and North avenue.

Edward Carr bought the furnishings of the Star theatre ,which were sold last week. The house is located at Monroe, Wis.

The Lyric photoplay theatre, St. Claire, Pa., which is now under the management of Mr. Davis, of Pottsville, Pa., was opened October 18.

The board of aldermen of Portland, Me., granted a license last week to the Casino Amusement Co. to run a photoplay show in Kotzschmar Hall.

William Bennett of Red Bank, N. J., has been employed as special officer at the Empire photoplay theatre on Monmouth street.

To compel photoplay theatres of Des Moines, Iowa, to adopt proper means of safeguarding the lives of patrons, a special ordinance bearing upon them will be introduced before the council at its next meeting. The ordinance was drawn up at the direction of Fire Marshall Harry McNutt. It provides for all picture theatres to have corner locations. However, it is stated that those in operation at present and not meeting this requirement will not be interfered with.

Plans have been completed for the erection of a photoplay theatre on the west side of Ocean street, between Forrest and Oak streets, Jersey City, N. J. The new house when complete will cost $9,000.

The Idylhour theatre, Joliet, Ill., was opened for the winter Oct. 22. Manager D. C. McClellan has added more reels of pictures to his performance.

The Lyceum photoplay theatre, Ogden, Utah, opened October 21. The house, which is situated at the corner of Grant and Twenty-fifth streets is under the management of David Maule.

E. J. Brogmeyer, of Los Angeles, Cal., has prepared plans and is now ready to receive bids for the erection of a brick photoplay theatre to go up at 2600 North Broadway. The manager of the house will be Paul Blei, a well-known picture man.

August Wuest is erecting a photoplay theatre to cost $5,000 at 324 East Seventh street, Brooklyn, N. Y.

P. J. Kelley, of Pittston, Pa., has rented a store on Main street, in which he will built a photoplay theatre.

A new photoplay theatre will be opened next week in J. C. Kimple's grocery store, Beaver, Pa.

A $15,000 photoplay theatre will soon be erected by Joseph Friedman, at the northwest corner of Point Breeze avenue and Fernon street, Philadelphia. The house will be 55x134 feet.

Negotiations were completed last week by M. E. Summiskey of Philadelphia, Pa., for the purchase of the property 2644 Kensington avenue for John Kneil, as part of a site for a motion picture house, to cost $40,000.

J. D. Cox, of Goshen, Ind., will open a photoplay theatre at Warsaw, Ind., during the coming winter.

Robert D. Dupoy, proprietor of the Star theatre, Washington street, Stroudsburg, Pa., is having a new fireproof booth put in.

Ollie Sebald, of Middletown, O., is making rapid strides with his new photoplay theatre which is to be located at 320 South Broadway. The house has not been named as yet. A prize of $5 will be given the person who will send in the most appropriate name.

FOR SALE

Two moving picture houses—one in city of 54,000, another in city of 17,000. Both good paying propositions. Reason for selling: Local interests demand attention. PHILLIP AMUSEMENT CO., Berlin, Ont.

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

DE WITT C. WHEELER, Inc.

116-120 West 31st Street - - - New York

Largest Song Slide Makers in the World

THE NAME

SCOTT & VAN ALTENA

on a slide means the **BEST** the world affords in song slides.

OUR ADDRESS IS

59 Pearl Street New York City

SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

De Witt C. Wheeler.

"OH, THAT MOONLIGHT GLIDE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co. A novelty set of lyrics, on the present popular "Glide" theme, set to a melody which is gliding enough to suit anybody. Do you like novelties in song slides? What would you say to a whole set of them? They are here, all of them clever, amusing and original. One of Wheeler's "Darky" sets that always take so well.

"THAT'S WHEN LIFE'S ONE GRAND SWEET SONG."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York. The lyrics tell the story of a young married couple who are happy in their own love and care not for millions. Beautifully told, as Mr. Cobb is a past master in the art of song writing. Another Shapiro sure fire hit. Did one say snappy? Yes, this is a snappy set of slides. Pretty models who are well dressed and situations that are both amusing and beautiful.

"WHEN THE IVY TURNS TO BROWN AND GOLD."—Lyrics by Hansen and Klein; music by Al. F. Butler; published by Jerome H.' Remick & Co. A seasonable ballad, which, while the theme is old, is treated in a more than pleasing style. Both lyrics and melody are unique. What a collection of beautiful vines and colors in a set of slides! All the beauties of nature pent up in one little set of song slides. Could you ask for more?

Scott & Van Altena.

"I'M ON THE RIGHT SIDE OF THE RIGHT GIRL AT THE RIGHT TIME AND PLACE."—Words by Monroe Rosenfeld; music by J. Fred Helf; published by J. Fred Helf Co., New York. We believe that you, Mr. Exhibitor, will be on the right track if you get this song and the slides that illustrate it. The lyrics say that love is like a ball game—you never know just how you'll score. But that does not apply to the lover of song slides, for in this set you can count on beautiful poses, graceful models and coloring that is superb. Novelties also—a many.

"IS THERE ANYTHING ELSE THAT I CAN DO FOR YOU?"—Words by Irving Berlin; music by Ted Snyder; published by Ted Snyder Co., New York. Now here's a set of slides that's full of fun. Good rollicking home scenes; the pranks of mischievous children and the like. Beautifully colored and shaded.

"LET ME HAVE A KISS UNTIL TO-MORROW."—Words by Thos. W. Gray; music by Edna Williams; published by Jos. W. Stern & Co., New York. Judging from the looks of the model employed in these illustrations, no doubt many of us would like to borrow the above—a kiss—and even pay it back. If you can't do that, why, of course, the next best thing is to rent the slides and have a look. You'll be pleased.

Alfred L. Simpson.

"I'M GOING TO TAKE THE TRAIN FOR HOME, SWEET HOME."—Words and music by Herbert H. Ingraham, author of such world-famous hits as "Hoo-Hoo, Ain't You Coming Out To-Night?" "You Are the Ideal of My Dreams," "Roses Bring Dreams of You," published by Shapiro. This is the last song written by this wonderfully versatile composer, and Simpson has shown his knowledge of stagecraft by the clever grouping of actors in their varied poses. The hero is shown spurning the temptations of the big city, the return to the old farm, the suburban station, country lanes, life on the farm, etc. There are a couple of novelty slides, too—such as are in such great demand just now.

"MOTHER, DEAREST SWEETHEART."—Words and music by Wm. T. Vayo, published by Wm. Vayo Music Co., Boston, Mass. A beautiful melody and a dainty little story of the love of a boy for his mother. The sweet-faced mother is shown from youth to age in a series of beautiful pictures, such as Simpson knows so well how to make.

Levi Company, Inc.

"GO WAY FROM ME, I HATE YOU; COME BACK TO ME, I LOVE YOU."—Words by Will D. Cobb; music by John H. Flynn, writers of "Yip-I-Addy-I-Ay"; published by Shapiro. This is one of those combination kid songs that always make good. Lyrics are good and the melody beautiful. All four models are good looking and consequently the set is excellent.

"WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE."—Words by Dave Radford; music by Leo Bennett; published by the Cadillac Music Co. A very good song; good-looking models; beautiful scenery and perfect photography.

"I'LL ALWAYS BE YOUR FRIEND."—Words and music by Nellie V. O'Grady; published by F. B. Haviland. One of those clever little ballads with a pretty melody. The slides tell the story in an artistic manner and the song should prove a pronounced success.

—EXCELSIOR SLIDE CO.

"SOMETHING DOING, KID."—Words and music by Marion Monroe; published by the Music House of Laemmle, New York. Laemmle's latest hit—one that is already very popular and one that they intend to push greatly. Eighteen slides in this set.

"TELL IT TO MURPHY, SWEENEY KNOWS IT."—Words by Paul Cunningham; music by Harry Seymour; published by F. A. Mills. Slides by Excelsior Co.

LAST FOUR WEEKS' PRODUCTION.

De Witt C. Wheeler.

"ONLY ONE DAISY LEFT."—Waltz song and refrain, by Anita Owen; published by Jerome H. Remick & Co.

"OH THAT BOOG-A-BOO MAN."—Words and music by Dave Kaplan and Joe Samuels; published by the Billy Walson Music Pub. Co., Empire Theatre Bldg., Brooklyn, N. Y.

"ANY PLACE IS HEAVEN WHEN YOU'RE WITH THE GIRL YOU LOVE."—Words and music by Anita Owen; published by Jerome H. Remick & Co.

"SWEET RED ROSES."—Words and music by Anita Owen; published by Jerome H. Remick, New York.

"THE LONGER WE'RE TOGETHER THE HARDER IT IS TO PART."—Lyric by Earle Clinton; music by Lamonte Jones; published by Jerome H. Remick & Co., New York.

"MAYBE YOU'RE NOT THE ONLY ONE WHO LOVES ME."—Words by Alfred Bryan; music by George Botsford; published by Jerome H. Remick & Co., New York.

"WHEN JUNE ROLLS AROUND WITH THE ROSES."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York.

"NOW SHE'S ANYBODY'S GIRLIE."—By Williams & Van Alstyne; published by Jerome H. Remick & Co.

"LOVE DREAMS."—Words by F. J. Crawford; music by Henrietta Blanke-Belcher; published by Jerome H. Remick & Co.

"OH, YOU DREAM."—By Jerome and Schwartz; published by Jerome H. Remick & Co., New York.

Scott & Van Altena.

"I WILL MISS YOU, GIRLIE MINE."—Words by Jack Allman; music by Geo. N. Finkelstone; published by F. B. Haviland, New York.

"TELL ME ONCE AGAIN YOU LOVE ME."—Lyric by Charles Horwitz; music by Frederick V. Bowers; published by Chas. K. Harris, New York.

"SOME OF THESE DAYS."—Words and music by Shelton Brooks; published by Will Rossiter, Chicago.

"I LOVE IT."—Words by E. Ray Goetz; music by Harry Von Tilzer; published by Harry Von Tilzer Pub. Co., New York.

"I'M LOOKING FOR A NICE YOUNG FELLOW."—Words by Jeff. T. Branen; music by S. R. Henry; published by Jos. W. Stern Co., New York.

"GIRL OF MY DREAMS."—Words and music by Gene Emerson; published by Harold Rossiter Music Co., Chicago.

"SIMPLE DOTTY DIMPLE."—Words by Will J. Harris; music by Harry I. Robinson; published by Will Rossiter, Chicago.

"SWEET SUZANNE."—Words by Henry Troy; music by James Reese Europe; published by F. B. Haviland, New York.

"THINK IT OVER, MARY."—Words by T. J. Gray; music by Al. Plantadosi; published by Leo Feist.

"ARAB'S DREAM."—Words by Jas. Snyder; music by Edwin S. Kendall; published by Seminary Publishing Co., New York.

"DON'T GIVE ME DIAMONDS, ALL I WANT IS YOU."—Words and music by Chas. K. Harris; published by Chas. K. Harris, New York.

"RUBBER-NECKING MOON."—Words and music by Chris Smith, published by Harold Rossiter Music Co., Chicago, Ill.

Alfred L. Simpson.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred Bryan; music by Geo. W. Meyer; published by the House of Haviland, New York.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds; published by the House of Haviland, New York.

"WHEN YOU AND I WERE COURTING."—Words and music by Kenneth S. Clark; published by Chas. K. Harris, New York.

"STAR OF MY DREAMS SHINE ON."—Lyric by Arthur J. Lamb; music by John T. Hall; published by Chas. K. Harris, New York.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham; published by Shapiro, New York.

"PLAY THAT BARBER SHOP CHORD."—Words by Wm. Tracey; music by Lewis F. Muir; published by J. Fred Helf Pub. Co., New York.

"I AM LONGING FOR THE OLD DAYS, MARGUERITE."—Words by Arthur J. Lamb; music by J. Fred Helf; published by J. Fred Helf Pub. Co., New York.

"DON'T YOU WISH IT WAS SUMMER?"—By Nora Bayes and Jack Norworth; published by the Norworth Pub. Co., 1431 Broadway, New York.

"KISS OF SPRING."—Words by Phil. Staats; music by Walter Rolfe; published by Walter Jacobs, Boston, Mass.

"IN BAMBOO LAND."—Words by Earle C. Jones; music by May Aufderheide; published by J. H. Aufderheide, Indianapolis, Ind.

Levi Company, Inc.

"I'M LOOKING FOR A DEAR OLD LADY."—Lyrics by Edgar Selden; music by Tom Kelly; published by Shapiro.

"WHEN THE BLOOM IS ON THE CLOVER, MOLLY DEAR."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller, Spokane, Wash.

"SWEET MAID OF PANG-O-ISLE."—One of the best songs written by that great song genius, Herbert Ingraham.

"TURN THOSE EYES AWAY."—Words and music by Billy Brent; published by Shapiro.

"WHO'S LOONY NOW?"—Lyrics by Edgar Selden; music by Zit, of the Evening Journal.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie; music by Kerry Mills.

"I'M ON AGAIN WITH MONAGHAN."—Published by Shapiro.

"GOOD BYE, MOLLY."—Published by F. B. Haviland.

"WILL YOU LOVE ME WHEN THE HONEYMOON IS OVER?"—Words by Al. Bryan; music by Fred Fischer; published by Shapiro, New York.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Words by Al. Bryan; music by Fred Fischer.

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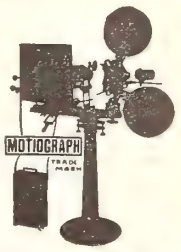

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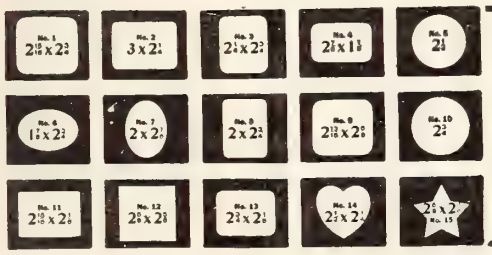

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CONCERNING SIMPSON SOLAR SCREENS.

Now that an order has been issued in New York City to the effect that every picture theatre must be lighted up before November 20, or the license revoked, Simpson's Solar Screen has come into more than usual prominence and is being considered by many of the exhibitors in New York as the only way out of their present difficulties. It is quite well known that the Simpson Solar Screen is the only device for which it is claimed that pictures may be projected in a well-lighted room.

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The officials of the Enterprise Optical Manufacturing Company announce that they have established the following agencies in Canada: Charles Potter, Toronto, Ont.; Great Western Film Co., Winnipeg, Man.; Crystal Palace Film Exchange, Montreal, Que.

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Last 4 Weeks' Productions of Licensed Film Makers—Nov. 12

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Oct. 24	The Message of the Violin	Drama	997
Oct. 27	The Passing of a Grouch	Drama	537
Oct. 27	The Proposal	Comedy	461
Oct. 31	Two Little Waifs	Drama	997
Nov. 3	Waiter No. 5	Drama	997
Nov. 7	The Fugitive	Drama	996
Nov. 10	Simple Charity	Drama	993

EDISON CO.

Oct. 21	A Trip from Montreal Through Canada to Hong Kong	Comedy	1,000
Oct. 25	His Breach of Discipline	Drama	1,000
Oct. 28	The Swiss Guide	Drama	990
Nov. 1	The Key of Life	Mystical Comedy	975
Nov. 2	Boy Scouts of America	Descriptive	450
Nov. 2	Riders of the Plains	Descriptive	550
Nov. 4	The Little Station Agent	Dramatic	1,000
Nov. 8	A Trip Through the Rocky and Selkirk Mountains in Canada	Travelogue	440
Nov. 8	The Lassie's Birthday	Comedy	560
Nov. 9	The Ship's Husband	Comedy	1,000
Nov. 11	The Adoption	Dramatic	1,000

ESSANAY CO.

Oct. 26	The Bouquet	Comedy	678
Oct. 26	Hank and Lank, They Take a Rest	Comedy	298
Oct. 29	The Silent Message	Western Drama	1,000
Nov. 1	A Fortunate Misfortune	Comedy-Drama	1,000
Nov. 5	A Westerner's Way	Drama	1,000
Nov. 8	Hank and Lank, "Life Savers"	Comedy	560
Nov. 8	The Masquerade Cop	Comedy	428
Nov. 12	The Marked Trail	Western Drama	1,000

GAUMONT.

Oct. 22	The Cheat	Society Drama	958
Oct. 25	The First Gray Hair	Drama	654
Oct. 25	The Amazon	Comedy	348
Oct. 29	The Life of Moliere	Drama	965
Nov. 1	Both Were Stung	Comedy	698
Nov. 1	Picturesque Majorica in the Mediterranean	Scenic	269
Nov. 5	The Fishing Smack	Drama	961
Nov. 8	"Pharoah," or Israel in Egypt,	Historical Drama	1,050

KALEM CO.

Oct. 21	The Education of Elizabeth	Comedy	1,000
Oct. 26	The Strongest Tie	Drama	985
Oct. 28	Indian Pete's Gratitude	Indian Drama	975
Nov. 2	The Rough Rider's Romance	Drama	990
Nov. 4	Silver Cloud's Sacrifice	Indian Drama	967
Nov. 9	For a Woman's Honor	War Drama	960
Nov. 11	The Attack on Fort Ridgely	Indian Drama	1,000

LUBIN MFG. CO.

Oct. 24	Romance in the Rockies	Comedy Drama	990
Oct. 27	False Love and True	Drama	600
Oct. 27	Edith's Avoirdupois	Comedy	375
Oct. 31	Brothers	Drama	950
Nov. 3	Mike the Housemaid	Comedy	990
Nov. 7	The Taming of Wild Bill	Comedy	990
Nov. 10	The Mystery of the Torn Note	Drama	550
Nov. 10	The Gambler's Charm	Drama	450

MELIES.

Oct. 6	Billy's Sister	Western Drama	950
Oct. 13	Out for Mischief	Comedy	950
Oct. 20	Uncle Jim	Drama	950
Oct. 27	Under Stars and Bars	Drama	970
Nov. 3	Birthday Cigars	Comedy	970
Nov. 3	Generous Customers	Comedy	970
Nov. 10	A Mountain Wife	Drama	980

PATHE FRERES.

Oct. 26	Motor Fiend	American Comedy	610
Oct. 26	Bruges, Belgium	Scenic	370
Oct. 28	Max in the Alps	Comedy	610
Oct. 28	Buffalo Fight	Colored Topical	358
Oct. 29	The Indian and the Maid	American Drama	995
Oct. 31	Max Has Trouble with His Eyes	Comedy	394
Oct. 31	New Style Inkwell	Comedy	272
Oct. 31	Darjiling	Scenic	331
Nov. 2	Cowboy Justice	American Sensational	750
Nov. 2	The Facori Family	Acrobatic	243

Date.	Subject.	Class.	Feet. Length.
Nov. 4	Woman of Samaria	Colored Biblical	902
Nov. 5	Abraham Lincoln's Clemency	Drama	1,030
Nov. 7	Max in a Dilemma	Comedy	446
Nov. 7	Micro-Cinematography. Recurrent Fever,	Educational	449
Nov. 9	Mexican Legend	American Drama	1,033
Nov. 11	A Black Heart	Drama	623
Nov. 11	Dutch Types	Colored Scenic	358
Nov. 12	A Gambler's End	Western Drama	1,000

SELIG POLYSCOPE CO.

Oct. 17	The Foreman	Drama	995
Oct. 20	Two Boys in Blue	Comedy Drama	1,000
Oct. 24	Oh, You Skeleton	Comedy	365
Oct. 24	Ghost of the Oven	Comedy	537
Oct. 27	Blasted Hopes	Drama	1,000
Oct. 31	Settled Out of Court	Drama	1,000
Nov. 3	The Early Settlers	Drama	1,000
Nov. 7	The Lady Barber	Comedy	1,000
Nov. 7	The Bachelor	Comedy	1,000
Nov. 10	The Vampire	Dramatic	

URBAN-ECLIPSE.

Oct. 26	The Signet Ring	Drama	868
Oct. 26	In the Spreewald	Travelogue	132
Nov. 2	Tragical Concealment	Drama	640
Nov. 2	Crossing the Andes	Travelogue	350
Nov. 9	Secret of the Cellar	Drama	788
Nov. 9	A Trip Through Scotland	Travelogue	217

VITAGRAPH CO.

Oct. 22	Clothes Make the Man	Comedy	983
Oct. 25	Jean Goes Foraging	Comedy	1,006
Oct. 28	Captain Barnacle's Chaperone	Comedy	994
Oct. 29	The Telephone	Drama	665
Oct. 29	A Day on the French Battleship Justice,	Educational	335
Nov. 1	A Double Elopement	Comedy	999
Nov. 4	The Children's Revolt	Comedy	992
Nov. 5	In the Mountains of Kentucky	Drama	978
Nov. 8	A Tale of a Hat	Comedy	954
Nov. 11	The Nine of Diamonds	Drama	990
Nov. 12	Jean Goes Fishing	Comedy-Drama	998

Length about 950 feet. *Released Thursday, November 10th.* *Length about 450 feet.*

Comedy **Double Reel** **Dramatic**

THE MYSTERY OF THE TORN NOTE

A sprightly little farce with novel comedy kinks that are sure to bring big laughs. Something entirely new.

THE GAMBLER'S CHARM

The Gambler's charm brought first misery and then good luck to the little recipient. Dramatic and interesting.

Released Monday, November 14th

Length about 950 feet

THE STREET PREACHER

A graphic portrayal of the adventures of a country girl who seeks to make her way alone in the city and is saved from disgrace by the preachings of the young minister, whom she rejected because he was going to be "only a street preacher." A novel and absorbing drama of the moment.

See Description Inside

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The Film Index

"AN ELEVENTH HOUR REDEMPTION"
A Pathe Dramatic Subject

Vol. VI. No. 21. NEW YORK, NOVEMBER 19, 1910 Whole No. 239

Released Monday, November 21st

Length about 990 feet

Caught by the Camera

An unusual story of marked dramatic interest wherein a crime seemingly committed by one man is shown to have been done by another through the silent evidence of a photographic plate unconsciously exposed by the murderer at the instant that he struck the blow. To add to the intensity the plate is developed by the sister of the murderer, who loves the man accused of the crime and she is divided between love, justice and sisterly affection. In the end justice wins and she releases the man she loves even though by so doing she frees him to become the husband of her rival. The incidents are strikingly handled and the points established with such care that nothing is left unexplained and the entire story may be closely followed by a person unable to read.

Released Thursday, November 17th.

Length about 990 feet.

Right in Front of Father

The ***Film Index*** had something to say about this clever little story in its last issue. It's a snappy little tale of two youngsters who are told that they will be disinherited if they marry without the evident consent of their parents' presence. Effecting an exchange of identities whereby the bride becomes the groom and vice versa they are married with their unsuspecting parents as witnesses and having been married right in front of father the compact holds good. Don't miss getting this if you want to do your audiences a favor.

See Description Inside

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The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

LET THE PUBLIC BE WARNED

Stock-Jobbing Motion Picture Schemes are Barefaced Swindles

ONE of the burdens that every successful line of human endeavor is compelled to bear is the operations of the professional promoter and stock-jobber. In this respect, the motion picture business has been fairly free from the illicit operations of that peculiar class of light-fingered gentry who endeavor to extract good money from the pockets of the ignorant and gullible public. But it is not altogether exempt, for the stock-jobber is at work fooling the people with lurid tales of a get-rich-quick nature, and endeavoring to exchange bright-hued certificates of stock in paper corporations of high-sounding title, but no tangible assets, for genuine coin of the realm, upon the representation that fortunes are to be made in the picture business.

It is true that fortunes—modest ones—have been made in pictures, but all such accumulations of wealth had for their beginnings a legitimate investment, a definite business which was conducted on much the same lines that characterize other legitimate commercial enterprises. There has been no sudden accretion of wealth; no getting of something for nothing. In every instance where success has been achieved there has been a corresponding effort—an investment of experience and skill and the prime requisite of business ability, together with the ever-necessary capital. In every instance something has been produced that supplied a demand.

The Film Index feels the necessity of making these observations and for sounding this warning to the public, for the reason that it is reported that there is being offered for sale to investors stock in corporations bearing titles that would indicate that they were based upon some legitimate effort in the field of motion pictures; that there was at the foundation of the so-called corporations some definite and considerable investment of money-earning capacity, or some device of known and tested value for which there is a definite demand.

Upon the strength of these supposititious representations, the public is being asked to invest its money in the capital stock of these corporations, with the promise that the returns will be large.

Let the public be warned: there is not, in all America, a single legitimate enterprise, actual or contemplated, connected either directly or remotely, with the business of motion pictures or any of its branches, that is offering or inteds offering its securities, common or preferred, at public sale.

Possessors of idle capital, seeking a place of investment, will save themselves serious loss by scrutinizing with the utmost care any representation of profits to be earned from motion picture enterprises. This course should be adopted and adhered to, regardless of who the sponsors or underwriters may be.

The relation of The Film Index to the motion picture business is such that it is in position to know that there is not contemplated by responsible and reliable person or persons, or corporation, now engaged in the motion picture business in any of its branches, the formation of a corporation, the stock of which is to be offered to the public. And anyone offering such stock or proposing to form a corporation, the stock of which is to be offered for public sale, should be carefully investigated not only by the investor, but by the United State Post Office authorities.

It may not be known to the general public, yet these statements may easily be verified; there is at present no possible chance for the success of corporate investment in the motion picture business independent of the interests now in control of the field.

Manufacturers working under the licenses based upon the patents of Thomas A. Edison are the only interests possessing the element of absolute security of investment. These interests embrace fully 80 per cent. of the volume of business, are fully subscribed close corporations, and are not seeking capital for any purpose.

The remaining 20 per cent. of the business in sight is more than supplied by the infringing, or "independent," manufacturers and their allies. These interests are conducting business under many disadvantages and at constant risk of confiscation, and their profits are necessarily small and uncertain, while their expenses are large and burdensome.

Outside of these interests, there is absolutely no chance for profitable investment, and the issuance of stock to the public in any corporation that pretends to be based upon the motion picture business amounts to little less than a barefaced swindle.

Heretofore, The Film Index has taken occasion to denounce raids upon the public of this character, and this warning is now issued for the reason that it is informed that other similar raids are contemplated.

There is little chance that motion picture men will be taken in by the glittering prospectus of these swindling concerns, but the uninformed public is a ready victim.

Let the Public be Warned.

WORLD'S SERIES A BIG ATTRACTION.

The World's Baseball series, between the Philadelphia Athletics and the Chicago Cubs, has certainly attracted large audiences at all photoplay theatres, where this latest Essanay product has been shown. In New York, especially, the pictures took well, and the photos of Chief Bender, Connie Mack, Eddie Collins, Jack Coombs, Barry and other Athletic stars brought a rousing reception. Of the Cub players, Miner Brown, of "three diget" fame, was the same popular pitcher, as he has always been with the New York fans.

If the pictures tell what kind of ball the Athletics played, the fans were frank to admit that the Philadelphians were the greatest baseball machine that ever existed. At the Lincoln Square and Ganes' theatres, the pictures were well received. They should be great money makers in all big baseball cities.

The
FILM INDEX

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JAMES L. HOFF, Managing Editor

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JAMES S. McQUADE, Representative

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NOVEMBER 19, 1910.

CASUAL COMMENT

THERE has been an almost unanimous response by the manufacturers of licensed pictures to the demand from exhibitors for bulletins that are suitable to display in front of the house. The Index has called attention to this matter on several occasions through letters on the subject written by exhibitors. The question seemed to be of sufficient importance to deserve investigation by the manufacturers with the result that a new form of bulletin has been adopted.

It is not intended that this bulletin shall entirely supplant the longer form of description. The latter will always be found in The Index, but the new bulletin will be supplied in sufficient numbers to all exhibitors to enable them to make the desired display on their bulletin boards.

Now that the new service is fairly inaugurated there are some features that deserve attention. One is mentioned by a correspondent, who complains that many of the manufacturers print the release dates too prominently on these bulletins. This, it is claimed by the complainant, serves to defeat, in a measure the purpose of the bulletin. Release dates are for the information of the exhibitor and mean nothing to the public, as the date of exhibition is indefinite, hence it is likely to be misleading if too prominently displayed on a bulletin intended for public information.

However, Rome was not builded in a day. Give the manufacturers time and they will eventually develop this bulletin idea into something really serviceable and artistic.

THE FILM INDEX has been handed the following memorandum of an action in which the Sherman Anti-Trust Law was pleaded in defense of an action to recover the purchase price of film:

An important case has just been decided in the Ohio State Court of Appeal in a matter in which Pathé Frères were alleged to be in an unlawful conspiracy with other manufacturers in restraint of trade in violation of the Sherman Act and the Valentine Act in the State of Ohio.

About two and a half years ago Pathé Frères brought suit against the Co-Operative Film Syndicate of North Baltimore, Ohio, in the Court of Common Pleas of Wood County, Ohio, for tne recovery of the purchase price of films. The defendants through their lawyer asked damages of Pathé Frères in the sum of $20,000. Judgment was given in favor of Pathé Frères for the price of the goods sold and delivered, and Pathé Frères also won out on the question of the alleged trust, on the appeal which took place a few days ago. This judgment was confirmed in its entirety.

The instance above quoted was the first in which the anti-trust law was invoked as a defense in a suit to recover the price of film. The judgment of the court in dismissing the allegations of the debtor and ordering the payment of the debt should settle the question of "trust" where licensees of the Motion Picture Patents Company are concerned. This decision will dispose of several similar actions based on the Sherman law.

THE surprising attitude of one of our esteemed contemporaries toward the dominant interests in the motion picture business of America reminds us of nothing so much as the ancient fable of the Ox and the Frog. Many of our readers will remember the story. In substance it goes something like this: A green and slimy Frog, splashing about in the scum and ooze of his puddle, spied a particularly sleek and fat Ox feeding leisurely upon the succulent grass in the meadow surrounding. Settling himself upon a rock that protruded above the muck of his puddle, the Frog blinked his bleery eyes at the fat Ox and became even more green with jealousy. "Forsooth," croaked he, "wherefore is this Ox so fat; am I not greater than he?" Straightway the Frog began to puff himself up with hot air and to proclaim to the gadflies that he was greater than the Ox. Then he puffed himself up still more and then some, until he burst with his own importance.

As for the Ox, he flicked a gadfly off his left ear with his tail and continued to contentedly consume the succulent grass of the meadow.

READERS of The Film Index are taking considerable interest in the special departments of practical information which have recently been started in its columns. The Hallberg articles on Electricity take the lead in the matter of importance and constitute a text book of information on the relation of electricity to the picture theatre. The ability of the writer and his experience as an inventor of electrical devices calculated to give greater efficiency to the electrical current in its application to the projection of pictures makes his articles invaluable to the operator and manager.

As editor of the Projection Department Mr. Will C. Smith is particularly well fitted to discuss the common troubles of the motion picture operator and to give him sound advice on matters relating to the projection of pictures. Mr. Smith has had much valuable experience as an operator and is conceded to be one of the best in the business.

"Playing the Pictures," the title of a series of articles on the subject of music accompaniments for pictures, written by Clyde Martin, is attracting attention everywhere. Others who are giving the subject proper consideration have written of their work and are commending the advice of Mr. Martin as "safe and sane."

It is the purpose of The Film Index to continue to give its readers the benefit of the best advice obtainable on all subjects relating to the various branches of theatre management. The start that has been made in this line of journalistic effort has no equal when the value of the information given is taken into account.

FROM THE WILD AND WOOLLY.

Theatre Manager at Telluride, Colo., Gives His Point of View.

Telluride, Colo., Sept. 14, 1910.

Editor The Film Index:

Dear Sir—It is with great pleasure I address these few lines to you. You surely have the motion picture business to heart, and that little paper, The Film Index, is beyond a doubt the greatest paper in existence for any exhibitor of licensed pictures. I look for The Index like I look for a meal.

Your paper is not only full of news, but helpful to all your subscribers. Letters from other managers are especially helpful to me; managers that are having the actual experience in this business. I like to read other managers' views, how they are running their business, etc.

Your idea of showing some of the old pictures over again is good, for there are a great many people going to see motion pictures to-day that two years ago, or even a year ago, never saw inside of a picture show. At that time it was child's play; now if we had to depend on children to come I think there would be a few failures. I know I would go under. Even if they have seen these pictures, it would not hurt them to see them over again.

I am closing my summer engagement in this town the 15th of this month (September 15), but will continue to act as manager for the firm of Cooper & Cooper, owning half interest myself.

July and August I did a better business than at any time since the house opened two years ago. During the past two months I was running three reels, no songs, but whenever I could get a chance I would use a novelty act of some kind. While I don't believe in running vaudeville with motion pictures, at the same time we must please our patrons. I make more clear money on pictures alone, but as I said before, the secret of success is pleasing the people. I have been in the show business most all my life, as a musician, etc., and I have known of several managers going broke trying to force something on the people they did not want, such as dramatic acts in vaudeville, etc. A good dramatic play, played by a good company, when every word can be heard, takes fairly well, but let a good comedy company come in the next night and you won't have standing room. This has been tried here many a time. What the people want is comedy, and more comedy, in picture shows. They claim they are tired and want to let their minds rest, so they go to the picture show. If they see a picture that doesn't take any thinking and they can have a good laugh, they go out thinking they have seen a great show, and will come back. I have found to mix up a good program in this town takes well. I try to run a Western picture, a light drama and the rest comedy. And I am packing the house every night.

Mr. H. H. Buckwalter, manager of the Denver Film Exchange, furnishes me films, and I must say that he is the greatest manager I ever met. He is all for the exhibitor. If a man deals with Buckwalter he will come out on top. I owe it to him for my success. Any time I write to him for a picture he sends it as soon as he can arrange it. A good many times he would hold a picture for me until shipping day and not charge me extra. He sure is a good man.

We will start Oct. 1 to enlarge our show house by adding 200 more chairs and building on the back end. At present we are seating about 300. We are planning to build a 50-foot stage and equip it with all kinds of scenery to accommodate all road shows; this will mean a big thing to us. We intend putting in a new Edison No. 6 machine and fixing up the inside to look like a first class show house. Our house is lighted all the time the pictures are running.

I want to say a few words about some of the pictures and their makers. In the first place, I would like to suggest if you could get a good critic like E. P. Sargents to give a brief outline of all the licensed pictures released. Give us their opinion of the pictures, good or bad; it would make that little paper of yours worth twice as much. This is only a suggestion. Now to go on with my story. The Edison pictures take fairly well. The "Cuba" and "Bumptious" pictures are fine; they are beginning to make a hit. Any pictures that are taken on the coast showing the ocean or scenery that we read about are bound to take. The Essanay Company's comedies are great, and Western pictures good; they are making a big hit here.

Of late Mr. Buckwalter started to send me some of the Kalem Indian pictures, and I hope he will keep it up; they are fine. Just like we read about in history and picture in our minds. To-night I am showing Kalem "Brave Hearts." Edison's "Judgment of the Mighty Deep," and Pathe's "Post Mistress." The Pathe's by request. I have run only a few Melies pictures, but every one makes a hit. Pathe's hand colored and trick pictures can't be beat. Of course all educational and scenic pictures are good, no matter what make. But the king of all pictures are the Selig. Any time I advertise a Selig feature reel, I have the S. R. O. sign out before the show is half over. I get 25 cents admission for such pictures,

The Vitagraph pictures are good, but I must say a few words about "Uncle Tom's Cabin." I was very much disappointed in these pictures, I must say. For most all the Vitagraph pictures take well up here. In the first reel the scene of Eliza crossing the ice was very poor—not real enough. Why didn't they, in the second reel, use Topsy to give us some comedy. The pictures were altogether too sad for the average motion picture patron. The death of Little Eva was a frost. There was a chance for the Vitagraph people to make a good showing on dissolving scenes. In every play I saw, they tried to show the angels coming down and taking Little Eva's spirit to heaven. Most every body kicked on that part. My, but what a fine scene could have been made at the end of reel No. 2. The Vitagraph Company tried to do too much with that famous play that everybody has read and seen many a time, and know it almost by heart. Some of the scenes and acting were very good. Next time pay more attention to the important parts. I would like to hear someone else's opinion on this picture.

I have noticed quite a few remarks in your Index in regard to posters. Mr. Buckwalter sends me one poster with every reel. Some of them are good drawing cards; everybody will stop and gaze at them. But other posters they would not waste the time to look at, let alone to stop. Give us the climax or some scene that really happens in the picture. I am judging from the Telluride people, for remember, this is what they call the "wild and woolly West." Excitement is what they crave for.

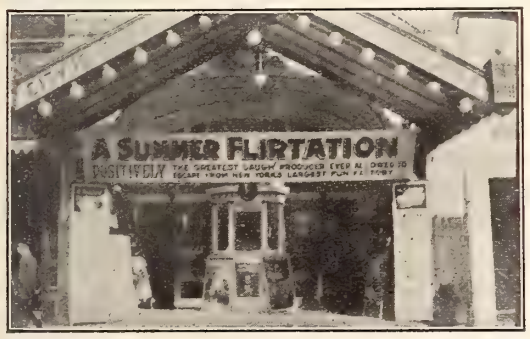
The motion picture business as a business is advancing rapidly in this Western country, according to all reports.

The population of Telluride is over 2,500. It supports one show good, but with two shows some one will lose out. When we opened two years ago, out of 2,500 there was about 50 showgoing people. At present we are showing to from 200 to 300 people daily. In two years more watch where we will be. Telluride is a high place to live; in the first place, we are 9,000 feet in the air; in the second place, it costs 25 cents for a shave and 50 cents for a hair cut; everything else in proportion. Our express bill is $2 per day to and from Denver, Colo., so, whoever reads this, don't think all we make is clear profit. I showed Selig's "Ranch Life in the Great South-West," and it was the best drawing card I ever had. Inclosed find a short clipping from our daily. If it wasn't that the show season is supposed to be over and lots of places closed, I would not think of writing about this motion picture success during the summer.

Yours respectfully,
EDW. J. COOPEN,
Mgr. Metropole Theatre.

"SUMMER FLIRTATION" WAS A HIT.

C. M. Simmons, managers of the City Theatre, Seattle, Wash., sends a photo of his house showing a display made for Pathe's American comedy, "A Summer Flirtation," which is herewith reproduced. Regarding the picture Mr. Simmons writes: "Last week I had the pleasure of running one of your American releases entitled



"A Summer Flirtation," and you can see by photo enclosed that we tried to give it equally as much publicity as the merits of the subject could claim. However, I think we fell short of our good intentions, as no power of pen could describe the amount of amusement afforded my audience as they witnessed the unraveling of this tangle of laughs."

Messrs. Clune, Wheelock and Boland have obtained the motion picture privileges on the Marine street pleasure pier, Ocean Park, the ocean resort of Los Angeles, Cal. To accommodate their plans, a $10,000 play house will be built on the end of the pier.

The new Palace photoplay theatre, Morristown, N. J., opened Oct. 27. E. Esposetio, the owner, and Manager Robert Ellis will do their best to give the patrons a first class up to date show.

COMING PATHE COMEDY, "HOW RASTUS GOT HIS TURKEY."

The Pathe American players have produced another very good farce comedy, which is soon to be released under the title "How Rastus got his Turkey."

Rastus need scarcely be said is "cullud gemman" with a pronounced longing for poultry. His persistance in a predatory effort to secure a turkey is crowned with success and Rastus, after much effort, arrives home with the coveted bird. There is much rejoicing upon his arrival and the bird is duly prepared and served with all the comedy trimmings that belong to such an auspicious event.

Good photography, good character work and good comedy combined make this picture an interesting one.

NOT A "PICTURE" INDIAN.

A western exhibitor, who objects to "Indian" pictures, sent us the photo from which the above engraving was made, with the request that it be given to some actor who wishes to play Indian. "This is the real article; when he sees it he may forget his desire."

NEW IOWA HOUSE.

Missouri Valley, Iowa, is to have a new photoplay house. Contracts were closed Nov. 5th and the plans, as accepted by Mr. Vert Van Patten, the owner, call for a theatre costing $10,000, exclusive of the interior decorations. It has been leased for a term of years by C. C. Pratt, present owner of the Palm Theatre. The policy of the new house will be licensed photoplays, exclusively. When complete, this theatre will be one of the most complete and modern in the middle west.

SIMPSON TO PROSECUTE.

Alfred L. Simpson sends us word that he is about to institute suits for damages against all concerns manufacturing screens, or preparations for screens, that infringe his patent on the Simpson Solar Screen. This action on Mr. Simpson's part is taken, he says, because many infringing substitutes for his invention have recently been placed on the market with the aim of getting some of the business that rightfully belongs to him.

His basic patent covers:—A screen for projecting images consisting of a base of any suitable material and a metallic coating of aluminum or any compound of aluminum, bronze, tin, or any metallic composition resembling the same.

According to this, any exhibitor using a screen of the above mentioned nature, that is not a Simpson Solar Screen, is also liable to civil suit for damages.

NEW LUBIN BULLETINS.

Answering the demand from exhibitors for a bulletin sheet printed upon one side of the paper only the bulletins of the Lubin Manufacturing Company now appear in the form of large sheets carrying a cut eight by six inches with a large block title and a succinct description in large type. The release date and other data appears at the bottom where it may be marked out or cut off as may be desired by exhibitors who do not use first run. The bulletins are shipped rolled in mailing tubes that unsightly creases may be avoided and will make a most attractive lobby display.

HAS DENVER SOLVED THE PROBLEM?

Does the Fire and Police Board Limitation of the Number of Licenses Aid in Regulating the Exhibitor?

By EPES WINTHROP SARGENT (Chicot)

IN a recent issue of The Film Index James R. Noland, formerly a theatrical and newspaper man, but for the past several years the secretary to the Fire and Police Board of Denver, calls attention to the fact that that body has solved the problem of regulating picture shows by limiting the number of licenses granted to these exhibitions.

In personal letters to the writer Mr. Noland has dilated upon this feature and declares that the scheme is the most feasible of many plans suggested, and in some aspects of the case the contention seems to be supported. Mr. Noland writes that the limited number of licenses have a cash value in the vicinity of $1,000, the license being disposed of by purchase precisely as though it were a real property instead of a concession. A man wishing to open a picture theatre in Denver seeks the exhibitor most likely to be willing to sell and makes his bid.

It can be seen that since this license possesses a very definite value the possession of that license is to be desired and an exhibitor will use all proper care to see that his license is not revoked for cause. Denver at the present time possesses better lighted picture theatres than any other city in the country because Mr. Noland reads The Film Index and when the question came up he knew that it was entirely possible to light the house to a proper extent and still offer a brilliant projection. It was a case of a lighted house or a revoked license and the houses were lighted. In the same manner the orders of the Fire Department were enforced to the letter and other local regulations carefully observed.

All of this makes for efficient regulation and at the same time the proper proportioning of the licenses in respect to the population makes for the prosperity of all exhibitors.

The violation of regulations and the consequent revocation of the license amounts virtually to a fine of $1,000 irrespective of what the law may decree as penalty to say nothing of the loss of the house, and Denver is well administered as to its picture houses. The supervision maintained is liberal. There was the usual debate on the Jeffries-Johnson pictures and numerous delegations invaded City Hall to protest against their showing in Denver, but the delegations were turned down with what courtesy they deserved and the pictures were shown to no noticeable detriment to the morals of the inhabitants. A similar liberality obtains in the matter of dramatic stories and a small son keeps the censor in touch with the point of view of the juvenile mind.

All this seems to argue that, as Mr. Noland claims, the Denver solution is ideal. Perhaps it might be could the same liberality be shown elsewhere, but would such be the case?

The Fire and Police Board of Denver enjoys a unique position amongst the administrations of the cities. It is all-powerful in the matter of granting privileges of all sorts and so firmly intrenched that it does not have to fear the wails of the reformers even though women enjoy state suffrage and can threaten the influence of their vote at the polls. The Fire and Police Board keeps right on doing business and the senseless wails of the reformers fall upon deaf ears.

There are other cities where the license question already is a source of profit to the politicians of the inner circle, though licenses are supposed to be issued to any place conforming to the regulations. Given the right to limit the number of licenses and the already arbitrary actions would become sheer tyranny.

And then again there are police officials, poor, spineless creatures, holding their offices by popular voice who grovel in the dust before the reformers when it comes to questions of photoplayhouses, who censor photoplays to suit the ultra modest ideas of reform organizations and who make themselves and their office ridiculous. Surely in such hands the Denver plan would not work for the good of the business. The Denver board has the advantage of the advice of a trained showman and the plan works well but that is no guarantee that the generality of police heads are in any degree fitted to exercise a Censorship over photoplays or any other matter.

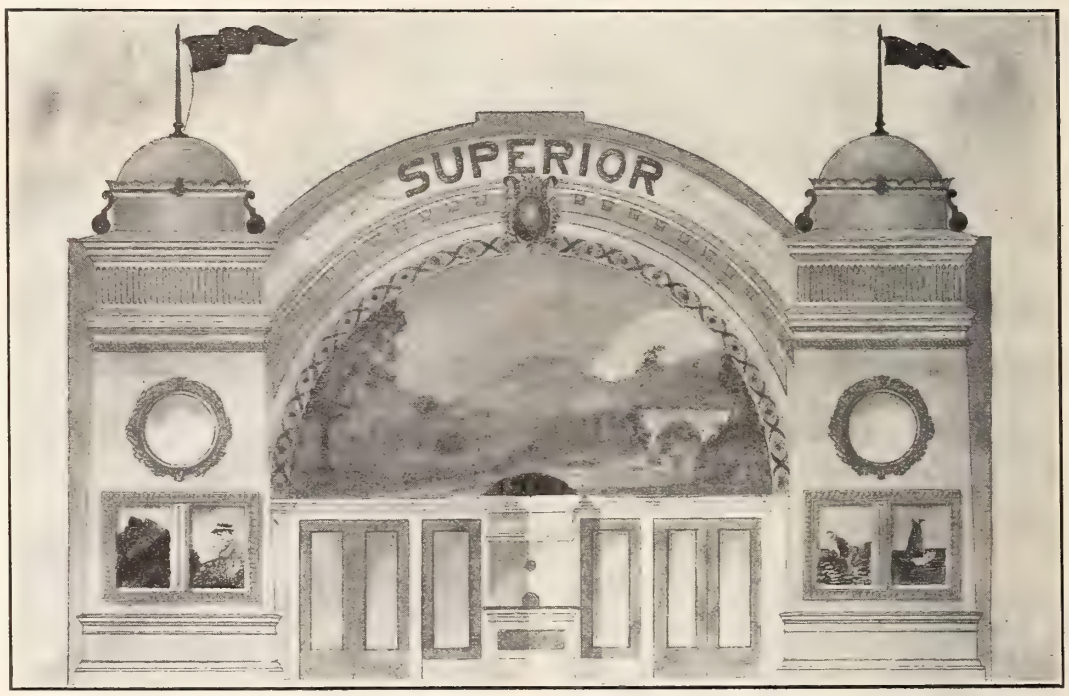
The Denver plan works well in Denver but it is not the universal solution of a vexed problem and it would be better to let matters take their natural course.

Already it is apparent that the "store show" field is rapidly narrowing to such localities as will not support a more pretentious venture and with the coming of the larger houses, where for the same admission fees a more important program is presented, many of the features of the store show will be done away with. The larger house requires the management of the trained showman who is competent to deal with the problems of direction and the man who considers anything good enough is gradually dropping out.

When it comes right down to a question of fact the public is its own best censor. It knows what it wants and a sufficient majority want what is right to influence the remainder. This is pointed out in the regular playhouses where the salacious farces of last season are being cold shouldered out of existence. For a time they were the rage and the theatres were crowded but the more healthful taste reasserted itself and the dramatized lobster palace is being relegated to the storehouse. In the same way the demand for highly melodramatic photoplays is passing. The larger houses recognize this fact and if only they could be induced to drop the abominable vaudeville that some of them consider an added attraction the large house with a smart program of pictures and song would automatically solve the problem without debate.

This is shown in many residential localities where the erection of a first class theatre for the showing of pictures creates a new clientele. Loss of business is even more serious than the loss of a $1,000 license and the box office is a quickening conscience.

The Denver plan is all right—for Denver—but it depends entirely upon those in power whether restriction makes for good or evil conditions. The intelligent portion of the public is the only real remedy.



SUPERIOR THEATRE, CLEVELAND, OHIO.

New photoplay house recently erected by George W. Heinbrich, located on Superior Street, opposite East 85th Street. One of the finest modern examples of picture theatre architecture.

LENHART THEATRE, OKLA., OPENS.

The Lenhart photoplay theatre has at last been completed and opened its doors to the public Oct. 14. The house is one of the largest and most modern in Oklahoma and the attendance since the opening has brought proofs that the house will pay. An Edison machine has been installed in a fireproof booth and a new electric sign has been placed in front of the house. On Saturday afternoons the management has made it a point to put on as many educational pictures as possible, and all school children will be admitted to the matinee free of charge.

Ground was broken on Oct. 28 for a new motion picture house. The location of the new house is between 1st South and 2d South, on State street, Salt Lake City, Utah. C. W. Midgley, manager of the Casino theatre, left Oct. 28 for Los Angeles to sign a lease on the site for a long term of years.

REGARDING EDUCATIONAL FILMS

Correspondent Wants to Know Why They Can't Be Made More Interesting

By W. H. K.

WHY is it that the so-called "Educational" motion picture is classed by the average exhibitor as a "chaser," and that he complains loudly when too many of them are included in his program? Why is it that when one comes on the screen the average patron of photoplay houses—if he thinks he has seen most of the show—puts on his hat and a rainy Monday expression of countenance, and pikes hastily for the exit?

Is it because Mr. Average Patron objects to being educated by the film method of culture?—or is it because the Educational pictures fail to educate, or even interest him?

Now, even a travelogue can be made interesting. If you don't believe this paradox, take a trip into the Keith and Proctor house on Fourteenth street, New York, and be illuminated. Along about the middle of the evening, a gentleman with spectacles and no more hair than is necessary to sprinkle over a bald spot, comes out and says things about Japan. It isn't what he says, but the way he says it, that keeps his audience from the inevitable yawn. It is apparently interested. And at the end, he is generously and invariably applauded—which is going some for a plain travelogue.

What Dr. Burr can do for the travelogue, the Licensed Manufacturers can surely do for the Educational film—put personality and vitality into the picture, and make it more than a mere filler-in between the photoplays.

Mr. Average Patron sat in the bald-headed row of a photoplay theatre the other evening, arriving just as a Lubin comedy wound up with a bully climax and the Liberty Bell trademark. It was a bit inconsequential, perhaps, but Mr. Average Patron liked it, and cackled visibly and loudly. He was a middle-aged undertaker, if a black tie and a settled serenity of solemnity count for anything, but he was out for an evening of relaxation even if two burials and a cremation awaited his services the next morning.

After the comedy came a vaudeville turn, and Mr. Average Patron liked that. Next, the operator began turning the crank of his machine, and a picture followed of a scene in South America. Here was good opportunity for scenic display; of the snowy Andes, of the strange life and customs of our neighbors below the line, and of a thousand and one subjects of human interest to be found there. But there wasn't an inch of these. It was a half reel showing the progress of a flock of llamas through an uninteresting village and over a dreary mountain pass. Llamas, and practically nothing more! Is there anything particularly interesting or graceful about a troop of overgrown sheep, or, rather, undergrown camels?

Was Mr. Average Patron disgusted? He was! He pulled out a newspaper, shuffled the pages loudly to indicate to the management that for all he cared South America could go plumb straight to Sheol. The film was fully up to the average of travel pictures, and Mr. Average Patron had seen many worse in his time, but he couldn't understand why such subjects were chosen for development when there was all the world to choose from in the selection.

We all like to travel. Some of us travel because we have the money, and some of us because we have other people's money. The rest of us stay at home because we haven't any money, aside from a few dollars for the gas man and ten cents a week for photoplays. Mr. Average Patron is among the great majority, and if he cannot go around the world, he is interested in having the world come around to him. And he isn't the least bit interested in llamas, or ruins of religious temples in Java, or chicken farms, or even marvelous sunsets, which show up finely at a first-run and then fade rapidly into a blur of scratches and dull color.

What he wants to see is the world—the big, brown ball of Life, teeming with wonderful scenery and more wonderful peoples. And he wants to see some personality behind the pictures, and before it likewise.

There is an incident in a good many travel pictures, particularly in the African variety, that always draws a laugh from even Mr. A. Patron. It is when the scenic director in charge of the stage-management of the picture has gone off to chase a dog or an unruly subject from before the camera, and the little black boys run into the field of view and make faces at the operator. This is "personality" with a vengeance, but it makes a good picture out of a mediocre one.

Put Life into the travel pictures—not stage-management and posing—and you will get tangible results.

Suppose, Mr. Scenic Director, that you had never been anywhere, or seen anything of the world worth mentioning. That being the case, as it is with ninety-nine one-hundredths of the people who view your films, would you rather see a photographic view of an ostrich farm—or a personally-conducted panorama of Washington or Niagara Falls? Wouldn't you rather see most anything else in the world than the subjects chosen for film release during the year 1910?

There are interesting subjects worth reproducing, and without traveling into the forgotten corners of the universe to get them. Burton Holmes and Dwight Elmendorf make an easy living and traveling expenses paid by showing one-half of the world how the other half lives. See Elmendorf lecture on Yellowstone Park and the Grand Canon, and learn how to put individuality into a motion picture. Burton Holmes, or whoever takes his motion pictures, can put more life and naturalness into a picture of a cab drive down Rotten Row than certain scenic directors could inject into a moving representation of Hell.

These are strong words, but for the good and future of the motion picture industry the terms are not overdrawn. A weighty part of the destiny of the photoplay hangs on the development of the Educational end of the business, and it is time that somebody woke up and took notice of the fact. With a supply of live travel films and "topicals" to draw from there would be no need of illustrated songs and vaudeville to hold the attention of an audience; and there would be more money in the box office and the safes of both exchange proprietor and film manufacturer at the end of the month.

And Mr. Average Patron would stuff the "Letterbox" columns of every newspaper in Motion Picturedom with his words of commendation and applause.

COWBOYS AND BACHELOR GIRLS

An Interesting Study of the Bachelor Girl by Melies.

If boys will be boys, then girls will be girls, and a woman is a woman after all, whether she be a suffragette, a prohibitionist, or merely a "Bachelor Girl." These same "Bachelor Girls" may vow to cut themselves off from the sterner sex; may band themselves into an organization to live apart from men, but there comes a time sooner or later when they "succumb" to masculine persuasion and "fall" for matrimony.

SCENE FROM MELIES "BACHELOR GIRLS."

Nora, in Melies coming release "The Cowboys and the Bachelor Girls," is the grand high lady of a flock of this species of femininity whose every effort is directed toward the successful upholding of their slogan—"Down with the men." She it is who watches over the daily lives of the girls to guard against the contamination of their hermitian atmosphere by the intrusion of man.

All the girls think it very good fortune when Nora receives news that she has been left a ranch out west by a deceased relative, for they will be able to migrate there and live in peace and solitude, free from man at last.

No sooner do they reach the country railway station, however, than several native cowboys who happen to be thereabout, decide that it is just about time they take unto themselves wives. And what better time than the present, with this sudden influx of eastern stock! But the girls will have nothing to do with them and spurn their offer of services.

"All's fair in love and war," so the boys resort to tricks. Two of the girls out riding are attacked by "desperados" when who should happen along but two of the boys, who rescue the young ladies. The trick works and they are allowed to accompany the latter home.

Two more of the bachelor girls are fishing when an apparently real live bear threatens them. Two more of the boys save them from "instant death" and likewise take them home.

Nora is the only one left. She is indignant at the outcome of affairs and resolves to leave the ranch, declaring she will have none of it. Fortunately for the other girls, Nora meets with a real desperado, a Mexican greaser with whom she has a thrilling struggle for life. The remaining one of the cowboys coming that way hears her cries and hurries to her rescue.

It is right here the leader of the bachelor girls renounces her allegiance to the club's principles and gives her heart to the leader of the cowboys. The two return to the ranch where they are cheered by the rest of the camp.

A $5,000 photoplay theatre has been erected in Montgomery, Ala., with H. C. Farley as manager.

Leopold Wempfheimer, of Driggs avenue and Newell street, Long Island City, N. Y., is planning to erect a photoplay theatre to cost $4,000.

Manager Smily, of the Pastime photoplay theatre, Madison, Me., has leased Hamilton Hall, in which he will put pictures.

Max Slavitt, of Haverhill, Mass., has begun remodeling his photoplay theatre on Washington street. The new improvements will cost between $8,000 and $10,000.

AN EDISON GROUP

A Political Feature Subject—Pilar-Morin in Pleasing Picture

POLITICS is such an interesting subject the wonder is that there is not more of it in pictures. The Edison players have ventured into the political field in a subject entitled "Through the Clouds," down for an early release, and have succeeded in developing a mighty interesting picture from a somewhat complicated plot, introducing as well the essentially modern mode of locomotion—the aeroplane.

According to the story, Jack Stanley, a birdman, is in love with the daughter of Judge Grey, the candidate for re-nomination for something or other. Opposed to him is Judge Russell. Young Stanley is turned down as the suitor for the hand of Judge Grey's daughter by the Judge himself, and determines to make good and win the girl, if possible.

A plot develops in which Russell schemes with a big contractor to defeat Grey, but in order to gain the contractor's support he is obliged to sign an agreement to give a certain state contract in payment. It is Stanley's good fortune to save from an automobile accident the maid who is in the employ of the scheming contractor, and through her aid he subsequently gains some important information vital to the interests of Judge Grey. It is in the transmission of this information from the distant works of the contractor to the convention hall that the aeroplane is put into use. It is a real aeroplane, too, not a property machine, and Jack Stanley is another name for one of the real "birdmen."

Stanley's plan to get away on the aeroplane is discovered and he has a fight with Russell's secretary for the machine. He wins and carries the message to the convention which insures the election of Judge Grey. Of course after that there is no chance for the Judge to make serious objections to the love making of the young folks and they get his blessing.

The picture is one of unusual interest. The action throughout is spirited and much real workaday life is injected into the various scenes. As a feature subject it should take the first rank among the Edison productions.

A DAUGHTER OF THE MINES.

Another of those delightful Edison Canadian pictures which are attracting considerable attention has to do with the mines near Victoria, B. C., and is entitled "A Daughter of the Mines." Several interesting views of mines are shown in the picture. The little love story is simplicity itself and a delightful comedy. The son of the superintendent of the mines falls in love with the very pretty daughter of a gruff old veteran miner. Both parents veto the suggestion that anything serious can be entertained by the young folks and both the lovers naturally resent the veto. An elopement takes place. The lovers make their getaway on a locomotive, going to the nearest town for the marriage ceremony.

When their respective fathers discover their elopement there is a considerable disturbance, but the matter is smoothed over in a most delightful manner when the newlyweds return to make their peace.

PILAR-MORIN IN THE GREATER LOVE.

Of the several pictures in which Mlle. Pilar-Morin has appeared, we doubt if she has done anything that shows to better advantage than her work in the coming Edison release entitled "The Greater Love."

As the daughter of a French peasant farmer, she is compelled to marry against her will, while in love with a promising young student. The husband this unfortunate girl is compelled to take, turns out to be a shiftless fellow and poverty overtakes them. In the course of events to protect her son, she is arrested for a crime and brought before the judge, who proves to be the lover of her youth. Compelled by law to send the woman to prison, the judge is deeply moved as he is unable to grant a pardon. When the woman is released from jail she eventually drifts to the doorstep of her old lover, the judge, who in the greatness of his love takes her into his home. The picture is replete with strong dramatic situations.

SCENE FROM "THROUGH THE CLOUDS."

SCENE FROM "THE GREATER LOVE."

ARMS AND THE WOMAN

Though the title does not indicate the character of this picture "Arms and the Woman" is really a good western subject of the hold-up type. A shiftless son, unwilling to earn money, seeks to steal it by engaging in a stage robbing exploit. His sister is on her way to deposit funds in the bank. Through the bravery and alertness of the stage driver, the attempted robbery is defeated; the chief robber killed and the accomplice brother badly wounded. Realizing the girl's distress at the plight of her brother the old driver cooks up a story to exonerate him and thus brings out a satisfactory ending. There is plenty of action and some very good scenic effects in this pictures.

NEW THEATRE FOR LONG ISLAND CITY.

Long Island City's first real theatre "The New Eden" at Vernon avenue and Fourth street, which opened Nov. 7, has brought to that well known Brooklyn suburb a new era in the line of theatricals and motion pictures. Formerly, Long Island City had always depended either on New York or Brooklyn for its theatricals, but it now begins to look as if Long Island Cityites will stick to home industries and both "The Great White Way" and "Trolley Dodgers" will have less calls for theatre seats from that section of Long Island in the future.

While the stage of the New Eden is large enough to accommodate the best musical and dramatic productions, at present first-class vaudeville and the latest motion pictures will be given. The house is fireproof in every respect, the picture machine being placed in a large roomy asbestos booth. The curtain is one of the latest improved for the use of showing pictures in the light, as it will be the policy of the management to have no dark house.

The New Eden is destined to have an effect on the business done by the Greenpoint theatre inasmuch as it will draw from a section that has been a stronghold for Brooklyn theatres.

O. T. CRAWFORD'S NEW UNION THEATRE.

A circuit of motion picture theatres is being planned by O. T. Crawford of St. Louis, Mo. So far there are three theatres in the list and twelve more are to be built.

The latest of the three theatres to be built was the "Union," at Union and Easton avenues, which was opened Saturday night, Nov. 5. This theatre is built entirely of concrete and was the most rapidly erected building of concrete ever put up in St. Louis. On September 1 the site was bare. In forty-six working days the building has been entirely completed, seats put in, painting and frescoing done, marble work placed and a stage built.

The building seats 1,400, 850 downstairs and 550 in the balcony. The price of admission will be 10 cents. Vaudeville and motion pictures will be given. Later Mr. Crawford contemplates giving musical comedies on a small scale in these theatres.

This theatre not only can be used in winter, but each side is made entirely of windows and all can be opened in summer, making the place as cool as an airdome.

Associated with Mr. Crawford in building the Union are J. T. Hagerman and Arthur Fitzsimmons. J. M. Dubbs is to be manager of the new show house.

The Savoy theatre, Atlantic City, N. J., has been purchased by Max Weinman, vice-president of the Marine Trust Co. The theatre ran motion pictures last summer.

Rodgers and Bourne are preparing to put in a photoplay theatre on the top floor of the new Paszter & Klar Building, Center street, Middleboro, Mass.

CHICAGO LETTER

By James S McQuade

THE new factory of the Essanay Film Manufacturing Company, which has been under construction for some time, will be completed in about three weeks. The ground space occupied by the new structure is 60 by 100 feet, and the building is two stories high.

The first floor space will be occupied by mailing, shipping and type printing departments, the latter being specially designed to give better facilities to the department of publicity. On the second floor will be housed the perforating, film printing, developing, finishing and washing sections. The interior of the second story will be finished in white tile, excepting the finishing and developing rooms, which will be finished in dark tile. The building is thoroughly fire-proof and has been constructed so that a third story can be added later. It is the intention of Mr. Spoor, when need calls for it, to construct a new studio in this third story, but the present spacious studio, located on the ground floor in the old plant, will amply serve all purposes for some time to come.

Some weeks ago a new building, one story high and running 180 feet along the western limits of the Essanay grounds, with a depth of 35 feet, was completed. In this building are two warehouses and a large garage.

The cost of the new additions, when fully completed, will be about $50,000. The filtering system installed in the new factory will alone cost $3,000. This system is the very latest and best invented for the perfect cleansing of water, and its use, in connection with the film washing room of the Essanay plant, will ensure the best results, so far as the washing department is concerned. The new Blackstone hotel, this city, one of the best appointed in the country, is using the same system.

While gleaning these notes from George K. Spoor, he also informed me that Essanay's new eastern stock company, under the able direction of Harry McCrea Webster, is turning out negatives that will far excel in point of composition anything heretofore offered by the Essanay company from the Chicago plant. In addition to this, Mr. Spoor claims that the new photographic work done at the plant cannot fail to attract special attention and favorable comment.

Heretofore, that is before the purchase of the George K. Spoor Co. by the General Film Co., the general offices of the Essanay Film Manufacturing Co. have always been located at 435 North Clark street. In a short time they will be moved to a prominent location within the "Loop." Then, excepting the secretary and sales manager's, all the departments will be located at the Essanay plant, on Argyle street.

Mr. Spoor is highly pleased with the success of the film of the world's championship baseball series. It is taking like wild fire all over the country, and complimentary letters keep pouring into the office from all quarters. Here is a letter from the Star Theatre Co., of Houston, Tex.:

"Enclosed find clipping from today's Houston 'Post,' which will be of interest to you. The film certainly drew as well as the name of the makers. We did the business."

Following is the article in the clipping referred to:

WORLD'S SERIES AT THE STAR.

New Films are Clearest Seen in Many Years.

The world's series pictures will be exhibited again at the Star theatre today and for the last time. The Essanay films on the big series are the clearest of a world's championship seen in many years. Action pictures of baseball are generally poor, as the lightning rapidity of movement, tends to cloud the film. Of these films that is not true. Every action picture, whether of the diamond in part or the bird's-eye view of the whole is clear cut and plain. The individual pictures are naturally the most interesting. Garry Herrmann and Lynch, Chance, Davis, the members of both teams, separate groups of them, Ty Cobb with Ty, Jr., the presentation of the autos, the injured Evers in cordial conversation with the great Collins, the team mascots—all are shown. The pictures of the crowds and good views of the busy scribes in the press box show up well. The diamond views show that hard hitting featured the series. Several of Chicago's ineffectual attempts to pilfer second are clearly demonstrated.

At the Alcazar theatre, East Madison street, this city, where a first run of the film was presented on release day, that house did the largest business ever reached in its history. The owner, Mr. Seever, and Manager Talbot, both assured Mr. Spoor of that result. The film has also made an enormous hit in Canada.

Essanay's Western Company.

I also learned from Mr. Spoor that the Essanay western company moved to San Jose, Cal., during the week of Oct. 29, and that the first pictures will be due from that point about Saturday, Nov. 12. Several big western features may be expected shortly, I have been told.

Alliance and Sales Co. Still Apart.

The meeting in New York on Thursday, Nov. 3, between a committee appointed by the Alliance at Cleveland and the Sales Co., resulted in nothing, so far as a settlement of the main questions considered at the Cleveland meeting are concerned. In order to arrive at some conclusion, another meeting was arranged for Thursday, Nov. 10, in the Empire City. R. G. Bachman was the only member of the committee in attendance from Chicago.

On one point the Sales Co. came to an agreement with the Alliance; that was by admitting the American Film Manufacturing Co. to its selling organization, on the same basis as other "independent" manufacturing concerns.

Before and After.

In the "Moving Picture World," in its issue of Oct. 1, 1910, page 748, there appeared, under the general heading, "Comments on the Films," the following article:

"BERTIE'S ELOPEMENT" (Selig).—Here is a genuine elopement, the ladder placed against the castle wall, the emergence of the maid from the casement, the hurried flight, with the irate and objecting parent in hot pursuit, the arrival at the parson's, a hasty tying of the knot, and the appearance of the aforesaid irate father just too late to be of service. The fight was won and two was one, an apparent contradiction of terms, but in reality no difference from what might have been expected, and so they lived happily ever after.

In the same issue, on page 769, the Selig Polyscope Company's advertisement appeared.

In the same publication, dated Nov. 5, on page 1045, there appeared this article:

When "Bertie's Elopement" appeared on the screen there was no title, not even a sub-title. In this film it would have been better for the manufacturer to omit his trade mark, a diamond, as the production is no credit to him, and certain Independents do far better work. It is an old plot rehashed too many times, with nothing new and the details not taken care of. According to the story, the elopement is to take place in the dark of the night. One scene, the one of the ladder at the window, shows that it is night, but when the elopers reach the carriage it is bright daylight. Useless to call attention to the numerous blunders in this film, suffice to say that the young man, acting the part of the stern and obdurate father, looks more and dresses more like he was the brother of the girl or the chum of her sweetheart.

In the issue of Nov. 5, the advertisement of the Selig Polyscope did not appear, nor had it been inserted in several of the preceding issues.

The first article quoted was written by a member of the paper's New York staff; the second was contributed by its Chicago correspondent. I mention these facts so as to escape the charge of unfairness. The New York writer pronounces "Bertie's Elopement" a GENUINE elopement, the Chicago correspondent gives it as his opinion that the maker of the film should never have allowed his trade mark on it.

Which one of these two gentlemen is the goat?

Or to put it another way: What had the disappearance of the Selig advertisement to do with the critical faculties, assumed or real, of the Chicago correspondent?

But we must not blame him for following the policy of his paper.

American Film Service Protects Title.

Suit was recently filed by the American Film Service against the American Film Manufacturing Co., of this city, organized a short time ago, to enjoin the latter from using the word "American" in connection with "Film" in its title.

In the Superior Court, before Judge Dupuy, a motion for preliminary injunction will be made Thursday, Nov. 10.

On March 11, this year, the American Film Service of Chicago was granted a permanent injunction against the American Film Exchange ("independent"), of this city, enjoining the latter firm from using the word "American" with the word "Film" in its title. The order was issued on the date mentioned and the decree entered March 14. The permanent injunction, in part, reads as follows:

"It is therefore ordered, adjudged and decreed that an injunction issue herein enjoining and restraining said defendants, Charles E. Pugh and James L. Reilly, their agents, employes and attorneys from conducting business under the name of the American Film Exchange, or any other name combining the word 'American' with the word 'Film.' The order was granted by Judge Dupuy in the Chancery Court.

The reputation gained by the American Film Service under that title has made said title a synonym for good quality film and fine service, etc., and I. VanRonkel, secretary and treasurer of the company, and his official colleagues, consider it a valuable asset of the firm.

There is a difference in the two suits, however, in that the former infringement on the title was made by people engaged in the film renting business, whereas the infringement claimed at present is against a company engaged in the film manufacturing business. It will be interesting to follow this case and ascertain if an injunction can be secured against an infringement of title when the alleged trespassers are not engaged in the same department of business as the complainants, although both are engaged in the same general line.

Adler & Lederer are of counsel for the American Film Service, and it was due to their able presentation and conduct of the former case that an injunction was granted.

Closing Sunday Shows in Chicago.

Ald. Theodore K. Long declared Nov. 5 that the ordinance closing Sunday shows, in an effort to stop scalping, would be pushed through the city council. It was he who made the motion for the preparation of the ordinance.

Other members of the license committee also asserted that their sincerity would be shown when the measure is called up in council meeting.

Howard W. Hayed, assistant corporation counsel, who is drafting the ordinance, said that it will be a simple legal proposition and that there is no question of the city's right to enact the law approved by the committee.

Managers of Loop theatres, on the other hand, call the action of the license committee a "bluff," and assert that the owners of nickel shows would save the big down town playhouses. Any alderman who voted for the proposed ordinance, they say, would be defeated at the next election.

At the same time the Loop managers express a willingness to see their houses closed on Sunday. They say they are willing to take a "day off" once a week.

"We would not be so strongly opposed to the plan as the aldermen seem to think," says Harry J. Powers, of the Powers theatre, "but I do not believe that they are considering seriously what they threaten to do. I am sure that before this every member of the council has had to listen to protests from one or more proprietors of the small theatres scattered throughout the city and to thousands of men, women and children whose Sunday recreation would suffer from such a step.

"We have been opposed to scalping for a long time. We place our tickets on sale in the hotels and we even have made an effort to stop that, but the visiting managers protested so vigorously that we had to put them back in the hotels.

"The council will not pass this ordinance. It would mean defeat for every alderman who voted for it."

There is no doubt that a tremendous rumpus would be raised by the passage of the ordinance mentioned, as Sunday is the only day that the working man can find time to take in the picture shows with his family.

(Continued on page 25.)

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 11.—The constant potential transformer must have the lowest possible amount of magnetic leakage in order to maintain the voltage constant irrespective of the amount of load on its secondary.

In order to reduce the amount of magnetic leakage, the primary and secondary coils of a Constant Potential transformer should be mounted very close together or one on top of the other on the same core leg.

Next talk will further discuss the alternating current transformer.

"ELECTRICAL TALK" No. 12

Alternating Current Transformer (continued).

All modern constant potential transformers are usually made with two primary and two secondary coils, each coil having its terminals brought outside of the transformer case permitting the primary coils and secondary coils to be connected in series or parallel as may be required for different voltages and for either 2-wire or 3-wire system.

Figure 25 shows the four primary and four secondary terminals. Suppose each primary coil is wound for 1,000 volts and each secondary coil for 100 volts then if the connections are made as illustrated in Figure 26, the transformer may be operated on 1000-volt line to deliver 100 volts on the secondary, because the primary and secondary coils are now connected in parallel.

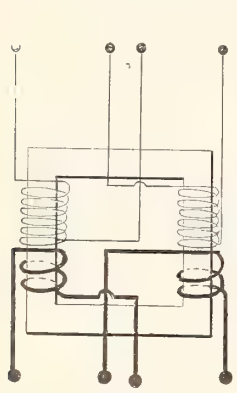

Fig. 25

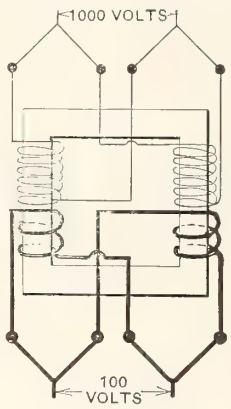

Fig. 26

If the connections be made as illustrated in Figure 27 then the coils being connected in series the transformer would be adapted for operation on 2,000-volt line and to deliver 200 volts on the secondary. It is evident that by connecting the secondary as shown in Figure 26 and the primary as shown in 27, you would have a transformer adapted to operate on 2,000-volt primary to deliver 100 volts on the secondary because the primary coils are in series and the secondary coils in parallel.

Now we may go one step further and your attention is called to Figure 28 in which you find the two secondary coils connected in series, but the middle wire brought out from the transformer in which case the transformer would operate on 2000-volt line and on the secondary there would be available 100 volts between each of the outside wires and the "neutral" or middle wire and 200 volts between the two outside wires.

The foregoing illustrations represent correctly the following:

Figure 26, the 2-wire 100-volt system.

Figure 27, the 2-wire 200-volt system.

Figure 28, the 3-wire 100 and 200-volt system.

Throughout the country there are many different systems of distribution in use, and of these the three-wire system is perhaps the most complex and requires more care and judgment in its handling and installation. Referring to Figure 28 you have therewith illustrated a transformer reducing from a 2000-volt line to 3-wire 100 and 200-volt secondary. This transformer is usually mounted on a pole outside of the building where the primary wires are connected through two protecting fuses (usually mounted on the pole cross arm or made a part of the transformer itself) to the line wires. The three secondary terminals are then connected to the feed wires which go into the building, in fact in some instances the electric lighting company may place one transformer in the middle of a block where it is connected to the line wires, then the company will run three large wires along the block to which the three secondary terminals from the transformer are

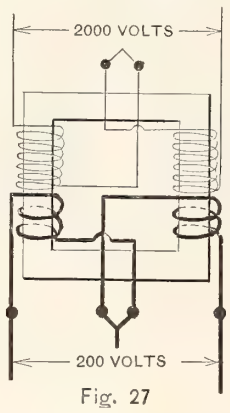

Fig. 27

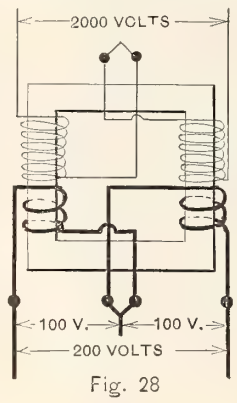

Fig. 28

connected thus feeding the three main wires running along the street with current at 100 to 110 volts between the "neutral" or middle, and each outside wire, and 200 to 220 volts between the two outside wires. Where one transformer is installed for the service of a whole block or for several adjoining buildings it is evident that upon the regulation of this one transformer depends the constancy of the candle-power of all lamps connected to that particular transformer. It is the aim of all manufacturers of transformers to make the regulation as close as possible so that the voltage will be the same, irrespective of the number of lamps burning and the manufacturers have been very successful in accomplishing these results.

A far more difficult problem is to build one transformer with two secondary windings connected to a three-wire system as illustrated in Figure 28, which will maintain the same voltage on either side of the neutral wire irrespective of the number of lamps burning and the nature of the load represented by incandescent lamps, arc lamps, motors, etc. The three-wire system as illustrated in Figure 28 under normal conditions is a balanced system, that is, if the voltage between the outside wires is 200 the voltage between the neutral and each outside will be 100. Suppose we connect a motion picture arc lamp between the neutral and one outside wire and there are no other lamps on the opposite side of the system or at least only a comparatively small number of lamps, the side on which the M. P. lamp is connected may allow the voltage to drop to 90, but at the same time the voltage on the opposite side will go up to 110. This of course makes a fluctuation in the candle-power of the lamps and besides it makes the motion picture lamp burn dimmer than it ought to.

You realize that if this same transformer feeds a number of lamps in neighboring shops and establishments a big kick will be registered with the electric lighting company, due to the voltage fluctuation and consequent increase and decrease of candle-power of their lamps. This problem involves a careful system of balancing the load between the neutral and each outside wire of the three-wire system and it also requires a carefully designed and constructed transformer. This is one reason why it is always well to consult the electric lighting company's expert or other competent authority when laying out the electric installation especially when the three-wire system is used.

Summary.

All modern transformers are made with two primary and two secondary coils, the terminals of all coils being so arranged that the primary and secondary may be connected for either series or parallel operation, which permits the same transformer to operate on two different voltages on both primary and secondary for either two-wire or three-wire system.

When the three-wire system of electric distribution is employed great care should be exercised in balancing the load properly between the neutral and the outside wires so that the unbalancing of the voltage and consequent change in candle-power of the electric lamps will be reduced to a minimum.

In our next "Electrical Talk" we will discuss the Electrical Service for Buildings.

Vitagraph Night at the T. F. N.

It was Vitagraph night at the T. N. F. Theatre, Newkirk avenue and East Sixteenth street, Brooklyn, last Thursday night, Nov. 10. Nearly the entire evening was devoted to Vitagraph subjects, Manager Ben Little seeing that only the latest films were shown. From the applause that came from the audience it certainly looked as if the Vitagraph subjects reign supreme in that section of Greater New York.

In fact, the whole entertainment was a gale one, and in order that the audience should have something long to remember Mr. Maurice Costello, the well known Vitagraph actor, was present to meet the patrons of the house. George Touhey, a well known singer, sang "The Vitagraph Girl" song in a pleasing manner that he had the whole audience join in the chorus.

THE ESSANAY INDIAN HEAD ELECTRO.

A Novel Idea to Popularize the New Name "Photoplay."

The accompanying cut of the Essanay Indian Head is offered to exhibitors by the Essanay Company for programs or photographs to their theatres showing that they are some way using the new name "Photoplay" in their advertising.

The Essanay Company has previously received many requests for the Essanay Indian Head cut and many programs from exhibitors in all parts of the country have already been received. The Indian head can be used on programs or any other advertising. The cut is artistic and every exhibitor should avail himself of the opportunity to obtain one, at a nominal cost.

"THE MERRY WIVES OF WINDSOR"

Finely Produced by Selig

JAS. S. McQUADE

ONE of the most ambitious efforts yet made by the Selig Company in the field of classic plays will be released on Thanksgiving Day, Thursday, Nov. 24. This is none other than the production in silent drama of "The Merry Wives of Windsor," that will ever remain the most interesting of Shakespeares plays.

It was written only for the purpose of introducing the popular character of Sir John Falstaff among new scenes and new situations. Tradition has it that Queen Elizabeth was so highly pleased with Sir John's character in the two parts of Henry IV.—where he is seen as the companion of riotous Prince Hal. (afterwards Henry V.), and where his mendacious boastfulness, egregious cowardice and great capacity for sack excite the keenest mirth—that she commanded Shakespeare to write another play in which Falstaff would appear as a gallant and lover. The play was to be finished and produced in fourteen days from the date of command, a literary feat which the best Shakespearean commentators believe that Shakespeare accomplished.

It is pretty certain that the first production of "The Merry Wives of Windsor" was made about 1599, before Queen Bess, and it is known that it first appeared in print in 1602. It is the only Shakespearean comedy in which the scenes are confined entirely to England and where the characters, with two exceptions, are taken from the English Middle class. It is also prized, apart from its dramatic value, because it affords a vivid picture of contemporary manners and customs in the reign of Queen Elizabeth (1558-1603).

"The Merry Wives of Windsor" has a special characteristic that, perhaps, better adapts it for reproduction as a picture drama than any other of Shakespeare's plays, and that is, it is a farce rather than a comedy. And it is a farce, not only because of the nature of its incidents, the chief of which are pronouncedly farcical, "but also because the characters, however distinct they may be, owe their individuality more to some peculiarity of manner of speech, than to the elaboration of their moral characteristics." And the writer of the passage just quoted also states: "'The Merry Wives of Windsor' will ever remain one of the most perfect specimens of that lighter kind of comedy, which, when treated by the hand of genius, we never can bring ourselves to call farce, though, strictly speaking, it may only deserve that title"—a view with which every Shakespearean lover will heartily coincide.

As the escapades of Falstaff form the great controlling motive and object of the play, and as it contains five acts, it will at once be seen that 1,000 feet of film can deal only with those escapades, and that the minor incidents and secondary stories must, of necessity, be omitted. The Selig producer has, therefore, omitted the love story of Fenton and Anne Page, and the passages at arms between Falstaff and Justice Shallow, and between Sir Hugh Evans and Doctor Caius, etc.

The first scene gives us an exterior view of the Garter Inn, in Windsor, where we catch sight of Mistress Page and Mistress Ford; the amorous Falstaff, attended by his old-time followers, Bardolph, Pistol and Nym, and his page Robin; also the ridiculously jealous Ford and other characters. We see the smiling. yearning face of the old battered knight. "in the waist two yards about," as he casts melting glances in the direction of the buxom matrons of Windsor, and we can guess the workings of his mind as he whispers to his followers.

Next we have an interior view of a room in the Garter and note the expedition with which Falstaff indites two love letters—one to Mistress Page and the other to Mistress Ford—using exactly the same words. Pistol and Nym are commanded to bear them to the ladies, but refuse, as their pouches are lean and they, like their master, dote on wine. Then the page, Robin, is instrusted with them and instructed to "sail like my pinnace to the golden shores." Forthwith we see Pistol and Nym chased out of the room by the infuriated knight, after which they immediately decide to acquaint Ford and Page with the designs of their former master.

The following scenes show the delivery of the letters to the ladies; the revelation of each to the other of Falstaff's effrontery, and the discovery that the letters are worded alike. "Let's be revenged on him; let's appoint him a meeting" is mutually agreed upon, and they select Mistress Quickly, servant of Doctor Caius, to bear a message from Mistress Ford to the "greasy knight," appointing a meeting with him at Ford's house between 10 and 11, when her husband is absent.

In the meantime Pistol and Nym have notified Ford and Page. The latter smiles at the news, having perfect confidence in his wife, but the former waxes jealous. In disguise, Ford visits Falstaff at the Garter and learns of the proposed meeting. The acting in this scene is spirited and realistic.

The ensuing scenes, leading up to the hiding of Sir John in a buck basket; the vain search by Ford, and the emptying of the knight into the muddy ditch at Datchetmead, "close by the Thames," tell the story delightfully. The characters are also well sustained and the action is snappy and brisk.

The working out of the details leading up to the second meeting at Ford's house is happily done in the film. The scene in the Garter showing Falstaff after his "water cure" is extremely visible. He drinks his first quart of sack and, whilst consuming that, orders the brewing of a bottle—two quarts more—philosophising meanwhile in this strain: "The water swells a man; and what a thing should I have been when I had been swelled!" A truly hideous image, the 72 inches of waist circumference being recalled!

No one can look on that second escape from Ford's house, as shown in this film, without enjoying one of the heartiest Thanksgiving laughs indulged in for many a year. Again is the fat knight perplexed and mortified to find that Mistress Page once more interrupts his tete-a-tete with Mrs. Ford. And, as he hears from his hiding place behind the arras that Ford and a company of followers are at the door ready to rend him, should he be discovered, he rushes out and places himself in the hands of the "merry wives," who once more have put him in the toils.

"No more i' the basket," we can see him say, by gesture, as he is directed to it as a means of escape, and his mighty mass shivers as he recalls the former ducking. Then we see him rushed upstairs to don the garb of "the fat woman of Brentford," while the enraged Ford and his company come thundering into the room just vacated. And then, as he appears in his disguise, and Ford, learning from his wife that it is her "maid's aunt of Brentford," who has been forbidden the house on risk of a beating, the unlucky Falstaff is belabored as he flees, and is seen rushing madly out of doors with the whole pack at his heels.

The meeting at Herne's oak, in Windsor Park, the final humiliation, plotted this time by Mistress Ford and Mistress Page, with full knowledge of their husbands, is finely pictured. The midnight scene, with elves and goblins and fairies dancing in the shadows forms a fitting climax to this great subject.

When such great care and nice discretion have been shown throughout this film in the matter of costumes, in the building of scenery, and in the selection of furniture, it almost seems hypocritical to refer to the error made in showing Falstaff with the head of an ass in the Windsor forest scene. Mistress Page in Scene IV., Act IV., refers to the "old tale" that "sometime a keeper here in Windsor forest, doth all the winter time, at still midnight, walk round about an oak, with great ragg'd horns, etc."; and Mistress Ford, in the same scene, says: "Marry, this is our device; that Falstaff at that oak shall meet with us, disguised like Herne, with huge horns on his head." And so it was agreed.

Again in Act V., Scene V., Falstaff, after meeting Mistress Ford at the appointed place in the forest, and being informed of the presence of Mistress Page, says: "Divide me like a bribed buck, each a haunch; I will keep my sides to myself, my shoulders for the fellow of this walk, and my horns I bequeath to your husbands." And later on, in the same scene, the following directions are clearly given: "The fairies run away. Falstaff pulls off his buck's head and rises." It is thus evident that a buck's head, well horned, should be used.

The use of another property, the modern, parallelopippedonic clothes basket, for a buck basket—the receptacle in which Falstaff made his first get-away, is an oversight. The buck basket had the form of a truncated cone, the diameter of the top being somewhat larger than that of the bottom, and the depth quite considerable. The text, in Act III., Scene I., where Falstaff is describing to Ford, disguised as Master Brook, his experience in the buck basket, reads: "Compass'd, like a good bilbo, in the circumference of a peck, hilt to point, heel to head." The bucket basket was used only for soiled linen.

I believe that students of Shakespeare's plays everywhere will find much delight in this film, and that picture theater-goers generally will enjoy hugely the light, mirthful comedy so excellently mirrored.

Don't forget the release date—Thanksgiving Day.

SELIG PRESENTS JUDGE WILLIS BROWN

Humaniculturist.

IN a great film story entitled "The City of Boys," Judge Willis Brown is continually doing things. He is working out the science of Humaniculture. He is dealing with the problem of Child development from fundamentals rather than sentimentality.

He fixed a reputation in organizing the Anti-Cigarette forces resulting the prohibitive and strongest legislation against this evil in various states. His appeals throughout the public schools of the lands wherein he personally enlisted over a million boys in the American Anti-Cigarette League is still fresh in the minds of the public. His study, development and administration of the Juvenile Court jurisprudence placed his state of Utah in the very forerank of all states in this department of official child saving until now what is known as the Utah system as administered under a separate and distinct Juvenile Court of the state is a known fixed example for the country. The constructive organizations and institutions which he has founded to keep children out of the courts and reformatories of punishment have been so successful, has made him a recognized expert authority. His marvelous conception and conduct of the national Boy City—a school of civics, attracting thousands of boys and students each year to a given place where an actual Boy government is conducted—has made his name world wide. But nothing this young man has done has proved his marvelous genius and understanding of this question as his conduct of what the judge chooses to call his Humanifactory—an experiment station for the development of the human soul.

During the past two years Judge Brown has secured from the jails and penitentiaries, boys who are branded by heredity, jail life, vicious and criminal parentage, dead souls and sick bodies, boys whom nobody wants, who are unattractive, ofttimes repulsive and called degenerate—these he has taken first in his own home and later, because of numbers, in their own special home where under expert treatment these boys from the scrap heaps of civilization are developing into splendid American boys. Judge Brown has done this alone and unaided from the income of his lectures and so continues to do. The magazines and daily press have given and are publishing enough about Judge Brown and his work to satisfy further interest in this genius of the children's world. Judge Brown is the president of the National Juvenile.

A Prophet With Honor in His Own Country.

The history of Judge Willis Brown's work in the state of Utah and the testimony to his marvelous genius in devising the Juvenile Court laws, establishing the court, inaugurating three new institutions, and conducting the court dur-

ing the first years of its life until it became a fixed, permanent and well understood institution covering the entire state, and making Utah known as having the highest type of juvenile jurisprudence, has brought this young man the love and confidence of the best in the community in which he has lived and strived and carved out his conceptions of a jurisprudence and of activities which prevent rather than punish and which exemplify love rather than justice.

When Judge Brown went to Salt Lake children were being arraigned for petty offenses in the same dock with hardened criminals. There was a cell in the filthy city jail marked "for juveniles." Boys and girls were sent indiscriminately to the reform school and branded for life as unfit for good association when they

JIMMY DOLAN
In Selig's Production "The City of Boys."

were not essentially wicked or vicious; the percentage of the saved was infinitesimal, the permanently damned was awful. This was the situation when Judge Brown came and began his talks to the boys and it takes no long memory to recall how the boys rallied to his support, nor does it take any acute observation to discover that the cigaret evil has been almost entirely abolished among the boys of the community. There have been no more cases where boys have been imprisoned with hardened criminals. The man who used to sell cigarettes or liquor to boys has found it unprofitable as well as dangerous; instead of regarding the law and courts with terror the wayward youngsters have learned to know the judge as a refuge when they are tempted, a friend when they are in trouble, and to recognize their own obligation to observe the law and enforce it. Waiving any question of moral values, the Juvenile Court has been the best investment the city or state has ever made and the returns are due to the judge who has managed it. Every principal in the public schools has declared the value of the court under Judge Brown's administration. Every man, woman and child who has had occasion to see the workings of the court, knows it is a powerful agency for the moral uplift of childhood of the whole community.

"The City of Boys" will be a special release and from every indication the demand for the subject will be extraordinary—already letters are pouring into the Selig offices, inquiring as regards the date of release and advertising matter of which there is an unlimited variety of both large and small.

WASHINGTON TIMES INVESTIGATION

Report of Judge W. H. De Lacy of Juvenile Court and Capt. J. F. Oyster, of Board of Education.

By CAPT. JAMES F. OYSTER.

Motion picture melodramas that are based upon immoral suggestions, notwithstanding they may point out a moral, are dangerous for the child. They may not produce harmful results upon some temperaments, but, as a general rule, the minds of the young are apt to be more impressed and fascinated by the evil suggestion than by a depiction of what are the consequences of evil.

To illustrate the point, many films are displayed showing the disastrous effects of intoxication. The moral is plain enough to an adult. It may be equally as plain to a child, but the feature that is likely to impress him most is the glowing hilarious scenes leading up to the consequences of the intoxication.

Pictures which may not be objectionable for grown-ups may be entirely improper for children. The fault has been that the officials of the motion picture houses and parents have not generally taken into account the extremely impressionistic qualities of a child's mind. Evil impressions, supplemented by all of the morals in the world, could never be of any good. They may produce dire results, and frequently do.

For this reason, principally, I am in favor of censorship of motion picture houses. As to what form it should take I am in doubt. There are arguments in favor of a censorship board having police power, but I am not so sure but that a purely unofficial board, exerting a moral influence, might accomplish a great deal.

Once they are so strictly censored that no trace of a criminal suggestion can be found in them, it is my belief that motion pictures can never be accused of having afforded the stimulus for youthful crimes, such as hold-ups and even murders. The cheap, melodramatic picture and the dime novel should go, for in their effects they are practically equal to each other.

Outside of passing upon the class of pictures to be shown I would be in favor of a censorship board which would look after and help regulate other features. Ventilation is one of the most important of these.

After visiting a number of Washington's representative motion picture resorts, I am confident that, for the most part, they are fairly well ventilated and that the managements are doing everything within their power to improve conditions along this line. But it is a matter of such vital importance that the safety of the public should not be relegated entirely to the disposition of the managements in the matter. A board of censorship could justify its existence if it safeguarded no other interest than this.

One thing that impresses me is the need for gas as well as electric lights in the various picture houses. When the electric current is cut off during a performance, as sometimes happens, it means usually that a house crowded with people is left in total darkness. Such a condition might easily lead to a stampede. For instance, if the lights went out at an exciting point in the display of the picture, it might start children crying, which, in turn, would startle others, who might think that the trouble was more than the mere going out of the lights. Under such circumstances a rush for the exits would not be unlikely, and women and children might be trampled to death.

The question of whether the lights used are injurious to the eyes should be thoroughly investigated, and, in fact, the whole question of lights should constantly be considered by persons competent to do so.

Washington should congratulate herself on her motion picture houses. While there is much about them that may be improved upon, and should be, they could be much worse managed than they are, and exert a less healthful influence. There is evidently a general desire on the part of the managements to exhibit as many educational films as would be practical, and this is a feature that, in my opinion, cannot be commended too highly.

The motion picture houses, judging from the appearance of their audiences are stimulating family ties and bringing about more family companionship. The father, who formerly spent his evenings in a saloon, now finds his recreation at the motion picture show, where he is joined by his wife and children.

Evidently this form of amusement has come to stay. It has developed for the most part along right lines, and in the absence of strict regulation. For this reason, I am not in favor of too stringent supervision, for, with the disposition that is now shown on the part of the managements, I believe that the more undesirable features would in time right themselves. But a supervisory board will bring about the reforms needed more quickly, and assure their permanency. There should be no further delay in organizing such a board, so that the motion picture house may become the factor for good it is capable of in every city and community.

By JUDGE WM. H. DE LACY.

Recent cases which have come under my jurisdiction convince me that the worst feature of the present methods employed by motion picture houses is the display of pictures in a darkened room.

This with other features, almost equally dangerous, must be abolished, else, in my opinion, the motion picture house can never become a force for good in any community. It is imperative that there should be censorship of such institutions as long as we have them with us.

The creation of a national unofficial board of censorship, supplemented by city and municipal boards, the latter clothed with police power, appeals to me as being probably the most practical solution of how to effectively regulate the motion picture house.

The local boards should not be too large, but should have authority to make and enforce all regulations thought to be necessary. I would suggest as the persons best fitted to constitute the local boards the chief of police, judge of the juvenile court, and superintendent of education.

On the other hand, the national board should be a large one and should be composed of scholarly men and women who would have sufficient time to go thoroughly into the whole subject of regulation and control, and give the benefit of their investigations to the local boards. In this way a co-operation could be brought about which should be productive of the best results.

I do not wish to attack the motion picture houses. There are many good features about them. Eventually, I hope they may be developed into institutions where the pictures will be supplemented by good music and the production of classical dramas.

But, as now constituted, they are in need of strict censorship. The pictures themselves are not generally reprehensible, although occasionally so. It is the atmosphere of loose familiarity in which the audiences seem to find themselves that produces the most harmful results.

The custom of displaying pictures in a darkened room can have anything but a moral influence. Scientists have demonstrated that they may be shown as easily in a lighted hall. A censorship board could more than justify its existence by adjusting this feature so that it will be devoid of its immoral tendencies.

In addition to the darkened room, the patronizing of shows by young girls unattended, the practice of many mothers of keeping young children up late attending the performances, and the cheap price of admission which, sometimes, causes an overindulgence and, therefore, adds to the difficulties of the poor, are among the more serious problems which have been ushered in with the motion picture house. All of these features could be greatly improved upon, if not practically eliminated, through the efforts of censorship boards.

As to the attending of shows by young girls, unescorted, the fault here, of course, lies largely with the parents. It frequently is the maudlin, sentimental pictures shown that lead to the forming of undesirable acquaintances with the young Lotharios who usually may be found loitering on the outside of the motion picture houses.

Public sentiment, properly developed and directed, may do much to eliminate this condition, and a censorship board might easily organize an educational campaign in the interest of such public sentiment.

It is hardly fair to blame the motion picture resorts, when mothers keep young children up late at nights attending the performances. Yet they are directly responsible for the loss of much sleep which children should have. The mothers should have recreation, but it should not be at the expense of the health of the child, because there is a show house next door or in the next block, and the price of admission is only 5 cents.

I am convinced that the cheap price of admission leads in many instances to reckless expenditure. There is no little problem involved as to what extent the motion picture house is adding to the burdens of the poor. It can scarcely be doubted, however, that the cheap amusement resort is cutting down the profit of the saloons, and, though it may contribute to the burdens of the poor, it is reducing other harmful results.

As a general proposition, I should say that Washington's motion-picture houses are superior to what they were two years ago. The sanitary condition of most of them is exceptionally good, and there is abundant proof that the managements are desirous of showing clean pictures.

Many of the films are decidedly instructive and well worth seeing. There should be effective censorship of all pictures displayed, and when this is secured, along with the improvement of other features, motion-picture houses will play an important part in the educational and social life of cities.

THE PROGRESSIVE SYSTEM.

One of our patrons writes that one of our trade pullers pays him from $20 to $35 better than change nights. Another, worth ten times what I paid for it. Managers, send for free particulars. Address BERG, 371 13th street, Oakland, Cal.

Feature Comedy Drama by Essanay

"The Tie That Binds" a Strong Production

RELEASED Nov. 29th, the Essanay Company's "Tie That Binds" will be found one of the most imposing of this firm's recent Tuesday releases. Many complimentary letters from exhibitors have praised the work of the new Essanay Chicago stock company, which now numbers twenty-one people, and is composed of actors who have had no little fame in the theatrical world.

"The Tie That Binds" is a comedy-drama, a story with a serious theme, happily imbued with a spirit of humor of a style which is characteristic of the Essanay's best work. The acting, also, is said to be of a very high quality, while the photography is of a correspondingly superior standard.

Miss May B. Nice, so the story runs, through an odd accident, meets young Will Grow, a star reporter on a city daily, and though neither of them press the advantage offered to make an acquaintance, both have been duly infatuated.

In the meantime May's father and mother have quarreled, and when Mrs. Nice finds the photograph of an actress in her husband's pocket she is enraged and announces that she will immediately take steps to obtain a divorce. The millionaire's protests and appeals fall on deaf ears, and Mrs. Nice hurries sobbing from the room.

Mrs. Nice goes to her sister's where she relates the story of her husband's awful duplicity. From there she visits the office of her lawyer, states her case and makes known that she wants a separation.

The scene changes to the newspaper office where Grow, the reporter, learns of the contemplated suit for divorce by Mrs. Nice. With instructions to "get the story," from his chief, Will is sent to the Nice mansion, where a dozen or more reporters from other papers have gathered, but fails to gain an admittance.

However, undaunted by a first failure, he searches for a scheme by which he can gain admittance to the Nice home. An opportunity comes when a drunken paper hanger, who has been employed in the Nice household, is discharged by his employer, and Will, averring that he is an expert paper hanger, is given the position.

He makes a bad botch of the paper hanging, but obtains the gist of the story when he overhears a conversation between Mr. Nice and his attorney. Will is taking notes when May enters. The two recognize each other and Will is finally forced to confess that he is a reporter.

Despite the girl's pleadings and the father's threats, Will declares he will publish the story and immediately takes off his overalls and goes to the newspaper office.

May despairingly seeks some plan to bring her father and mother together and thus stave off the unwelcome publicity which will result if Will's story is published. May learns that her mother has gone to her aunt's and immediately she hastens there. It is not long before the mother is convinced that she acted hastily and is willing to forgive her husband.

An hour later Will, who has deeply regretted the necessity of printing the story, receives the following note:

"I have succeeded in bringing about a reconciliation and so no use for your story. Come to the house at once. MAY B. NICE."

Later Will learns that, though he has lost a good story, he has won the love of May, and the photoplay ends with the wife and husband happily reunitel and their daughter and her lover plighting their troth.

SCENES FROM ESSANAY SUBJECT "THE TIE THAT BINDS."

BASEBALL FILM PROVES BIG HIT.

Essanay's World's Series Pictures Continue to Draw Big Crowds at All Houses.

The Essanay Company's "World's Championship Baseball Series of 1910" film has met with unusual success and daily continues to show to pleased audiences. Many letters from exhibitors all over the country have been received by the Essanay Company and all have been most complimentary and full of praise for this big sporting film. Although it was thought that the "1909 series" pictures, which were shown in all parts of the world, had broken the records for popularity, the recent picture by the Essanay Company has even eclipsed the success of the two baseball films previously issued.

A novelty advertising feature, which was recently adopted by a Michigan exhibitor, shows how highly valued this film has been to the exhibitors. Mr. E. D. Caster, owner of the Swastika Photoplay, in Benton Harbor, Michigan, arranged for the film for two days last week. Little opportunity was given for any advance advertising, but when Mr. Caster learned that he would obtain the film he hired a brass band and constructed a handsome float and met the film at the station, as though it were some important personage arriving in the city. It was placed on the float, and with the brass band blaring a "welcome to our city," the film was hauled to the theatre, where it was later exhibited. The novelty of the scheme awakened a lively interest with the Benton Harbor people, and needless to say Mr. Caster played to overflowing houses during the two days that the film was on exhibition.

PICTURES DRAW WELL IN NEWARK

Between Two and Three Million Attend Photoplay Theatres Yearly—Many New Houses Being Erected

According to the number of admissions issued in Newark, N. J., it is estimated that between two and three million persons have attended, within a year, the five photoplay theatres in Newark owned by Henry Robrecht, not including the Ideal, at 425 Broad street, near the D. L. and W. bridge over Broad street, in which has been installed an electric concert organ, made abroad, and the like of which is not in this state, says the manager.

This musical machine is almost equivalent to perpetual music, it seems, according to the description. Six rolls of music, each containing from one to six selections, can be installed at one time, and once the organ is started it will play the whole repertoire and repeat until stopped. Manager Robrecht plans to have some of the standard operas rendered as well as popular music. This theatre seats 300 persons and will be devoted exclusively to high class motion pictures, the films being changed daily.

One feature of the motion picture machines installed, which include some devices after plans by Mr. Robrecht, is the contrivance for showing dissolving views. This will be used for travel views. The picture machine room is fireproof. The theatre has two entrances, Broad and Plane streets.

NEW HOUSE HANGS S. R. O. SIGN.

The Monticello Theatre, at Harrison and Communipaw avenues, Hoboken, N. J., has not only had to use the S. R. O. sign, but go still further and stop selling tickets on each evening since the theatre opened its doors to the public last week. That the people are pleased to have in their neighborhood such a complete, cosy and attractive theatre, is manifested in the interest they have already shown.

The program for the week is being thoroughly enjoyed by the large audiences. On the opening night when the orchestra played the "Star Spangled Banner," the entire audience standing, it was fully realized that the long looked for event had arrived. The motion pictures are the best and latest to be had.

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

Schenectady, N. Y., writes: For some time past we have been using a rheostat in multiples on 104 volt A. C., but have decided to put in a Mercury Arc Rectifier and I would like to know something about it. Can you give me any information?

Answer—All we can tell you about a Mercury Arc Rectifier is that it transforms Alternating Current into Direct Current, and it operates as follows: In the first place it is not attached directly to the street mains, but behind a transformer, working on the secondary circuit. There is a large glass bulb with two wings sticking out on either side, near the bottom, to each of which the alternating wires are attached. At the bottom is a short tube in which is a small quantity of mercury. Near it, also pointing downward, is another short tube containing mercury. By tipping the tube, or bulb, slightly an electric arc is sprung between these two bodies of mercury and this arc creates a mercury vapor which fills the whole bulb, acting as a sort of conductor for the main current which enters through the two side wings, passing down and out of the bottom mercury tube, to which is attached the negative lamp wire. As has been stated, alternating current flows first in one direction and then in the other, changing direction 120 times per second in a 60-cycle current. When the current direction is towards the left hand wing (called an anoid) it enters and passes to the lamp as indicated above, but when the direction of the current is reversed it cannot flow up and out by reason of the excessive resistance. The opposite wing (anoid), however, is connected to the other wire of the circuit and when the direction changes the current in that wire is then flowing towards that wing and passes through to the lamp just as it did on the other side, but it will be noted that this brings the direction of current flow through the mercury tube always in one direction. This is the principle the machine works on. There are other important details concerning reactance which maintains the arc during the instant of time in which the direction of current movement is reversed.

Finley, O., writes, asking my advice concerning screen. He says he is convinced that next to the Mirror Screen a plastered wall is best for picture projection, but for the reason that he cannot afford a Mirror Screen and the place is not built so he can use the wall, he would like to know the next best thing to do to get good results on the screen.

Answer: My advice would be to try the placing of a black cloth back of your screen, and in that way you would get the benefit of all the light on the screen. Have suggested this to several people and they have all tried it and write me that it helps the picture wonderfully. You put the black cloth right up against your white screen and stretch it just as tight as you have your white screen. Try it and I am sure you will be more than delighted with the results, and, if so, would be very pleased to hear from you.

Corona, L. I., writes: We notice that when any printing appears that the outside of our picture is good and sharp, but the center is out of focus, and when we focus the center up we find that the outside of the picture is out of focus. Can you let us know how to remedy this?

Answer—From the way your letter reads, I should say your lens is at fault. There is a possibility of your lens having a little oil on it, which would naturally make your picture blurred. Still, you say that when you focus your center, and taking it for granted you get the center sharp, the outside of your picture is then out of focus, why the lens being dirty would not make any material difference. So, under those conditions, I would say that you have a bad lens. However, it might be (and it is possible) that your aperture plate or your tension springs are worn to such an extent that your film does not travel evenly as it should; that is, the film does not BEAR SQUARE on the TRACKS, and this will cause your film to buckle in or out as it passes the aperture plate. I would suggest putting a new aperture plate and a new pair of tension springs on, and if this does not remedy it I would suggest that you try a new lens. There are several good makes on the market, and if you will write me personally I will give you the names of several manufacturers who make a specialty of moving picture projection lenses. It does not pay to buy cheap projecting lenses.

Wausau, Wis., writes: I am using a Power's No. 5 Machine and my picture will not stay in frame. The films keep continually jumping off the lower sprocket. The sporcket is a new one. Have set the roller back as far as possible; in fact, every way I can, and yet it will not stay on. Also, my picture I cannot keep in frame, and when the framing carriage is about one-half inch from the top the machine grinds awful. When it is raised or lowered it runs smooth as can be.

Answer—I take it that your frame-up lever keeps working up as the machine runs. At the left, just below and behind the take-up sprocket, the driving gear passes over the casting and forms a fulcrum at the frame-up lever, you will find a small bolt with a wing nut. Tighten this wing nut. If the bolt turns as you turn the wing nut hold it with a screw-driver, as its head is slotted for that purpose. If the wing in the nut won't pass the gear when you turn it remove the gear by loosing the set screw in the sprocket and slipping off. Take wing nut off and file wings until they will pass. As to the lower loop set your take-up sprocket in line with your intermittent sprocket so that the teeth on either side will be equi-distance from the straight edge as you lay your film against the two-aperture plate tracks. Then the set screw provided raises the take-up sprocket (idler) away from the sprocket and KEEP IT THAT WAY. After carrying these instructions out you should have no more trouble with your films jumping off your sprocket. Now, as to the grind, the coupling bar of the toggle joint on left of machine is worn out. This throws the gears out of proper relation to each other at a certain point in the travel of the frame-up carriage. Would suggest that you get a new toggle joint. I think I have pointed out to you the remedy wanted, and I am sure if you will try same your troubles will be at an end. I might add that too tight a take-up tension will have the tendency to pull your film off the lower take-up sprocket. Therefore, only have take-up tension tight enough to take up the film. Would like to hear further from you.

Condensers.

G. H. D., Boston, Mass., writes: I am giving about a 12x12 picture at 90 ft., with a Double Lantern, and I find that I have yellow corners. Have tried putting the thin condenser nearest the light and also tried putting the thick condenser nearest the light, but with no success. Can you help me out and let me know what size condensers I should use?

Answer—You, no doubt, are using one 6½-in. condenser and one 7½-in. condenser and that accounts for the yellow edges in throwing a picture the distance you state, namely 90 ft. You will find that after putting your lamp (arc) as near the condenser as possible you get poor results. What you want is two 8-in. condensers. Try this and you will find that you will get a good clear field. If this does not help you out try two 7½-in. condensers, but from my experience with Double Lanterns I think that two 8-in. condensers give a very good field at 90 ft., and for the size picture you want to give. Would like to hear further from you as to what success you have.

Single Pole Switches.

Newburgh, N. Y., writes: May I ask one question—Is there any reason why it is not just as effective to use a single pole switch, cutting but one wire of the circuit instead of both?

Answer.---There is, especially for motion picture work. In the first place, while a single pole switch would break the circuit and put out the light, it would not stop leakage through the ground did there happen to be one. Moreover the whole circuit would remain charged at the potential line, and in making repairs one would always be liable to shock, so under all circumstances the double pole switch should be used, especially for motion pictures, never the single pole switch.

Warning to Operators.

As we are going to press we are advised that the Operators holding the 1910 cards with the following numbers, 634, 761, 940, 808 and 349, will be taken up as soon as located. We would advise all Operators holding the above numbers to get in communication with the writer at once.

New Operators' Association.

The writer was called upon recently by a committee of motion picture operators representing the Moving Picture Operators' Benevolent Association of Greater New York, and asked if he would mention in his columns in The Film Index something about their Association. As I was just about to leave town it was impossible to give this committee much of my time just then, much to my regret, but I promised to give them more of my time upon my return to New York City. During the short space of time it was possible for me to give to the committee I gathered, however, that the Moving Picture Operators' Association was organized on Friday evening, Nov. 4, 1910, and held their first meeting at Schussles' Hall, New York City, and that Robert Goldblat was elected Temporary Chairman; Mr. McVey, Temporary Secretary, and Henry Wineberg, Temporary Treasurer. The object of the forming of this Association was for the betterment of conditions and to have better harmony among the Operators and to compel every member to give more attention to his work, and in that way there will be better harmony between the Proprietors of Motion Picture Theatres and the Operators. The Association will accept all Operators holding 1910 cards of Greater New York and vicinity.

The Leading Motion Picture Producer of the World

SELIG — FOLLOW THE FLAG

On Thanksgiving Day

The Merry Wives of Windsor

Length, 1000 Feet **Code Word, WINDSOR**

The Greatest of the Immortal Shakesperian Comedies, replete with dramatic splendor and scenic embellishments.

The best Holiday Offering you can possibly get.

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Presents

JUDGE WILLIS BROWN

IN

"The City of Boys"

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EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, NOV. 14, 1910—4 REELS

BIOGRAPH—Sunshine Sue, dramatic, 998.

LUBIN—The Street Preacher, dramatic, 990.

PATHE—A Shadow of the Past, dramatic, 863.

SELIG—Mr. Four Flush, comedy, 990.

TUESDAY, NOV. 15, 1910—4 REELS

EDISON—Into the Jaws of Death, dramatic, 990.

ESSANAY—Love at First Sight, comedy, 978.

GAUMONT (Kleine)—Both Were Stung, comedy, 696.

Picturesque Majorica, Travelogue, 276.

VITAGRAPH—Drumsticks, comedy-drama, 998.

WEDNESDAY, NOV. 16, 1910—4 REELS

EDISON—The Stolen Claim, dramatic, 1,000.

KALEM—The Way of Life, dramatic, 990.

PATHE—Love Laughs at Locksmiths, comedy, 695.

Russian Wolf Hunt, scenic, 298.

URBAN—(Kleine)—The Rival Barons, dramatic, 860.

An Alpine Retreat, Travelogue, 142.

THURSDAY, NOV. 17, 1910—4 REELS

BIOGRAPH—The Troublesome Baby, comedy, 492.

Love in Quarantine, comedy, 505.

LUBIN—Right in Front of Father, comedy, 990.

MELIES—His Sergeant's Stripes, dramatic, 950.

SELIG—Gratitude, dramatic, 1,000.

FRIDAY, NOV. 18, 1910—4 REELS

EDISON—The Toymaker, the Doll and the Devil, comedy, 990.

KALEM—Jim Bridger's Indian Bride, Indian drama, 1,000.

PATHE—Phaedra, dramatic, 718.

Military Cyclist in Belgium, Educational, 276.

VITAGRAPH—A Modern Courtship, comedy 635.

The Bum and the Bomb, comedy, 380.

SATURDAY, NOV. 19, 1910—4 REELS

ESSANAY—The Little Prospector, dramatic, 960.

GAUMONT (Kleine)—Lisbon Before and During the Revolution, Historical, 727.

Spanish Loyalty, Educational, 283,

PATHE—The Other Way, American comedy, 995.

VITAGRAPH—Francesca Di Rimini, dramatic, 1,011.

VITAGRAPH CO.

"DRUMSTICKS."—Married contrary to her father's wishes, the daughter is disowned by the father. She is now a widow with a little boy named Jack and, very much impoverished, she appeals to her father for aid; he refuses to help her and so informs her.

An old farmer on his way to market with several crates of poultry stops at the widow's home, asks for a drink of water, which is given him by Jack. The boy is very much attracted by the poultry and takes a particular liking to a little turkey, which the farmer gives to Jack as a present.

Jack is delighted with this little turkey, names him "Drumsticks," and makes a pet of him. There is nothing too good for the "turk," which grows under his master's care and attention to be as fine a specimen of gobbler as ever stood on two legs or sounded a "gobble-gobble."

Thanksgiving Day is drawing near, and "Drumsticks" is admired by all who see him. Unfortunately, he comes under the notice of the landlord when he calls on Jack's mother for the rent, which is overdue. Mrs. Pell cannot meet his demand for the money and he insists upon taking "Drumsticks" in payment for the rent.

Poor "Drumsticks" is sacrificed, plucked and dressed, and, while awaiting the arrival of the landlord, little Jack, who is heartbroken at the loss of his turkey friend, writes a note asking the person who gets "Drumsticks" for Thanksgiving dinner to

write him (Jack Pell) if he is tender, attaches this note to one of "Drumstick's" legs, and the bird is carried away to the nearest market and placed on sale.

We little know what a day may bring forth, and what we lose one way may be made up in some other way. It so happens that Mrs. Pell's father buys the turkey and has it sent to his home. The hired girl finds Jack's note, shows it to Jack's grandfather, who at first feels resentful, but gradually thaws as he thinks of those of his own flesh and blood and with whom he has been so severe.

His whole manner changes; he gets into his overcoat, orders his horse and sleigh, puts "Drumsticks" into a basket and hurries to his daughter's home, asks her forgiveness and hugs her and her little boy, then points to "Drumsticks," asking them to come home and share the Thanksgiving dinner and make their home with him.

It does not take them long to get ready, and he takes them in his sleigh to his own fireside, where we see them seated around the table giving thanks and having a jolly time, while they feast on "Drumsticks." Little Jack cannot forget his pet, takes a little toy turkey which his grandfather has given him for a Thanksgiving present, and erects a little monument in loving memory of "Drumsticks," who gave him so much joy and was the means, after all, of bringing him and his mother so much happiness and good luck.

"A MODERN COURTSHIP."—Sue has a strong objection to marrying a bald-headed man, and when she discovers that her dear Jack has a small bald spot on the top of his head she is horrified and immediately dismisses him.

Being assured of incipient baldness by many of his friends, Jack secures some of the remedies recommended, applies them to the bare spot, and after a month sees that the baldness has extended, not to mention the odors with which the lotions are infested. "Bah!" He throws the stuff out of the window and vows it is no good.

The sound of the crashing glass has hardly died away, before a slick individual enters, displays and eulogizes a great hair restorative, "BALDY'S HAIR TONIC; Never Fails and Bound to Produce Results." Jack buys a bottle, applies the liquid regularly and finds at the end of the week he is balder than ever. ..A wig for mine," says Jack, and he gets one, a perfect fit and a perfect beauty. He meets the "Baldy Hair Tonic" man, who is delighted with the fine head of hair Jack has raised and attributes it to his tonic, insists upon Jack going to a photographer to record what can be done with the "Baldy Hair Tonic," and makes it worth Jack's while to sit for his portrait; it will make a great "ad." and business booster.

If he could fool the tonic man he can fool Sue, and she certainly will fall for the luxuriant hirsute exhibit. This is what he thinks. Sue fixes herself to receive him, ornamenting herself with a cluster of false curls to make herself more attractive.

Jack calls; he and Sue engage in a tete-a-tete. She sees his hair, is delighted, and fondly strokes his head, and he tenderly fondles her curls. Absorbed

in love's reveries, she dislodges Jack's wig, grasps it, jumps up, pulling off her curls and leaving them in Jack's hand. Two of a kind; one on each. She calls it an even break, laughs, and they become re-engaged, sealing their reunion with an affectionate kiss.

"THE BUM AND THE BOMB."—A "bum" asleep at the fence outside a field where some boys are playing a game of football. They accidently kick the ball over the fence, landing it alongside of the "bum," who is greatly disturbed, thinking the ball a bomb and expecting it to explode and blow him to kingdom come. Assured of the harmlessness of the ball, he picks it up, struck with a happy idea; a ready help in time of need.

He goes to a saloon, where a party of boon companions are satisfying their thirst. He is looked upon as an intruder and they start to drive him from the place. He lifts the ball, which closely resembles a bomb. Everybody, including the bartender, vamooses, and leaves the tramp monarch of all he surveys. He proceeds quietly to help himself to what the others have left, and then makes his way to a restaurant.

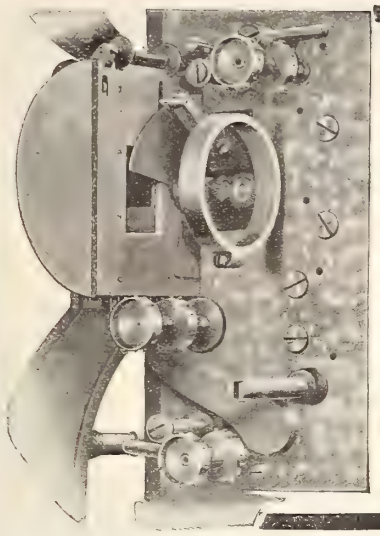
He asks for a "hand-out," is refused by the proprietor, who quickly rushes from the establishment when he sees the "bum" attempt to light the bomb. The proprietor is soon followed by the customers, and "Weary Willie" sits down, partakes of a hearty meal, and is soon on his way again.

Hearing footsteps approaching, he turns around and sees a pursuing "cop." He starts "lippity-cut" down the street, chased by two policemen, the bartender and the rest of his previous acquaintances, greatly augmented by an ever-increasing crowd. Slam-bang into anybody and everybody he meets; a general mix-up, and still the chase goes on. Every turn brings a fresh laugh and funny complications. The bum finally gets a big start and peacefully stretches himself under a tree and quietly falls asleep—for a minute. The pursuers are upon him and he is led captive to jail, anticipating a six months' rest after his strenuous and busy day.

"FRANCESCA DI RIMINI."—It is a beautiful story simply and clearly told; it all happened in the thirteenth century. Francesca is the daughter of Guido da Polentia, the Lord of Ravenna, Italy. Lanciotto (the Lame), a hunchback of Rimini, becomes enamoured of Francesca, although he has never seen her. Her father secures her consent to marry Lanciotto, who sends his brother Paola, a handsome youth, to bring her to Rimini and arrange the nuptials.

Paola arriving at the court of Ravenna, Francesca thinks he is Lanciotto and falls in love with him at first sight, and he with her, but Paola controls his heart's desire by proving faithful to his brother's mission. When Francesca meets Lanciotto she is shocked at his ugliness, and cannot help making comparison with his attractive brother, whom she really loves and, in fact, shows her preference. Lanciotto sees it and knows the reason, but persists in his attentions and intentions, and, by the persuasion of her father, Francesca is married to Lanciotto.

Just after the marriage ceremony, before the bride and groom leave the magnificent cathedral with all its grand architecture, a messenger from the guards of the city rushes in and hands Lanciotto, who is



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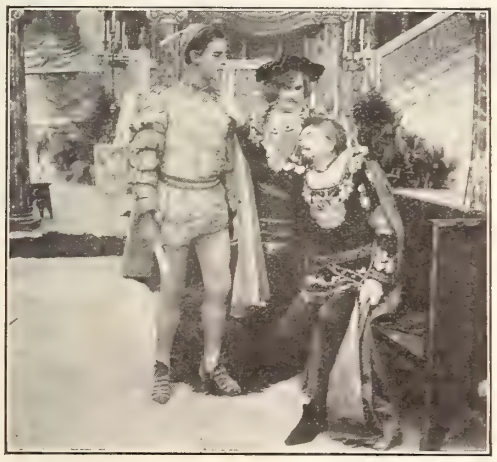
captain of the soldiery, a message that he must join his army and be off to war. Ever faithful to the call of duty, Lanciotto takes his sword from the bearer of the message, gives Francesca over to the care of Paola during his absence, and hastily departs.

Pepe, the jester of the court, heartily dislikes Lanciotto, and readily sees the true state of affairs and never fails to mock and ridicule his crippled master. He is delighted when he learns that Francesca and Paola love each other, and is constantly on the "qui vive" for evidence of his suspicions. The lovers in the gorgeous gardens of Rimini are wrapped in love's sweet thoughts and rhapsody, and are irresistibly drawn in each other's embrace, kiss and stand transfixed.

Pepe, spying every movement of the couple, dashes from the place of hiding and hastens to Lanciotto's camp, running through the wood and glen like a maddened hound. This is a wonderful piece of acting and panoramic beauty. Pepe reaches Lanciotto's tent, informs him of his wife's and brother's unfaithfulness, only to meet the cripple's wrathful in-



dignation and contempt. The shaft of venom has been sunk deep by Pepe into the heart of Lanciotto, urging him to mount his horse and gallop furiously in the midst of an approaching storm to his palace, there to learn the truth of the jester's report.

As the lightning flashes and the thunder roars, he reaches the portals of his home, throws aside the curtains and beholds his wife in the embrace of his brother. With terrible denunciations and uncontrolled anger he draws his dagger, raises it to kill, when a stroke of lightning, attracted by the glistening steel, glances from the dagger and strikes the two lovers dead. The climax is a conception of dramatic art, inspired genius, sustaining to the end what proves the par excellence of the Vitagraph "life portrayals."

It is without question a work of art in its every detail; between genius and talent there is the proportion of the whole to its parts, a most brilliant display of marvelous beauty, radiant with human interest.

BIOGRAPH CO.

"SUNSHINE SUE."—There is an invisible power always attendant upon the truly innocent. A guardian angel that leads the way from the many pitfalls that threaten the young before they are able to realize the enormity of one false step. The human is endowed with free will, but during youth there is always that power reasoning for us, and our future depends upon harkening to it. Sue is the sunshine of the old home; ever smiling, singing and lifting the burden from the shoulders of her parents in their declining years. She is beloved by Tom, an honest country lad, who is at a loss to know how to evince it, she too care free to understand. He was content to sit for hours and listen to her sing and play the old songs on the parlor organ. Fate seemed to be taking good care of affairs, until one day a summer boarder pays the homestead a visit. Good looking, easy of manner and the owner of an automobile, Sue feels quite elated when he pays her some attention. She readily consents to taking a ride with him, which meets the approval of her parents who look upon the young man as highly reputable. Ah! here is the time-honored trick of fate; the playing with fire, so often the beginning of the end. Some miles away from the village, the auto becomes conveniently disabled, and as it is assumed it will be some time before it is righted, the young man suggests that they go to the roadhouse nearby for rest and refreshments. So well entertained is she that the time flies swiftly and when she suggests returning home she is made to believe that it is too late to return home that night. Stunned at first by this intelligence, she awakens to the full realization of the situation and excluding the young man from the room, she passes the night alone in dreadful anxiety, for she imagines the disquietude her dear old folks are suffering. And rightly, too, for at dawn we see her poor old father with faithful Tom, after an all-night vigil at the front gate sorrowfully dragging himself up to the cottage door. The young man returns to Sue in the morning and persuades her to go with him to the city, promising to marry her upon arrival. To this she consents and he installs her in a furnished room while he ostensibly goes to make arrangements for their marriage. While he is away, she writes this news to her father. But, alas, the poor girl is later made to appreciate the cruel truth of the situation when the young man pretends his father objects to his marrying just at present. He, of course, reasons that she has gone too far to turn back. In fact, she fully realizes her awful predicament, for she knows how the world will regard her apparent indiscretion, so ashamed to return home, she seeks employment. In this direction she meets with the indignities often afforded the innocent by those human vultures who call themselves men. Her experience is enough to convince her of the falseness of the world she would enter, so back home she goes the same day to be received with open arms by her dear old daddy, whose searching gaze she has met with a smile.

"THE TROUBLESOME BABY."—Babies are usually considered Heaven's most precious gifts, but this particular infant was considered anything but precious to poor Martin during his limited sojourn at the seashore. Martin is hurriedly called to High Beach to close a contract for a big deal with the president of a Construction Company who is stopping there. He begs his wife to accompany him, but she pleads not having yet the new suit she has ordered, so he makes the trip alone intending not to stay any longer than necessary. Arriving there, he transacts his business at once and rushes to catch the next train out, missing it by a hair, which forces him to stop over several hours for the next. Meanwhile, Mrs. Martin has received her suit and follows her hubby on the next train. To while away the time, Martin takes a turn on the beach, taking a seat beside a lady with a baby in her arms, who, without looking up, thinks her husband is still occupying the seat and absent-mindedly places the baby in his arms while she runs after her other child. Well, you can see the trouble that is cooked up for Martin when he meets his wife. However, he gets rid of it after awhile, and when it gets back to its mother explanations bring peace.

"LOVE IN QUARANTINE."—The Order of Quarantine is doubtless the most repugnant fiat issued in any community or municipality, and yet it is necessary. However, in this case the order resulted most agreeably, and it would seem to have been especially ordained by Cupid, for it rounded out a very pretty romance. Harold and Edith are betrothed, but, as the course of true love never runs smooth, they quarrel. Edith leaves him at the gate in a huff, but "faint heart ne'er won fair lady," so he follows her into the house to find the doctor attending the maid, who, it transpires, is ill of a contagious disease. The doctor has telephoned the case to the Health Department so the house is quarantined at once and the peevish lovers are destined to stay under the same roof until the ban is raised. This elates Harold, but the worst is yet to come. They both must be vaccinated. Edith's mother plans to help things along by having Harold pretend illness to arouse Edith's sympathy. The scheme is working finely when Edith discovers the hoax. Still, the ice is broken and the lovers' quarrel is quashed.

EDISON MFG. CO.

"INTO THE JAWS OF DEATH."—It seems strange how little respect and honor is paid to the firemen in America in comparison with their heroic work. We seem to look upon them as a body of men that are merely hired to put out flames. True, they are, but what small amount of pay they receive for risking their lives almost every week, perhaps every day. Theirs is a work of heroism, bravery and of self-forgetfulness to save the lives of others and what little contribution to their heroism this Edison picture may bestow upon them is slight indeed compared to what the world at large owes them as a body of heroic workers. "Into the Jaws of Death" plainly shows us the warp and woof of the web of fate.

We are shown a young man bidding his sweetheart good-bye before leaving for the West to make his fame and fortune. His suit, however, is looked upon with disfavor by the girl's father; and scarcely has the young man gone a few weeks before her father is forcing the attentions of another young man upon her, Unable to endure the parental persuasion much longer without becoming a victim of her father's desire, the daughter writes her lover to come and take her away if he still loves her. By chance the letter falls into the hands of the father's chosen suiter and he deliberately destroys it. It never reaches its destination, no reply comes and broken-hearted the daughter succumbs to her father's wishes and marries the man of his choice. A few years later and they have sunk down in the social scale of life. The husband comes home one night under the influence of liquor and in his drunkenness the lamp is tipped over. A moment only and the room is in flames. The even clang, clang of the bell over the night clerk's desk at the fire station heralds the news to the waiting man and beast, the call to duty is sounded and forth on their errand of mercy speed the fire engine and its crew. A cry from the upper window shows that a woman is imprisoned in the flaming building. A fireman leaps at the call for help, through smoke and flames he reaches her, clasps her in his arms and as he does so the glare of the fire lights up her face and the lovers of the first part of the picture are locked in each others arms in a fond embrace. Safely back to the street he carries the woman he loves and then she remembers that her husband, the man who has deprived them both of so much happiness, is still in the building. A moment only, her brave lover hesitates, but, remembering his chief's motto, "Love or hate, but be a fireman," he dashes back into the flames and brings the man he hated most in the world back to the street; but too late. The flames have called another victim to its own—he is dead. The web of fate has sent its shuttle back and forth slowly but surely weaving its pattern of love and life, and two lovers are once again united in love and a happy future.

"THE TOYMAKER, THE DOLL AND THE DEVIL."—There is a maker of lay-figures, a gay old party who half falls in love with his own creations of pretty women and gay soubrettes. He has a son who follows in his footsteps in his desire to stand well with the fair sex always. Working in the shop is a

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"

"DRUMSTICKS"

TUESDAY, NOVEMBER 15th

A Thanksgiving Story that strikes deep into the true spirit of the day and imparts a blessing to those who behold it, introducing the Vitagraph phenomenal boy actor. "Drumsticks," his pet turkey, is sacrificed to the greed of a grasping old landlord, and eventually the bird leads to the happy reunion of his grandfather and mother and a real old fashioned Thanksgiving feast. The sleigh ride and snow scenes in this picture and the spirit of it make it a most seasonable and enjoyable one.

"A MODERN COURTSHIP"

FRIDAY, NOVEMBER 18th

A comedy. The trials of a man who has become bald. His sweetheart won't marry a bald man. He buys a wig; she buys false curls and each discovers the deception of the other. They are two of a kind and decide to become one. This is a jolly good picture and full of fun. Up to date and full of laughable situations—not a bare spot in it.

"THE BUM AND THE BOMB"

FRIDAY, NOVEMBER 18th

A "Bum" gets hold of a football which he uses as a bomb to frighten people and securing for himself a square meal and all the delicacies of the season, but finally gets caught after a hot chase. We have seen some good ones, but this strikes us as the funniest and best comedy ever put out for the pleasure and enjoyment of others. It starts off with a laugh, and the fun doesn't stop until the next film is put on.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

VITAGRAPH.

"LIFE PORTRAYALS"

"Francesca da Rimini"

SATURDAY, NOVEMBER 19th

A Vitagraph Classic of unprecedented beauty and magnificence. The story is a forceful and historical incident of the 13th century, and happened in Italy. This picture literally consumes the attention. Francesca is the daughter of Guido da Polentia, the Lord of Ravenna, Italy. Lanciotto (the Lame), a hunchback of Rimini, becomes enamoured of Francesca, although he has never seen her. Her father secures her consent to marry Lanciotto, who sends his brother Paolo, a handsome youth, to bring her to Rimini and arrange the nuptials. Paolo and Francesca fall in love with each other.

NEXT WEEK

"Suspicion" — Tuesday, November 22d

The death of her child causes the mother to grieve and pine. She seeks diversion and consolation, interesting herself in a children's home. Her husband becomes suspicious, traces her whereabouts and finds her in the midst of the children and shamefacedly asks her forgiveness.

"Four Footed Pest" / "The Statue Dog" — Friday, November 25th, Two Animal Pictures

Both these are great pictures of animal sagacity. "The Four Footed Pest" is a horse. He keeps everybody busy and laughing all the time by his funny antics. "The Statue Dog" is a regular canine "Fannie Rice."

"Love, Luck and Gasoline" — Saturday, November 26th

Two hearts with but a single thought elope in a motor boat and are pursued by the father in another boat, and while the chase is in progress the preacher is called by wireless, goes to the lovers in a friend's motor launch, the young people jump into the motor launch and are married while the race is in progress.

MELIES RELEASES

Nov. 17, 1910

HIS SERGEANT'S STRIPES

A war drama and love story of the Indian country, showing how a young soldier won his stripes and his girl, but did not live to get them.

Approximate Length 950 Feet

Nov. 24, 1910

THE COWBOYS AND THE BACHELOR GIRLS

A western drama of love and romance, glowing with blended splendor and passion.

Approximate Length 930 Feet

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WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

Manufacturers' Bulletins

(Continued from page 15.)

young apprentice with ambitions for the stage and he is in love with an orphan ward of his employer, who is betrothed to the good-for-nothing son, much to her discomfort. The old man has built a wonderful soubrette figure which he feels it would be possible to imbue with life if he just knew how.

Then comes a fancy dress ball which all the town people attend. The old man and his son taking costumes from their own stock dress themselves up and join the revelry. The little ward has nothing to wear and cannot go, but the apprentice suddenly conceives the brilliant idea of borrowing the clothes from the beautiful soubrette figure, little larger than a big doll, and dressing his sweetheart in them. The young man borrows a suit which makes him look like Mephistopheles, and so it is quite within the range of possibility that the old man shall be deceived when he sees apparently his own creation at the ball accompanied by the devil. Rushing frantically from the hall he hastens home to see if it can be true. The young people have preceded him, but they have no time to resume their own clothes or restore the doll to its position, consequently, the only thing to do is for the girl to take the doll's place while the young man hides himself up the chimney. The old man and his son come in and try to induce the doll to again assume life and motion. They perform all sorts of tricks with her and the girl plays the part of the doll well enough to fool them utterly. Disgusted with their failure, they build a fire and decide to warm up a hot toddy to sooth their discouraged feelings. Of course the fire smokes out the young man above, but impersonating the Devil, he makes the doll live and dance for the old man on condition that he give his consent to the marriage of his ward to his apprentice. The old man and his son quarrel over this agreement and after the girl has put the clothes back upon the doll, the son returns and smashes the doll to atoms to get square with his father. In the evening the old man is called upon by his apprentice who demands the hand of his ward in marriage. When the old man refuses, the document, signed by himself, is flashed before him, and then the young man confesses the trick that he had played. He tells the old man that he impersonated the Devil, and (not knowing that the son is listening behind him) tells him that the girl, the ward, impersonated the doll. The son is horrified at the thought of having killed the girl he once loved, but the apprentice understanding the situation more thoroughly calls the girl from her own room and the young man apparently sees a miracle, the doll-girl which he has smashed, restored to life. In the joy at his escape from murder, he gladly relinquishes all claim to the hand of the ward, and insists upon his father making good his written word.

"THE STOLEN CLAIM."—If you should be so fortunate as to be a passenger bound for Vancouver and you should look out of the car windows of your train six miles this side of Field, you would see perched upon the edge of a cliff, one thousand five hundred feet above, the clear outlines of a silver mine hung upon the very rocks of this shear cliff and seeming to be perched upon the very edge of possibilities. A dangerous looking spot, a desperate looking place, an impossible looking location for either man or beast. The collection of sheds and machinery seems scarcely to be hung up there on this straight, bold mountain cliff. Yet it is there that this Edison motion picture was taken. There is no make believe here, the only thing that does not seem real is "how did they do it," which is the question you would ask if one could but see the location. This undoubtedly is a marvelous piece of enterprise and we feel assured the the spectators will appreciate its beauty when they have seen the picture.

The story deals with the love of a young doctor and the daughter of an old Professor of Mineralogy. A certain unclaimed mine has been left to the young man by his uncle. A false friend succeeds in securing the plans and location of the mine and persuades the old Professor to enter his scheme to cheat the rightful owner out of his claim. The facts are kept safely from the daughter who is in love with the real owner of the mine and she does not realize the truth until some months after she has been forced to marry the false friend and the truth is revealed to her by her former sweetheart. When out West he meets her father and the "friend" and accuses them of deliberately stealing his claim. But Justice takes care of its own, when an explosion occurs in the mine and the father is killed and her husband is badly injured. Medical aid is required at once. The girl in a wild ride reaches the nearest village twenty miles away and seeing the sign of a doctor on the door, she nervously knocks. It is opened—she finds herself face to face with the man she loves and whom her husband has so cruelly wronged. She has come to ask him to save the life of his worst enemy. Here the nobility of the man is revealed. She has asked for medical aid, he is the doctor. If the man dies, he may again regain the woman of his heart, but duty before everything and he goes with her and again, face to face the two men meet. With the calm, quiet precision of his profession he forces his enemy to do his bidding. He saves his life and then turns to the wife. Silently the two, this man and this woman look into each other's eyes and part. She sinks into her chair with a sob, a moan, realizing what she has missed in life. For days she watches beside the bed of the man who has deprived her of happiness. Weary with watching one night, she falls asleep. He is delirious. He rises from his couch and wanders back up to the deserted mine. A moment he pauses on the edge of the dizzy height, a cry from the woman startles him, a shriek and he is dashed to pieces one thousand five hundred feet below.

A pale, quiet, little woman dressed in black, stops at the doctor's door one day and leaves a note asking for forgiveness and a mining claim upon the doctor's table, then sadly turns to leave, but a strong hand touches her shoulder and she looks into the eyes of the man she loves and as she stretches her arms to a great cluster of flowers on the table and holds them to her breast, we realize that something new and sweet and true has come into both their lives.

G. MELIES.

"HIS SERGEANT'S STRIPES."—A young corporal in the United States Cavalry in the Black Hills is very much in love with a young ranchman's daughter

who lives near the military barracks. He asks her to marry him and she promises to do so when he has won his third stripe, making him sergeant. It is not long before he receives an assignment from his superior officer to carry an important despatch to the Commanding General at Fort Darrow. In the successful fulfillment of his mission he would be promoted to the office of sergeant, secure his third stripe and his girl.

He meets his sweetheart and tells her of his dangerous and important errand. In telling it he is overheard by one of the hostile Indians who notifies others of the tribe, and they watch his every move, follow him when he starts and pursue him when he tries to escape. The young fellow finds it impossible to get away from them and, as instructed in case of danger, he burns the despatch, faithful to the performance of his duty rather than the preservation of his life.

The girl, feeling sure that the young soldier would become a sergeant and her husband, patiently and anxiously awaits his return. She sews the third stripe on his coat sleeve, anticipating his promotion, little knowing it would only bear witness to his honor while he lay silent in the grave.

He is killed by the red men who find his body but not the despatch—only the ashes of it. He has won his stripes and his girl, but has lost his life in his country's service.

The picture, besides the sentiments expressed, has a strong interest from a scenic standpoint, with its characteristic Indian costumes and bareback, bridleless riding, which keeps up a thrill of interest throughout the prevailing sympathy for the hero.

SELIG POLYSCOPE CO.

"GRATITUDE."—In the shadow of the Nevada Falls, we see John Morgan and his wife wending their way back to civilization with their trusty pack mule as their only companion. Disappointed in their search for gold they are returning heavy-hearted. When they have reached Glazier Point, they camp for the night. On awakening they find their burro has wandered off and they are left no aid in their journey, and soon find it necessary to discard the saddle as a cumbersome piece of luggage.

On the opposite side of the small lake, the Indian camp is plainly visible—rations are low and Brown decides to seek help from the Indians, and accordingly goes to their camp. Meeting Red Bird and her brother Yellow Breast, Brown is directed to the tepee of Red Bear, and he is successful in exchanging his gun for some meal. Brown returns to camp. Red Bear accidentally discharges his gun and wounds his squaw. He sends for aid to the white man, who gives help and nurses the squaw back to life. Red Bear in order to show his gratitude for the white man's kindness tells him of gold deposits near Mt. Shasta, and, leaving the prospector's wife with the squaw, hits the trail with Red Bear for the promised find.

Their ambitions are realized and after a period of some weeks they return to the camp and find that in their absence Gerald Winston, a prospector, had used every effort to entice Mrs. Morgan from the camp, but is repelled by the squaw who proves herself true to her benefactor and blocks the attempt of the unprincipled mine owner. All is happy in their reunion and proves the ever prevailing influence of gratitude even in the breasts of the much hated red skins.

"MR. FOUR FLUSH."—The story deals with the explanations Mr. Four Flush gives to his fellow club members (on being questioned on his return as to where he had been) about his wonderful experiences and adventures traveling in foreign lands.

We find Mr. Four Flush enwrapped in effusive smiles and weighing under a heavy load of importance. Arriving at his accustomed haunt the club, after an absence of six months, he is at once surrounded by a curious crowd, all eager to learn of the wonderful doings of Mr. Flush.

He asks for a globe of the world that he may be more accurate and convincing in his argument. Upon his departure it is clearly visible upon the countenances of his hearers that they have not fallen victim to his hypnotic bunk and have ideas of their

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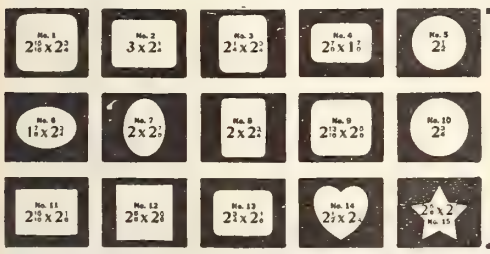

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own, not altogether in unison with the returned prodigal.

Just then some kind and indulgent scandal monger who has discovered the truth tells the club the real facts and reason for Flush's absence. The chesty rival of Muenchauser is soon confronted with the report and wilts before his accusers after being convinced that his vacation had been spent in jail, with the light exercise of juggling six pound hammers on large and inviting stones. He finishes on the water wagon—and the time-worn expression is visible on his face—Never Again!

LUBIN MFG. CO.

"THE STREET PREACHER."—Florence Nixon engaged herself to Henry Martin because she thought he would quickly win a church in the city and take her away from the humdrum life of the country.

He was one of the most promising students of his class at the Divinity school and it was only natural to suppose that he would soon find a wealthy congregation. But Henry was an earnest and sincere man. He saw that he was needed upon the street more than in the pulpit and it was a shock to Florence when he wrote that upon his graduation he would become a city missionary. Instead of the mistress of a fashionable parsonage she would be the wife of a street preacher. Her castles in the air quickly vanished and without compunction she wrote to break the engagement and determined to win her own way in the big town. It was pretty much the same old story,. small pay, the unsatisfied longing for amusement the good looking young chap and the invitation to dinner. Meantime Martin had become a city missionary and one of his talks so impressed Florence that she urged Ransom to marry her. This he refused to do, but the preacher touched his heart and he went back to Florence to tell her that he would right his wrong. He found her staring at a revolver. She had decided to make away with herself. Ransom took the weapon from her and sent the maid for the minister who so worked upon his feelings. It was Martin, married to Florence's chum and Florence had good reason for being glad that he chose the vocation of street preacher.

"RIGHT IN FRONT OF FATHER."—Betty's father was a deacon in the church and so was Rob's. They both belonged to the same church, too, but that

didn't matter. Betty's father objected to Rob and Rob's father objected to Betty because Betty's father objected to Rob. But Rob did not object to Betty, far from it. He wanted to marry her and he wanted to marry her quickly. He had a moustache and an undying affection and thought that a sufficient equipment for a bridegroom. Betty's father told Betty that if she married without his consent and in his presence he would disinherit her and to clinch things he wrote Rob's father to that effect. Robert was shown the letter and told that the statement went double for him. It looked pretty bad for the course of true love for a while, but not for nothing was Betty the daughter of her father. She found that the two old men had a conference with the pastor and she sent post haste for Rob to come over and bring a suit of his clothes with him. Rob wonderingly complied and was surprised to see Betty snip off her fine growth of hair and trim what was left boy fashion. Then she fixed the hair that it would look like a wig and called for Rob's moustache. In a suit of Rob's she made a personable boy and he was a fairly good looking girl. They sought the minister's house and asked him to marry them. There had to be witnesses so the minister calls in his deacons who regarded the ceremony with approval until it was found that the young folks had complied with the seemingly impossible for had they not been married right in front of father?

PATHE FRERES.

"A SHADOW OF THE PAST."—Jacques de Calones, comparatively poor, is in love with the beautiful Louise Swinton. He learns that he has a wealthy rival. To win her favor he steals a necklace and is arrested. The woman for whom he has sinned turns from him in disgust. This is the introduction to the real story. Thirty years later we see the return of Jacques. Ragged, his hair cropped close, his face heavily lined, his slinking gait betraying the creature harrassed by fate, he forces his way through the window into the room where his former love, now a faded feeble woman, sits at her writing table. She sees the reflection of the man in a tiny mirror on her desk, and believes him to be an ordinary housebreaker. Jacques slowly approaches, and asks if she does not remember him. A slow recognition dawns in her eyes, and she is horrified. He bids her listen and see the wreck she has made of his life. Then in a sudden flow of vivid ruthless words, that sear her very soul, he paints the story of his ruined life. As he tells the story, he lives again through the horror of past years, and pacing

EDISON FILMS

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TUESDAY -- WEDNESDAY -- FRIDAY

SPECIAL THANKSGIVING SUBJECT

Released Nov. 22d

His Mother's Thanksgiving

Brimful of the Thanksgiving spirit the picture starts in the old New England home and finishes in the great metropolis. Through it all run two of the noblest things in this world of ours—a Mother's love for her son and the girl of fashion whom society has not spoiled.

Released November 23d

Through The Clouds

With the whole civilized world watching the development of airships this picture is literally "up to the minute." As part of an intensely interesting story a flight in an aeroplane is made. Full of dash, spirit and excitement.

Released November 25th

A Daughter of the Mines

Taken at the Coal Mining Regions, Bankhead, B. C.

The Superintendent's son elopes with the pretty daughter of a miner and the way that they obtain forgiveness from their respective fathers is both novel and touching.

Release of Nov. 29th—"THE GREATER LOVE"—with MLLE. PILAR MORIN. Don't fail to book it.

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the room in mental anguish, he cries curses upon his former temptress as, shuddering at the pictures he calls up before her, she sits huddled up in her chair moaning pitifully for mercy. But the end of

the story is not yet, and Jacques relentlessly describes to her the degradation, the intolerable suffering of his life as a convict in the stone quarries, his aching limbs, the warden's armed pistol always ready to exact obedience, and the frenzied hopelessness of those long years. The recital comes to an end at last in a torrent of tumbling words,

which die away as Louise, struggling under the weight of her emotion and remorse, starts from her chair with a quick choking cry, and as suddenly falls inert at the feet of the ex-convict. Slowly Jacques realizes the tragedy, and taking off his cap walks on his weary way.

"LOVE LAUGHS AT LOCKSMITHS."—Charlie Smithers is anxious to get married to Sadie Fox, but her stern father, a well to do farmer, does not approve of her marrying a gay city fellow with more

money than brains. An attempt to elope in an automobile is seen by the irate father, who follows in his rig and quickly overtakes the pair when the auto breaks down. He takes his daughter back with him after administering to Charlie a spanking such as probably reminded him of his more youthful days. Old man Fox after giving Sadie to understand that she is not to stir from her room, starts off to the village to do some marketing. Charlie, who has been watching his opportunity, sees him drive off, and not daring to go through the house, where the other members of the family might see him, obtains the assistance of the colored girl, who brings him a long ladder. With this he climbs up through the window to Sadie. They forget how time flies, and Charlie is still there when Fox returns. With the aid of Sadie and the maid he blacks his face and disguises himself as the colored maid. Then with Sadie he drives to the minister, swiftly pursued by the farmer and his help, who soon discover the trick. Charlie, however, drags the minister down his lawn to a boat

on the lake, and in mid-water the two lovers are married, while the irate father stands on the bank, fuming with anger. Thus are the words of the old proverb, "Love laughs at locksmiths," fulfilled.

"RUSSIAN WOLF HUNT."—A long, white avenue relieved by the deep shadow of fir trees upon which the snow crystals hang in a thousand myriad drops is our first impression as the huntsmen, followed by sleighs, set out with the dogs. Shortly afterwards a vast expanse of unbroken snow meets our eyes, then the party enters the forest and the hunt commences.

The hunting party is divided into two contingents, one of which pursues the wolves on horseback with a set of dogs, whilst the individual members of the second party remain on the outskirts of the wood with the attacking dogs held in leash. These dogs, of the greyhound type, are of a mixed English and Russian breed, and as the wolves are driven out of the wood, they dash forward to attack them. Fearless of cruel fangs, they will spring at a wolf and bear him to the ground almost before their masters have time to reach the spot with their lassoes in their hands. Another second, however, and the beast will be captured; a wedge is then forced between its teeth, and in the evening, together with several other captives, it will be brought back still living, amidst the joyous barking of the dogs, and the rattling of sleigh bells, and the shouts of the hunters.

"PHAEDRA."—Hippolytus, the handsome son of Theseus, the great legendary hero of the Greeks, is

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COMEDY

Release of Tuesday, November 15th

"LOVE AT FIRST SIGHT"

(Length, approximate 978 feet.)

This week's most popular comedy release.
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Release of Saturday, November 19th

"The Little Prospector"

(Length, approximate, 960 feet.)

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beloved by all the women. His father's second wife, Phaedra, is also charmed by his magnificent looks, and one day confesses to Hippolytus her love for him. He, terrified, spurns her, and in his rage treats her roughly. Theseus, who has been at the wars for some years, returns a conqueror, and is met by his son and together they proceed in triumph to their home. Here Phaedra, thinking to be avenged on Hippolytus for his treatment of her, informs Theseus that in his absence Hippolytus had made love to her. Theseus, enraged, curses his son and banishes him from Athens. Hippolytus accordingly starts off in his chariot drawn by three fiery horses. His course is directed along the seashore, but Poseidon, the god of the Mediterranean, in accordance with the curse of Theseus devoting his son to destruction, causes a wave to dash up and frighten his horses, who bolt, with the result that the chariot is overturned and Hippolytus is killed. The crowd, who quickly assemble, place his corpse on a plank and carry it to his father. Phaedra, stricken with remorse on seeing his dead body, declares his innocence, and, confessing to Theseus that her accusation was unjust, kills herself at the foot of the bier.

"MILITARY CYCLISTS IN BELGIUM."—Here we have the spectacle of two sets of cyclists drilling in the barrack grounds. The picture is taken from a height that enables the picture to show a very comprehensive view. The two sets of men drill in cross shaped figures. These are composed of long single ranks of men riding shoulder to shoulder, each man with one arm flung around his neighbor. From time to time, at the word of command, detachments of men will break with extreme precision from the eight whirling arms, and small bodies of men will follow each other in this way, one after the other, until the order to reform up again is given.

"THE OTHER WAY."—Two old cronies are playing chess in the magnificent suburban home of one of them, when he receives a letter from his only son, Billy, announcing that he will be home again from college at nine thirty. The other then shows a letter he received earlier in the day from his only child, Lucy, stating that she will be back from Vassar college at ten o'clock. They pull out of their pockets the photos of their only children and simultaneously the thought strikes them both—Lucy and Billy must marry one another. They shake hands over it and say good-bye. Billy returns, and as his father greets him, the lad pulls out his handkerchief, and in so doing drops the photos of various actresses. His father tells him he has selected a wife for him. Billy refuses to be dictated to and leaves the house in a huff. Lucy's father on her return home, also finds that she has ideas on marriage, and, when told that her father has selected a husband for her, she leaves her home and declares she will earn her own

living. Answering an ad. in the local paper, she obtains a situation as governess to a child of three years, the daughter of a justice of the peace. Billy also locates accidentally as chauffeur with the same family, and, driving Lucy and the child to the park, they fall in love. One day being caught embracing by the master they declare they wish to get married

and he performs the ceremony for them. They then each telephone their respective fathers, who come in hot haste when they hear how they have been thwarted. Imagine their surprise when on arrival

each old man finds his child married to the partner he had selected for him. This is a brief description of the facts of the story, but you have to see the picture to appreciate the admirable manner in which it is worked out.

ESSANAY CO.

"LOVE AT FIRST SIGHT."—The scene opens in a college fraternity house, where three or four young men students are gathered. Tom, our hero, is idling over a book, hopelessly bored, and praying for something to happen. Suddenly seizing the paper he notices a matrimonial ad. which offers inspiration for a practical joke. Jack seizes pen and paper and writes the following: "Young athletic man of good family desires to meet a woman. She must be dark and pretty. Object matrimony." Tom shows the advertisement to his chums, who all good-naturedly enter into the fun, and all leave to place the advertisement with the newspaper.

The following day Jane Williams, living in a neighboring town, reads the advertisement and decides to answer it. Laughingly she writes the note, takes up her photograph, then hesitates as she sees the photograph of her friend, Elinore Ainsley. With a mischievous smile, she decides to send Elinore's photograph instead of her own.

Trade Mark.

BIOGRAPH FILMS

Trade Mark.

SUNSHINE SUE

RELEASED NOVEMBER 14th, 1910

SUNSHINE SUE

Innocence Protected from the Wiles of a Designer

This is another Biograph pastoral with deep heart interest, and shows the presence of an invisible power which is ever at work to protect the innocent from the numerous attacks of the unconscionable. The little heroine of this story is fascinated by the young city chap who the summer previous was a summer boarder at the homestead. He pays them a visit and invites Sue to take a ride in his car. The car becomes disabled and she is made to believe it impossible to return home that night. The realization of her position appalls her, and sending the young man away she passes the night in the parlor of the roadhouse at which they stopped. Next morning he persuades her to go to the city where he will marry her. This she finds a canard, and ashamed to go home, she seeks employment. Her efforts are successful, but her employer proves himself to be a profligate the moment she is engaged. Now convinced of the falseness of the world she goes back home to be received with open arms by her dear old daddy, who sees in her face the smile of unsullied purity.

Approximate length, 998 feet.

Released November 17th, 1910

THE TROUBLESOME BABY

Mr. Martin is called to High Beach to close a business deal. His wife cannot accompany him as her dressmaker is tardy. However, the dress arrives later, and she follows. By a tantalizing circumstance he comes into possession of an infant, which caused threatening clouds to gather o'er the Martin family, which are dissipated by the infant falling into the hands of its rightful custodian and explanations given.

Approximate length, 492 feet.

THE TROUBLESOME BABY

LOVE IN QUARANTINE

Harold and Edith, sweethearts, quarrel, and Harold gets back the ring and the mitt. He, however, is persistent and follows Edith into the house expostulating. Once inside, they are doomed to stay, for the doctor has just quarantined the premises, owing to the maid suffering from a contagious disease. The peevish lovers have no chance of avoiding one another, and so thrown together constantly, can't help making up, when mother acts as the go-between. Approximate length, 505 feet.

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The next day Tom receives, among a dozen or more answers to his advertisement Jane's letter and Elinore's photograph. Closely studying the pretty face, he finds his practical joke has taken a serious trend, for he is already captivated by the pretty counterfeit.

After two months' correspondence Jane receives Tom's photograph. Now she is conscience stricken, as Tom has promised to spend his vacation in her town, and how will she explain her trick. Tom, she is convinced, is in love with Elinore's picture and not with her.

Shortly after Tom leaves the train at Oakdale and on his way to Jane's house sees Elinore and mistakes her for Jane. When he strides toward her with outstretched hand and a smiling face, Elinore is indignant, while Tom is mystified. Jane, coming on the scene makes matters worse when as Elinore is hurrying into the house, tries to explain that she is Jane. Elinore now sees through the trick, and, returning, takes Tom's arm and leads him off, while poor Jane is left alone in despair.

Matters, however, are finally settled when Tom is invited to Elinore's party, where he again meets Jane and learns that after all Jane's correspondence and not Elinore's photograph was the real attraction.

He proposes an immediate marriage and Jane happily complies. It is late at night when they visit the parson but he marries them and gives them his blessing.

The next day Jane and Tom return to the college town and the boys are introduced to the bride.

"THE LITTLE PROSPECTOR."—Silas Kendall, a prospector, and his daughter Nell, so the story goes, are prospecting in the mountains, a few miles above Canyon City, a little Western town, and the basis of supplies for the hundreds of more or less successful gold prospectors. Kendall has built him a cabin and he and his daughter, a robust little woman, have managed to eke out a living, always hopeful some day of making the "big strike." Kendall is old and not thoroughly responsible at times. In fact, his simplicity and childish trust in all strangers has earned him the uncomplimentary title of half-wit. Twice before our story opens he has lost two valuable claims because of his too freely proclaiming his finds with the consequence that his claims have been staked by other prospectors.

The story opens showing Kendall and his daughter leaving the cabin for the hills. The girl works with him until close to the noon hour when she lays aside her pick and shovel to return to the cabin and prepare dinner. While she is thus engaged, there is a knock at the door and a young miner, Hal Martin, steps in. Martin has accidentally wounded himself in the arm while cleaning his gun and applies to the girl for help. She assists him to bind the wound and thanking her he leaves, after bashfully asking to be permitted to call again.

Kendall, at work in the hills, is about to give up in despair, when he turns up two small nuggets and other fine pay dirt. With a glad cry he springs to his feet and hurries back to the cabin. Showing the specimens to Nell, he tells her he is going down to Canyon City and have them assayed. Nell, however, pleads with him not to do so, having in mind the other two valuable claims which he had unwittingly lost. He finally gives in and during the old man's absence from the room Nell hides the specimens in a coffee pot.

Kendall returns and while Nell is busy outside finds the specimens and skips out of the room.

At the town store the old miner shows the specimens to a number of miners and despite the entreaties of the old store-keeper they entice Kendall to tell them the location of the mine.

Nell returns to the cabin shortly after her father has left, finds the coffee pot on the floor and the specimens gone. She is about to give up in despair when there is a knock at the door and Hal Martin enters. The frantic girl explains her troubles and pleads with Martin to help her save the claim.

At the store the old man has boastfully told of the rich vein and minutely described it to the other miners, who, when satisfied they will have no trouble in finding the location, run out of the store, mount and ride away.

Back at the cabin Martin has listened to the story and tells the girl they must race back to the claim and beat the others to it. The girl quickly saddles a horse, Martin mounts his own and the race to stake the claim begins.

The scenes alternate between the miners and the girl and Martin. However, Martin and the girl arrive just in time, and while Martin holds the others off with his gun, the girl stakes the claim. The others, realizing they are beaten, turn away, leaving Nell and Hal alone.

KALEM CO.

"JIM BRIDGER'S BRIDE."—The Kalem Indian release for Friday Nov. 18th, deals with an event in the life of Jim Bridgers the famous Indian scout, who was the forerunner of Kit Carson and he is said to have taught Kit Carson all he knew of Indian fighting. The story was gleaned from "Twenty Years Among our Hostile Indians," written by Capt. J. Lee Humfreville of the United States Army and generally regarded as the authority among the works dealing with the history, life and habits of the American Indians. The story embodies a very pretty romance which follows the rescue of an Indian girl by Jim Bridger who falls by accident in one of his bear traps. Jim was taking the girl back to her father's tepee and her brother suspecting foul play set upon Jim who was obliged to kill the Indian in self-defense. The girl's father thereupon sent out after Jim's scalp

KALEM

A BIG NOVELTY

THE LAD FROM OLD IRELAND

Released Wednesday, Nov. 23d. **Length, 1005 feet.**

A Romance of Erin

Terry discouraged with poverty and lack of opportunity bids his sweetheart goodbye and leaves the County of Cork, Ireland, and comes to America with nothing but courage and hope as capital to make the battle of life in a strange land.

Obtaining work shortly after his arrival Terry through thrift and industry soon rose in the world of affairs.

In the meantime misfortune overtook Aileen, his sweetheart, in the old country through the loss by death of her dear old grandmother and a notice from the landlord to vacate the poor little cabin in which she was born and played about during childhood.

News of the distress of his little girl in the "Green Isle" across the sea reaching Terry, he quickly travels back to his old home and "the one girl" in all the world for him, reaching the little cabin in time to pay the back rent and prevent the eviction of his faithful Irish lass.

This Irish production was made on both sides of the Atlantic and is the first drama ever made on two continents.

Embodying scenes which every Irishman will recognize as "Old Ireland Itself."

THE ROSES OF THE VIRGIN

Released Friday, Nov. 25th. **Length, 1000 feet.**

A Tale of the Northern Woods

CAST OF CHARACTERS:

James Norwood, a lumber merchant.....Arthur Donaldson
Jack Norwood, his dissolute son.....George Melford
Pierre Lolliard, a Canadian wood chopper ..Robert G. Vignola
George Holt, foreman of the lumber camp ..Ralph Mitchell
MARIE, his daughter .....**ALICE JOYCE**
Ethel Norwood, Jack's deserted wife.....Ethel Eastcourt
Mrs. Lolliard, Pierre's mother.....Jane Wolfe
Frank Carson, a woodman .....James McGowan
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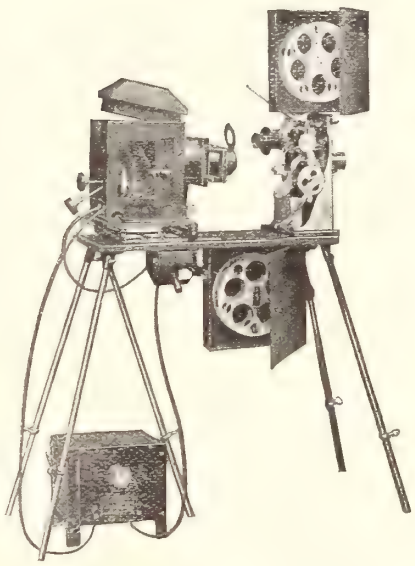

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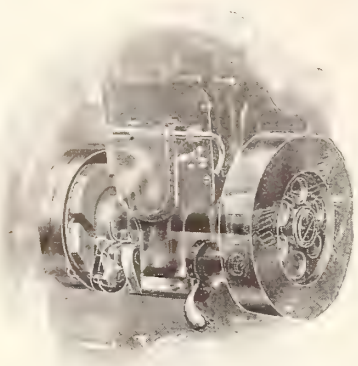

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and would have got it but for the fortunate arrival of a detachment of U. S. Cavalry. The story comes to a pretty ending with a wedding in which an army Chaplain officiates and the parts of the bridesmaid and best man are taken by a couple of stalwart cavalry troopers.

There is a great deal of exciting action running through the story and yet it is of considerable historic value as representing conditions which prevailed in the West at this most picturesque period in American history.

"THE WAY OF LIFE."—Kalem's announcement for the issue of Nov. 16th is a strong dramatic production entitled "The Way of Life." This is the most pretentious studio production the Kalem players have yet brought out and the story is one of intense interest.

John Mason and George Bent were chums in a music conservatory. After they graduated they met and fell in love with the same girl. Mason, however, proved successful and won her for his wife. As time went on Mason's wife proved a shrew and the two gradually became estranged. In the meantime Mason found himself falling in love with one of his pupils. Recognizing his danger he sent the scholar to another teacher, his old friend George Bent. Later on returning to his home one night he found his wife had decamped with another man.

In the course of events Mason secured a divorce and went in search of his former pupil for whom he had a strong attachment which apparently would not down. Finally locating her he found that she was happily married to his old friend George Bent.

The many dramatic situations contained in this absorbing story are cleverly portrayed by the Kalem Players.

GAUMONT.
(George Kleine.)

"BOTH WERE STUNG," OR THE THIRD MAN WON.—A pretty young girl pays a visit to her aunt, the latter having two sons who work their mother's farm. When they see their cousin the result is magical; they both fall head-over-heels in love. The next morning their toilet is most carefully made, each producing some article which scores over the other. While stacking hay during the afternoon, one of them is suddenly taken ill, and betakes himself to the house. The plot not being very deep is understood by his brother, who, five minutes later also appears, having apparently run the haying fork through his leg. Their intentions, however, are rudely frustrated, for the two ladies make the invalids comfortable, and go off to finish the haying. The last scene shows how the waiting game pays, for the girl is seen in a quiet spot embracing a third man, the two brothers being hidden onlookers.

"PICTURESQUE MAJORCA."—In the Mediterranean.—A perfectly photographed panorama of all the worth-while places on this, the largest of the Balearic Islands, which lie south and east of Spain. A combination of scenic and educational views produced in the usual perfect manner of this concern. This film presents all the native activities in a perfectly clear manner and shown under such ideal conditions as to make exceptionally pleasing pictures of events which partake of an industrial tone. Tours of this kind seem to be making decided gains in popular favor. These fascinating scenes form a travel film of pictorial variety and beauty made in a locality out of the usual path of the cinematographer.

"LISBON BEFORE AND DURING THE REVOLUTION."—A very interesting series of pictures showing scenes in Lisbon, the principal streets and views of the more important buildings and harbor; also, Portuguese soldiers with King Manuel very much in evidence. Then there are striking views portraying King Manuel's visit to England last year, with his welcome at Portsmouth, and the later visit to the city, and as an additional interesting item the view taken at King Edward's Funeral, showing King Manuel and the other eight Kings. These in themselves should prove a big attraction.

The views were taken Friday, October 7th, by the Kosmik special Paris representative, and they give a typical representation of the change that has taken place at Lisbon. We see the huge crowds in the public squares, the barricades and the soldiers, the horses and the wounded, and also the very nondescript crowds rushing hither and thither anxious for the latest information. The Republican Flag is to be seen in many directions, and among the buildings that have suffered from the shells we have excellent pictures of the Royal Palace, with great holes in the windows, lamp-posts damaged with bomb shells, ruined houses, and newspaper offices. The whole film is brimming with interest and we anticipate that there will hardly be an audience in the country that will not see this topical and remarkable representation.

"SPANISH LOYALTY."—Showing in detail the Ceremony of Allegiance to the Flag of the Madrid Garrison. King Alphonso XVIII. and his staff at the Country Mass. Oath of Allegiance to the Flag by the Half Country. The Kissing of the Flag. The troops marching past the royal box. Queen Victoria and the Royal Family in the Box.

URBAN-ECLIPSE.
(George Kleine.)

"THE RIVAL BARONS."—A splendid drama of the Middle Ages, correct in every detail of staging and costume. The Duke of Hastings and John of Northbourne are rivals for the hand of Alice, the daughter of a neighboring baron. The Duke, rejected, waylays the lovers and imprisons them. On a threat that her lover will be killed, Alice consents to marry the Duke. John makes his escape, and flies for sanctuary to a monastery where the Prior, invested with all the authority of his order, withstands the fugitive's pursuers. A message comes to the Prior from the Duke, asking that a monk may attend at the castle and perform the marriage ceremony. John, disguised as a monk, goes to the castle, first enlisting the aid of Alice's father, who follows him with a bodyguard. Instead of performing the ceremony, the monk throws off his disguise. The Duke, beset from within and without, is overpowered, and the lovers are triumphant.

"AN ALPINE RETREAT" "GERSAU, AND THE LAKE OF URI, SWITZERLAND."—Perhaps no country in the world so lends itself and its beauties to the camera as does this favorite resort of pleasure seekers from every land. The present series affords exquisite panoramic views of Nature at her best, in combination with the results of human ingenuity which has taken advantage of every spot favorable to the purpose of full enjoyment of the picturesque and majestic surroundings.

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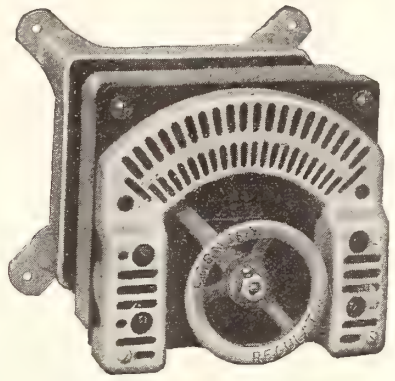

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DALLAS
NEW ORLEANS

CHICAGO LETTER

(Continued from page 7.)

General Film Co. a Boon to Exhibitors.

Messrs. Saxe and Brown, who have a circuit of five fine theatres in Milwaukee and vicinity—the Saxe theatres, the Princess and Modjeska, being the leading picture theatres in America—were in the city last week arranging with the General Film Co., at 85 Dearborn street, for service.

The Western Film Exchange of Milwaukee, formerly attended to their bookings, and now that it has joined the "independents" these gentlemen are anxious to contract for the best licensed service possible.

Much dissatisfaction has existed for some time with the service of the Western, as several makes of film which these managers and owners of theatres called for, and which their patrons desired, were not included among the Western's purchases. More especially was this true of the product of Gaumont and Urban-Eclipse.

Nor are complaints against the Western's former methods confined to the gentlemen mentioned. Harry Goldner, manager of the Post and Comet theatres of Green Bay, Wis., was also a visitor at the offices, at 85 Dearborn street, last week. Manager Goldner asserts that he has demanded from the Western, quite a number of times, the Gaumont and Urban-Eclipse makes, because his patrons clamored for them, but that no effort was made to supply him. He has also arranged for his bookings with the General Film Co., at 85 Dearborn street.

It has been known for some time past that the Western, while flying the licensed flag, was not only in sympathy with, but also allied with certain "independent" interests. Now it has a chance to show how it will stand on its own feet.

Chicago Film Brevities.

I am just in receipt of the new style leaflet bulletin of the Kleine Optical Co. It is printed on one side only, in two colors, the titles being in bold red type and the descriptions in black. The sheet is 8 by 11 inches, the paper of fine quality, and the illustrations clear and handsome. Accompanying and supplementing the pictorial bulletin of "The Revolution in Portugal" is a descriptive bulletin, also in two colors, which will make an excellent advertisement for display in the lobby.

The Selig publicity department has gotten out a comprehensive line of small printing for the "Boy City" film. These miniature folders and leaflets will be fine advance courants of the presentation of that subject, and should be widely distributed among patrons by exhibitors. "Boy City" will be released, I understand, some time near the close of November.

The "efficiency dinner" given in the gold room of the Congress hotel Saturday evening, Nov. 5, under the auspices of certain business men of Chicago, was attended by John D. Rock, R. R. Nehls, B. W. Beadell and W. A. Daniels, all well known in film circles. Dr. F. W. Gunsaulaus and other noted speakers delivered addresses on appropriate subjects.

I had the pleasure of meeting Judge Willis Brown last week and had an interesting conversation with him. Judge Brown, the famous founder of boy cities in this country, informed me that within the past 16 months he has addressed 80,000 boys and girls, and that in schools, theatres and churches, within the same time, he has been instrumental in getting 1,000,000 boys and girls to sign the American Anti-Cigarette pledge. No one should miss "Boy City," the Selig film showing the operations of Judge Brown's Boy City near Charlevoix, Mich., and which will be released soon.

John B. Rock celebrated his twenty-seventh birthday at his home, with a number of friends, Saturday, Nov. 5.

M. G. Kreusch, representing the Edison laboratory products, visited Manager John Hardin of the Edison Company last week. Mr. Kreusch departed for Indianapolis and other cities in Indiana.

William X. MacCollin, manager of the Fairyland theatre on Milwaukee avenue, was a caller at The Film Index office last week. He told me that a new theatre, the Lyric, at 1217 Milwaukee avenue, costing about $10,000, and built by the Lyric Theatre Company, will be opened Saturday, Nov. 12. The Lyric will seat 300 people. It is beautifully decorated in the interior, and has a most attractive front, both of these important adjuncts being attended to by the Decorators Supply Company of this city. The General Film Co., at 435 North Clark street, will furnish service to both the Lyric and Fairyland, Mr. MacCollin being manager for both houses.

N. DUSHANE CLOWARD DEAD.

Mr. N. Dushane Cloward, forty-six years old, a noted vocalist and amusement director, died suddenly from uraemic poisoning, at his home, in Wilmington, Del., last night. He is said to be the first man to introduce motion pictures in this country, bringing the Passion Play from Europe. At the second Cleveland inauguration in Washington he directed a chorus of 3,000 voices to the accompaniment of the Marine Band. A widow and family survive.

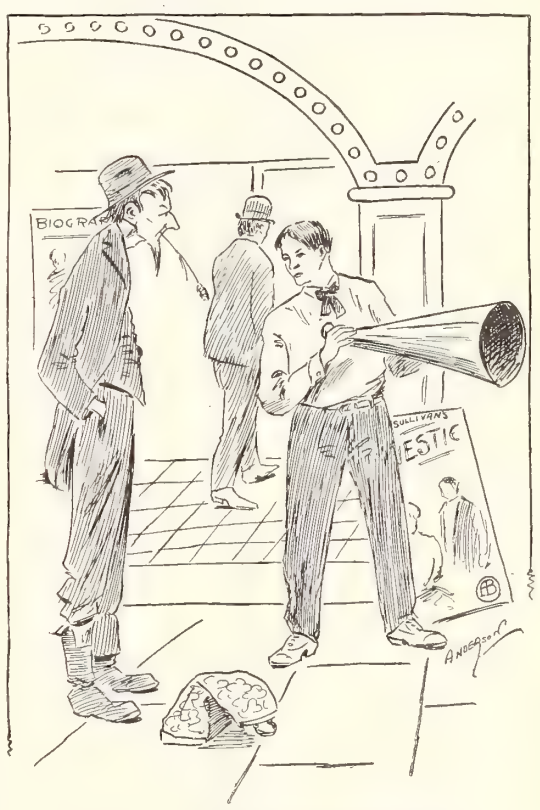
H. O. Wetherell and Willis V. Snow are to open a photoplay theatre in Flamouth, Mass. The house will be ready some time the latter part of November.

The Unique photoplay theatre on Main street, Milwaukee, Wis., has been sold to George B. Freelson. The house was formerly run under the management of C. E. Brown, who has gone to California.

INDIAN ORCHARD'S NEW HOUSE.

Indian Orchard, Mass., is to have a new photoplay theatre, which will be erected on Oak street, near the corner of Main, on the property belonging to Michael H. Lyons.

The new theatre will be a model; it will have a frontage of 40 feet on Oak street and will run back 68 feet or more. The plans call for one floor and gallery. The seating capacity will be about 500.



A WHEEZE FROM HOOSIERDOM.

An exhibitor from a good little town in Indiana contributes this as an evidence of the universality of the motion picture:

Uncle Si—"Hey, boy, whatcher makin' such a fuss about?"

Boy—"Go in an' see the big show, Uncle."

Uncle Si—"Whatcher got in there?"

Boy—"Movin' pictures."

Uncle Si—"O shucks; got 'em down in our town, tew."

"A DIXIE MOTHER"

A Vitagraph Feature Film and "Life Portrayal"

"THE picture of the year!" This is the general expression of opinion and it seems to us a very just one. "The Dixie Mother" embodies a variety of emotions which require the most careful and skilful handling on the part of the author and the actors to express. These emotions are the mother love, the wife love and the love of home and country; the latter confined to that part of the Union, the South in the Confederation and Rebellion against the North. The love of country is environment, infused and governed by the love and strengthened by the birthplace of those most near and dear to her.

The Dixie Mother's youngest son was being educated at West Point in the North before the war and at the outbreak of the Civil War returns to his home in the South. His father and brother were enlisted in the Confederate army when the young fellow comes home. He is loathe to fight against the Union which he has sworn to defend and maintain. His mother urges him to fight for the Confederacy and join his father and brother in defense of the South.

He has hardly left the old mansion with his brother when he is shot dead by a detachment of Union scouts and his brother is wounded. Rushing from the house the mother looks upon her dead son, accuses the Union officer of the deed; he shows her he has only a sword and it must have been done by a bullet fired by one of his men. The officer is very courteous and expresses sorrow for her bereavement.

The boy's body is carried into the house. The young officer and the soldiers depart taking prisoner the wounded son who is sent to a hospital tent of the Union encampment. After the soldiers have gone the father comes from the secret chamber where he hid upon the approach of the enemy, beholds the body of his boy and swears eternal enmity against the North.

While the wounded son is in the hospital he is attended by a young nurse, a Northern girl, with whom he falls in love and at the same time he and the young officer become fast friends.

After the war the son goes North, marries the young nurse and one year later returns South and sends a letter, knowing his father's hatred, telling his father that he and his Northern wife and their baby are at the cross roads. He would like his father to meet them and let the past be forgotten and forgiven in a happy reunion at the old homestead.

The mother gets the letter during her husband's absence. She shows it to him when he gets back. He refuses to listen to her appeal to forget his vow and welcome their boy and his family to their home and hearts. While this is going on the old colored servant, following his mistress' orders, brings down the cradle in which she had rocked her own children and is now to be at the service of her grandchild.

Heartbroken and worn out by the conflict of country and the greater conflict of her soul, the poor mother enters the home and when she sees the cradle her mind gives way at the recollection of her dead boy who once occupied the little bed. Her husband comes into the room and realizes his wife's condition, relents, tenderly kisses her and goes to the crossroads, meets his son and family who are accompanied by the young officer, whom we saw at the time of the younger son's death, coming back to see the daughter whom he loved at first sight.

They are welcomed by the father and reach the old home just as the mother in her derangement is about to pierce her heart with a sword which is gently taken from her by the Northern officer. Her son places his child in her arms and gradually as she fondles the little one her reason returns with the natural instincts of mother love. She holds the child up to her husband and he kisses its tiny hand which holds the stars and stripes in its grasp while he fondly clasps his wife in loving embrace indicative of reunion and peace.

There is a depth of sentiment and subtlety of thought to this picture which it is safe to say has seldom, if ever, been arrived at by any other company and it is a noticeable and well deserved compliment when we say it could not have been more perfectly cast and successfully portrayed.

SCENE FROM VITAGRAPH LIFE PORTRAYAL, "A DIXIE MOTHER."

PLAYING THE PICTURES

By Clyde Martin

HAVE you ever stopped to consider what the manufacturers are doing toward the advancement of the motion picture business, and what has been accomplished during the last ten or twelve months? All of the manufacturers are working hard and spending thousands of dollars to make the picture business an industry that will be looked up to, instead of being condemned. It is certainly encouraging when they engage such people as Elbert Hubbard, Rex Beach, Roy Norton, and Caroline Wells to write their plays, and then to have such people as Pilar-Morin and Florence Turner, the greatest exponents of the silent drama the world has ever known, playing in your theatre two or three nights a week, it seems that the exhibitor should at least furnish the proper music.

I know an exhibitor in the middle west that has just ordered a six thousand dollar pipe organ for his picture house and there are hundreds of other exhibitors who have been just as foolish. With all due respects for the manufacturers of pipe organs, I think it is the worst investment a man can make. If the ten dollar piano player does not make good, and the exhibitor has more money than brains, his last resort is a pipe organ. Then comes the old story, he has invested so much money in the instrument that he must cut expenses in some way so the lot falls to the musician and he secures a ten dollar organist. Great combination, is it not? If Mr. Exhibitor had only considered paying a little more money for a good piano player, one that would have made good with the audience, he would never have thought of getting a pipe organ.

Let us say, you have one of the best pipe organs on the market, and you want your musician to "play the pictures," do you realize, out of the entire output of association pictures in a week, there will not be over three reels that organ music will be appropriate? Again I say, the piano is the only instrument that can ever be used in playing pictures.

The pipe organ gives a very effective accompaniment where a picture is shown with religious sentiment, but a piano, when handled properly is just as good, and figure the money saved. Can you imagine a pipe organ accompaniment through such pictures as "The Telephone," Vitagraph, "The Education of Elizabeth," Kalem, or "Examination Day at School," Biograph, it would certainly be a joke. Of course there are two sides to all questions, on the other hand, take such a picture as Gaumont's "A Penitent of Florence" or Pathe's "Sister Angelica," the organ would be great for a picture of this nature, but it is so seldom that we get such pictures, it would hardly justify anyone in paying several thousand dollars for such an instrument, still exhibitors will pay this great amount for an organ that can only be used once in a while, and will not pay a good salary to a piano player that can accompany any picture that is thrown on the screen.

In several of the recent bulletins of the Vitagraph "Life Portrayals" the Vitagraph Com-

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Muller's Bronx Casino, New York.
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1 Motiograph 1910 Model, with Single Stereopticon.
2 Hallberg A. C. Economizers.
1 Hallberg A. C. to D. C. Economizer.
1 36 inch Exhaust Fan, with A. C. Motor direct connected.
2 Hallberg 4000 C. P. Flaming Arc Lamps.

C. W. Borsdorf, Nyack Theatre, Nyack, N. Y.
1 Motiograph 1910 Model, with Double Dissolver.
1 Double Lamp Economizer.
2 Flaming Arc Lamps.

Casino Theatre, Harrisburg, Pa.
1 Powers No. 5 M. P. Machine.
1 Hallberg Spot Light, with Color Wheel.

Gem Theatre, Cincinnati, O.
1 Pathe "Professional" Model M. P. Machine.
1 Hallberg A. C. Economizer.

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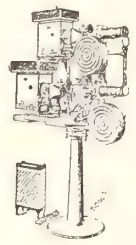


WITH OR WITHOUT ARMS

pany has offered suggestions for appropriate music to accompany several of their releases. I am certainly glad to see a company like the Vitagraph people taking an interest in the musical end of the picture business, but I must admit that their suggestions are very poor. For example in their bulletin number 222, where they give a description of the release of October 29th. "The Telephone," in their note they say, "During the scene of the telephone exchange the musicians can play selection from "The Telephone Girl." Just think of it, have you seen the picture? During the telephone exchange scene the telephone girl is connecting the frantic wife with her husband at the club, and the men at the club are calling the fire department, from the expression on the telephone girl's face you can imagine she hears the cracking of the flames on the other end of the wire, that have cut off all means of escape for that frantic mother and child. And in such a scene the Vitagraph company would like to hear the catchy selections from "The Telephone Girl."

This is a mistake that is made by half of the musicians in the country, they will pick up a publisher's catalogue and get names of songs that correspond with the scenes portrayed and they never consider that to make their point, the audience must know what they are playing. There are a few pieces such as "It Looks Like a Big Night To-night," "Waiting at the Church," "We Won't Go Home Until Morning," "Don't Take Me Home," "Everybody Works But Father," that can be used in comedy scenes to good advantage, such pieces as these are known by everyone and when you play them in an appropriate scene the audience appreciates your efforts.

I believe in the use of comic opera music, but not in such pictures as "The Telephone." Whenever you get pictures such as "The Tactics of Cupid," Gaumont, "Alice in Wonderland," Edison, or "The Land of Oz," Selig, there is nothing more appropriate than selections from such light operas as "King Dodo," "The Burgomaster," "The Sultan of Sulu," or "Babes in Toyland." I might say when you get a "Special" picture, such as "Chew Chew Land," the Vitagraph release of Sept. 6th, the most appropriate music you could play would be "Oh You Spearment Kiddo, With the Wriggley Eyes."

I have been advised by one of the largest association manufacturers that they are about to release a certain grand opera film in the near future, and, as an experiment they are compiling a musical score to accompany the picture. This music will run scene for scene with the picture and the commencement of each title will be marked with a cue on the music. It is certainly encouraging when a manufacturer will take this much interest in the music for pictures, and it seems that the exhibitor should at least do his share, by securing a competent musician to handle the music.

I believe the next improvement in the film business will be the marking of titles with a musical cue. It may be in the next three or four months, or it may be years, but it is sure to come.

To begin with, in playing appropriate music for the pictures, you must divide the pictures in classes, and for the first class let us take the scenic pictures. There is hardly a change of program in your theatre that you do not have a scenic picture on the bill. For the average scenic picture a waltz or a march is about the only music you can find appropriate for the surroundings, but there are a few exceptions. Take for example Pathe's short scenic picture, the release of October 19th, "Around Pekin," or the Urban-Eclipse release of July 20, "Pekin, the Walled City," try and arrange some weird or oriental music, play it in a regular Chinese sing song way and have your drummer keep time with his turkish cymbal and tom tom, striking both the cymbal and the tom tom at the same time. It may be possible that later on, I can prepare a small chart for this page showing my style of oriental music.

When you get such a picture as the Pathe release of September 9th, "The Belgian Army," or the Vitagraph release of October 29th, "A Day on the French Battleship Justice," never attempt to use anything but a march. The same may be said about the first and last part of the Vitagraph picture released October 11th. "Actors' Fund Field Day," save your marches for all military events, processions, and any picture where a band is shown.

For industrial pictures, such as the Selig release of August 1st, "Shrimps," the Urban-Eclipse release of August 24th "Shipbuilding of Toulon, France," or the Pathe release of September 5th, "Zoological Gardens in Antwerp" a good waltz is the best, and in fact the only music that can be used. On the other hand if you have some industrial or scenic pictures taken in Spain or Mexico, you can play some Spanish air that will give life, and be in keeping with the picture and it gives the drummer a chance to use Castanets or tambourines.

In my next article I will give a few points in playing for Indian pictures. Indian pictures are possibly the easiest of all to play but the use of the tom tom is sadly abused in most places. There is a great deal in the drummer knowing when to use the tom tom and when not to, and I will try and make this point clear, next week.

MONTREAL NEWS.

During the past week a very important event in the photoplay business has occurred. The event was concerned with a movement to form what shall be known as "The United Photoplay Theatre Association of Montreal," and there is every indication that the movement thus set on foot will be a successful issue.

Mr. Montessano presided over the meeting and explained how necessary a matter it was for them to protect their interests in the face of ever changing civic and provincial by-laws which tended to deter their legitimate business. All the managers and proprietors present took a lively interest in the discussion which ensued, and Mr. Gauvreau took occasion to explain in detail the benefits that may accrue from such a bonding of all their efforts for the cause of mutual protection. Mr. Canover of the Nickel urged the meeting to contribute liberally to fight against the Sunday closing by-law which is to be decided by the Supreme Court, and a handsome collection was made of about $800, Messrs. Nicholas, Demers and Montesano and the Gaiety Theatre each giving $100.

The election of officers resulted as follows: Pres., Mr. Conover; Vice-Pres., L. E. Quimet; Sec., Mr. Sharpe; Committee—Messrs. Nicholas, Spardakos, Montessano, Gauvreau and Beck.

A vote of thanks was rendered to the management of the "Pousiana Photoplay Theatre," St. Catherine East, for their kindness in permitting the use of their auditorium for the meeting.

Among those present were: Messrs. F. Gauvreau, G. Nicholas, Moulin Roughe Theatre; P. G. Demitre, Starland Theatre; H. W. Canover, Nickel Theatre; Rufiange & Gamelin, Majestic Theatre; A. Kouri, Circle Theatre; E. N. Lawande, King Edward Theatre; J. Baraket, Wonderland Theatre; J. Sperdakos, Fairyland Theatre; A. N. Sharpe, Casino Theatre; A. Demers and B. Montassano, Nationoscope Theatre; Z. Renand, Gaiety Theatre, and R. C. Beek, Nickeland Theatre.

ROUND ABOUT NEW YORK

With regret we report the death of Mr. B. Weissman at Mt. Sinai Hospital on Saturday, November 5th. He was taken to the hospital and an abdominal operation performed Friday; the funeral was held Sunday afternoon from his home at 485 Eighth avenue. Mr. Weissman had long been associated with Mr. McCarn in operating one of their amusement enterprises, The Scenic Theatre, at 605 Eighth avenue, and much of the success of this house was due to his ability.

Vaudeville exhibitions in conjunction with the five-cent picture houses are, at best, usually exhibitions of bad taste, and adherence to this combination with the five-cent admission, an exhibition of bad judgment. Good pictures and very mediocre vaudeville "acts" make poor entertainment; good pictures and good vaudeville can not be given or expected in the five-cent houses. Acceptable performances are sometimes seen; but when the acts are good, they soon go where they will readily bring more money than can be afforded from the receipts of the five-cent theatre—unless one "spends twenty-three cents to earn a quarter."

Mr. R. L. McNabb, of the New Family Theatre, 551 Eighth avenue, by some good fortune, is able to offer his patrons better vaudeville than they could reasonably expect. Although tolerable vaudeville for the five-cent admission is so unusual, Mr. McNabb obtains a class of acts to which the five-cent house is but a stepping stone: It is worth comment that the New Family Theatre is so frequently a "stepping-stone."

The Regal Theatre, 2028 Third avenue, managed by Mr. Koehler, is a large, airy place, conforming well to lighting requirements, and shows the latest films by able operators; but—what an improvement could be made in the front of this house; the general appearance of neglect and dilapidation could be oversome by just a little "cleaning up" and the unusually large entrance could be utilized to good advantage.

That one can play to a full house with nothing but "commercial" service, is proven by the attendance in the "Pictureland" at 1957 Third avenue and this in a section of the city congested with picture theatres. Mr. Weisfeld does not offer "vaudeville"—so-called—nor does he offer late releases; but he does offer a clean, light house, well ventilated. Courteous attention and good projection complete his list of "Daily Features."

Although ideal conditions are not to be expected on the East Side of New York, a broom would work wonders in many of the houses; the clean, well ventilated house is a welcome and not very usual sight in this section. The Bayard at 32 Bowery and the Central Opera House at 219 East 67th street, have a general excellence in appearance and service that might be emulated with advantage by some of the other houses—Messrs. Markgraf and Costello are to be congratulated and thanked for affording the wanderer on the East Side an agreeable change.

While there is considerable opportunity for improvement, the association houses present, on the whole, a far better appearance than the Independent houses. In fact, the general neglected and disagreeable appearance of the East Side motion-picture theatres is probably due to these same Independent houses where the service is "cheap" in every sense, and the theatre usually as garish and badly managed as the entertainment is poor. A particularly squalid place, for example, is that of the "People's Palace," at 1196 Second avenue.

The remark "they never come back" can't be applied to those unfortunate but sadly-wise association exhibitors who have turned "Independent." They do come back—to stay! One experience is usually enough; poorer in purse, but richer in knowledge, they agree with the raven: "Never More."

The Central theatre, 1153 First avenue, is one of the places on the East Side that is doing a good business with a well lighted and ventilated house. The front of this house is commendable, a pleasant respite from the "gingerbread" front with the entrance cluttered with "stands" of various kinds and littered with all sorts of so-called advertising devices. The best stand and the only one necessary is a bulletin board placed in some conspicuous position not in the way. The board can be used for the photographs or cuts of the players and the synopsis of the films. Put the "paper" on panels in the walls and do away with the unsightly "banner" over the door—a neat house means business and a neat entrance draws it.

"Let there be light,"—and then some more light. Mr. H. E. Levy, proprietor of the Comet Theatre at 100 Third avenue and its manager, Mr. G. W. Anson have evidently taken this to heart; for their house is light—l-i-g-h-t. The success of their efforts to have more light is due in a great measure to the fact that they are using the new "Solar Screen" whose metallic surface so increases the brilliancy of the picture that there is no longer any excuse for the "dark house." Darkness has, if nothing else, a depressing effect and—may hide dirt.

Negotiations are in progress for the establishing of a photoplay theatre in Wier Village, Mass. The proposed house will be situated on West Water street.

A NIHILISTIC DRAMA

Kalem Players Take a Leaf Out of Russian Life

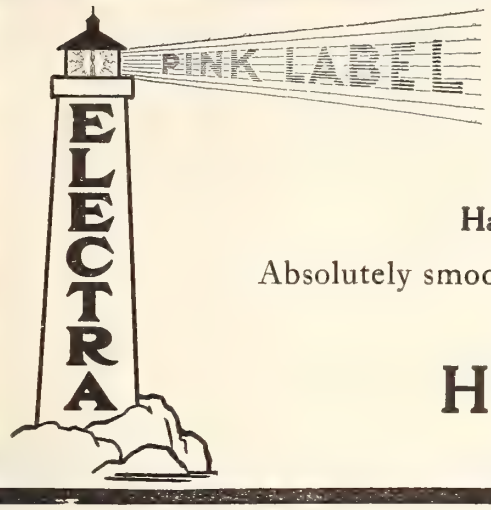
UNDER the title "Rachael," the Kalem Company gives a glimpse of Russia and Nihilism, as it is properly understood. The scenic effects are well adapted to the subject and the characters are near to the real thing. There is a little love episode running through the story which has a tragic ending, giving a strong dramatic touch to the picture. The story opens with a scene of the cottage of a Russian peasant and shepherdess who lives very humbly with his daughter Rachael. It's the daughter's duty to tend the sheep, and while out on the plains she is approached by the son of the Prince who governs that region. The young prince is rather taken with the shepherdess and the two subsequently fall in love. What might have been the result of the fondness of the young people for each other may only be conjectured, for the Prince, resenting an act of disrespect on the part of the girl's father, orders the old peasant out of the country.

The father and daughter journey to America, where they join a group of Nihilists. At a meeting of this band the death of the Prince, who drove Rachael and her father out of the county, is planned and Rachael is persuaded to carry out the sentence.

The next scene is the Prince's castle where a reception has been given, at which Rachael appears as a rich American girl and makes quite an impression upon the old Prince. When all the guests have left and the lights have been turned out Rachael returns bent upon carrying out her mission of death. She sees the old Prince standing out on the veranda and is about to fire at him when the son enters the room and stops her. There is a recognition and a recollection of the fondness that once existed, when the young man realizes that this woman has attempted his father's life and orders her away. Broken-hearted, Rachael returns to her Nihilist companions. As she approaches the door of the meeting room she realizes death is the fate of those who do not fulfill their mission. She writes the words "I have failed on the door and then takes her own life. The shot startles the inmates of the room and they open the door to discover the lifeless body.

While the ending is tragic, the story is of a phase of life that is not unfamiliar to those who have followed the history of events in Russia. Photography and action of the picture is good.

SCENE FROM KALEM SUBJECT, "RACHEL."



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HUGO REISINGER, Sole Importer

11 BROADWAY, NEW YORK

DO NOT AFFECT MORALS

Pittsfield Eagle Claims All Pictures Have Good Morals—Fault Lies with Parents

Frequently The Eagle receives newspapers containing details of distressing cases wherein children and motion pictures figure.

Only recently there came to hand a clipping headed "Hold-up Picture Caused Stabbing by Boy Brigands."

Many a time and oft we have been importuned to "exert our influence to suppress motion pictures."

Before us lies a letter, the closing paragraph of which reads:

"Why do you not throw your influence on the moral side of the question. Let theatre managers make money, but not at the sacrifice of children."

We cannot agree with all of those who send us news articles and write us letters dealing with this subject. We cannot, for instance, subscribe to the statement that a boy perfectly normal in every way, who has hitherto borne a good reputation; whose way of living is above reproach; who neither smokes cigarettes nor keeps the company of evil companions, we do not believe, we say, that such a boy could witness a motion picture portrayal of an Indian fight and go forth and bury a tomahawk in the cranium of the first man be chanced to encounter on the street. Neither do we believe that a boy, morally degenerate, could witness such a performance and be made any the worse for it.

In motion pictures, as in most of the every day affairs of life, it is the good man who finally triumphs and the bad man who is crushed to earth, never to rise again as such.

In all the great plays of ancient and modern times violence has figured. Just because a man is murdered in it, shall we sacrifice the sublime tragedy of Hamlet? Is all that is best in music, art and the drama to be banished from the earth just because in some of it there is an element of that which is suggestive of the tragic and terrible? If we are to make a beginning in reformation of entertainment and amusement and instruction where are we to draw the line? Must every picture depicting carnage on the glorious battlefields of history, go?

All too many sentimentalists are unwilling to have their children take a chance. They would make of them hot house plants. They would prevent them from coming in contact with anything calculated, as it were, to put to the test their moral fibre.

In our judgment more children are benefited by motion pictures than are harmed by them. We have in mind a boy who saw an Indian fight in a motion picture house. He stayed until the film had been run off and then he told his father he wanted to go home. They hurried there and on the trip the youngster said never a word. When he burst into the room where his mother was, he exclaimed: "There was a great big man down there and he got a lovely woman out of danger—and that is the way I am going to take care of you all through life." That was the lesson one clean-minded, wholesome boy learned from a horrible moving picture!

In our judgment, if parents were to spend as much time with their children—in pointing out to them the pitfalls and the dangers and the thorny paths of life—as they spend in trying to abolish motion picture houses, the world would be infinitely better off. The motion pictures have come to stay and in coming, they have brought with them the events of all the world. They have brought scenes that the great bulk of the people never have a chance to visit. They have brought scenes that cover all the wide range of human activity from fishing on the banks of Newfoundland to "kids" bathing on India's coral strand!

No condemnation is too severe for men who fatten their purses through the reproduction of salacious pictures and miserable pictorial excuses for life and its realities. For the clean, instructive, entertaining, amusing pictures, we have only words of praise. They are in the highest, broadest and best sense, educational. For the sake of the bad, the good ought not to be lost. Establish a censorship if you will, but let it be directed by men who have no axe to grind.

PATHE "STRIKE" PICTURES.

In order that nothing of importance should slip through the daily calendar, the Pathe Freres people have had a busy time during the recent Express Drivers' strike, in New York. Last week, three groups of camera men and actors were out, where the trouble was thickest, and some stirring and lifelike pictures were taken. These were sent to the Bound Brook studio for development.

As soon as the strike commenced, M. Gessnier, the head of the local studio, saw a chance to weave some thrilling incidents around the situation. This he has done, taking some of the scenes right in the heart of the strikers' camp.

FOR SALE.

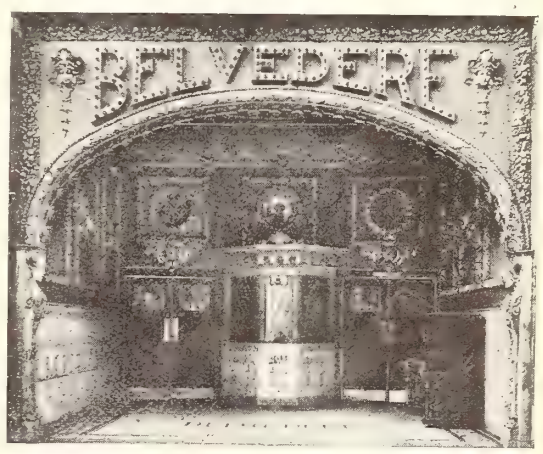
New Edison, Power's, Lubin machines. $100; 1,000 ft. reels film, $5, $10, $15 per reel. For Rent—Late film, $1 per reel. Will buy machines, films, Model Bs, H. DAVIS, Watertown, Wis.

OPERATORS' MASQUE BALL.

Cincinnati Operators' Union No. 165 gave a masque ball at Central Turners Hall, Cincinnati, Ohio, on Halloween night, which was a social success. The committee of arrangements in charge of the affair consisted of the following members of the organization: Bernard Roehm, chairman; William Thornton, Harry Heulsman, Harry McOmber, William Newman and Charles Russell.

The members of the Union wore white caps and a very attractive badge as distinguishing marks. The affair commenced at 7 o'clock Monday evening and continued till 4 o'clock the following morning, but every operator was on his job ready for work the next day.

The officers of No. 165 are Edward Kirsch, president; James Curtis, vice-president; Harry Schwartz, secretary- treasurer; Edward Walker, business agent, and Fred Biere, sergeant-at-arms. Trustees: Henry Lacey, Nelson Clarke, Robert Ramsey.



BELVEDERE THEATRE, LYNCHBURG, VA.,
G. C. PARSONS, MANAGER.

DURABILITY PROVEN.

When a new motion picture machine is placed on the market it is subjected to attacks from all sides, and even if the pictures it projects are superior, its critics will make all the capital possible by claiming the machine is not durable. This feature can only be proven by time, and many a much lauded machine has gone down under the strenuous test of daily grind.

The Motiograph has fully answered its critics on all points, and has demonstrated by its wonderful record of the past three years that its durability can not be successfully questioned, and as a result the makers of this machine find great difficulty in keeping pace with their orders.

The management of the opera house, Pekin, Ill., has purchased a new picture machine. Since its arrival the pictures have greatly improved.

The Lemieux Motion Picture Co. is erecting a photoplay theatre on Canning street, Windsor, Vt.

George Loucks has sold the Crystal theatre, of Hartford City, Ind., to S. A. Radabaugh and Charles Sipe.

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

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Largest Song Slide Makers in the World

THE NAME

SCOTT & VAN ALTENA

on a slide means the **BEST** the world affords in song slides.

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59 Pearl Street New York Citv

SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

Scott & Van Altena.

"I WOULDN'T GIVE MY HEART TO ANY OTHER GIRL BUT YOU."—Lyrics by Edgar Leslie; melody by Pen Edwards; published by Leo Feist.—A very tuneful ballad, being Ben Edwards; brother of Gus Edwards, first attempt as a melody maker. The models are exceptionally fine looking and the back grounds beautiful—some extremely new and novel. The painting is exquisite, which is not saying anything unusual of the paintings of this firm's slides.

"GOLDEN HEARTED DAISIES."—Words by Elizabeth Gorden; music by W. R. Williams; published by William Rossiter, of Chicago. A very pretty waltz song in which the young man sends his love to the "dear girl" by means of a bunch of daisies, supposing that she might read his love while gazing into the bright, little faces of the flowers. Everybody admires the daisies, so this set abounding in "daisy" novelties should be enjoyed by all.

"THAT DREAMY ITALIAN WALTZ."—Words by Joseph McCarthy; music by Al. Piantadosi; published by Leo Feist. This is really a very good song with exceptionally fine slides illustrating it. The characteristic Italian peasants are represented in the views with their rich coloring and generally striking appearance. The couple is seen in different dance and love poses which the Italians know so well. This set on the whole, is very much different than the average.

De Witt C. Wheeler.

"COWBOY."—Words by Bobby Heath; music by Chas. O'Donnell; published by Jerome H. Remick & Co. About twice a year this enterprising publisher brings out a cowboy song, and here is a sure fire hit. Both lyrics and melody have the western theme. And the slides—real western scenes, taken in the "Garden of the Gods," away out West, with posing done by a real cowboy and cow-girl amid such grand scenery, reflects the greatest credit on the producer and shows that Wheeler is right up to the minute, as it is seldom such scenery is shown in song slides.

"GEE WHIZ, SWEETY, I'M STUCK ON YOU."—By James Brockman and Bert Fitzgibbon; published by M. Witmark & Sons. A dainty little love ballad, which is not as "mushy" as the title would imply, with a swinging melody which cannot help but become popular. The pretty little model used in the slides is, indeed, a "sweety" and Wheeler has taken full advantage of both lyrics and models to produce a set of slides which are all to be desired by the most critical audience. Some of the novelty slides are unique and reflect credit on the maker.

Alfred L. Simpson.

"MOTHER, DEAREST SWEETHEART."—Words and music by Wm. T. Vayo; published by Wm. Vayo Music Co., Boston, Mass. A beautiful melody and a dainty little story of the love of a boy for his mother. The sweet-faced mother is shown from youth to age in a series of beautiful pictures, such as Simpson knows so well how to make.

"I'M GOING TO TAKE THE TRAIN FOR HOME, SWEET HOME."—Words and music by Herbert H. Ingraham, author of "You Are the Ideal of My Dreams," "Roses Bring Dreams of You;" published by Shapiro. This is the last song written by this composer, and Simpson has shown his knowledge of stage craft, by the clever groupings of actors in their varied poses.

Levi Co., Inc.

"POLLYWOG WIGGLE."—Published by Shapiro; written and composed by those three wonderful song writers, Edgar Selden, Al Byran and Fred Fisher. When a combination like this get together on one song you can bank on a tremendous hit and Pollywog is the goods. It's a novelty song, all about two frogs and illustrated in a manner that will produce a riot wherever shown.

"OH, YOU CHICKEN."—Words by Ray Goetz and music by Fred Fisher; published by Shapiro. This is another great novelty song, where every slide produces a big laugh. The "Birdon Nellie's Hat" is a real live rooster, a big trouble maker and the way he worries little Nellie is simply side-splitting. A remarkable set of slides.

Excelsior Slide Co.

"BECKIE, STAY IN YOUR OWN BACKYARD."—By Norman and Young; published by F. A. Mills, New York. A Jewish song with typical Jewish poses.

"THE LITTLE HOUSE THAT'S BIG ENOUGH FOR TWO."—By Howard Humphrey; published by Jerome H. Remick, New York. Howard Humphrey's compositions are few and far between, but each one has been a decided success. This latest one is no exception. The illustrations by the Excelsior Co., contain eighteen slides.

LAST FOUR WEEKS' PRODUCTION.

Scott & Van Altena.

"I'M ON THE RIGHT SIDE OF THE RIGHT GIRL AT THE RIGHT TIME AND PLACE."—Words by Monroe Rosenfeld; music by J. Fred Helf; published by J. Fred Helf Co., New York.

"IS THERE ANYTHING ELSE THAT I CAN DO FOR YOU?"—Words by Irving Berlin; music by Ted Snyder; published by Ted Snyder Co., New York.

"LET ME HAVE A KISS UNTIL TOMORROW."—Words by Thos. W. Gray; music by Edna Williams; published by Jos. W. Stern & Co., New York.

"I WILL MISS YOU, GIRLIE MINE."—Words by Jack Allman; music by Geo. N. Finkelstone; published by F. B. Haviland, New York.

"TELL ME ONCE AGAIN YOU LOVE ME."—Lyric by Charles Horwitz; music by Frederick V. Bowers; published by Chas. K. Harris, New York.

"SOME OF THESE DAYS."—Words and music by Shelton Brooks; published by Will Rossiter, Chicago.

"I LOVE IT."—Words by E. Ray Goetz; music by Harry Von Tilzer; published by Harry Von Tilzer Pub. Co., New York.

"I'M LOOKING FOR A NICE YOUNG FELLOW."—Words by Jeff T. Branen; music by S. R. Henry; published by Jos. W. Stern Co., New York.

"GIRL OF MY DREAMS."—Words and music by Gene Emerson; published by Harold Rossiter Music Co., Chicago.

"SIMPLE DOTTY DIMPLE."—Words by Will J. Harris; music by Harry I. Robinson; published by Will Rossiter, Chicago.

"SWEET SUZANNE."—Words by Henry Troy; music by James Reese Europe; published by F. B. Haviland, New York.

"THINK IT OVER, MARY."—Words by T. J. Gray; music by Al. Plantadosi; published by Leo Feist.

De Witt C. Wheeler.

"OH, THAT MOONLIGHT GLIDE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co.

"THAT'S WHEN LIFE'S ONE GRAND SWEET SONG."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York.

"WHEN THE IVY TURNS TO BROWN AND GOLD."—Lyrics by Hansen and Klein; music by Al. F. Butler; published by Jerome H. Remick & Co. ?

"ONLY ONE DAISY LEFT."—Waltz song and refrain, by Anita Owen; published by Jerome H. Remick & Co.

"OH THAT BOOG-A-BOO MAN."—Words and music by Dave Kaplan and Joe Samuels, published by the Billy Watson Music Pub. Co., Empire Theatre Bldg., Brooklyn, N. Y.

"ANY PLACE IS HEAVEN WHEN YOU'RE WITH THE GIRL YOU LOVE."—Words and music by Anita Owen; published by Jerome H. Remick & Co.

"SWEET RED ROSES."—Words andd music by Anita Owen; published by Jerome H. Remick, New York.

"THE LONGER WE'RE TOGETHER THE HARDER IT IS TO PART."—Lyric by Earle Clinton; music by Lamonte Jones; published by Jerome H. Remick & Co., New York.

"MAYBE YOU'RE NOT THE ONLY ONE WHO LOVES ME."—Words by Alfred Bryan; music by George Botsford; published by Jerome H. Remick & Co., New York.

"WHEN JUNE ROLLS AROUND WITH THE ROSES."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York.

Alfred L. Simpson.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred Bryan; music by Geo. W. Meyer; published by the House of Haviland, N. Y. City.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds; published by the House of Haviland, N. Y. City.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham; published by Shapiro, New York City.

"GOODBYE ROSE."—By Herbert H. Ingraham; published by Shapiro, New York City.

"IF I MUST SAY FAREWELL, KATE, LET ME KISS YOUR LIPS GOODBYE."—Words by Robert F. Roden; music by J. Fred Helf; published by J. Fred Helf Pub. Co., New York City.

"THAT'S WHAT THE GIPSY SAID."—Words by Robert F. Roden; music by J. Fred Helf; published by J. Fred Helf Pub. Co., New York.

"PLAY THAT BARBER SHOP CHORD."—Words by Wm. Tracey; music by Lewis F. Muir; published by J. Fred Helf Pub. Co., New York City.

"JUST BECAUSE YOU'RE A POOR LITTLE GIRL."—Words by Ed. Gardenier; music by Gus Edwards; published by Gus Edwards, New York City.

"THE STAR OF LOVE IS BURNING IN MY HEART FOR YOU."—By Don Ramsay; published by Walter Jacobs Boston, Mass.

"DON'T YOU WISH IT WAS SUMMER."—By Nora Bayes and Jack Norworth; published by the Norworth Pub. Co., New York City.

Levi Company, Inc.

"GO WAY FROM ME, I HATE YOU; COME BACK TO ME, I LOVE YOU."—Words by Will D. Cobb; music by John H. Flynn; published by Shapiro.

"WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE."—Words by Dave Radford; music by Leo Bennett; published by the Cadillac Music Co.

"I'LL ALWAYS BE YOUR FRIEND."—Words and music by Nellie V. O'Grady; published by F. B. Haviland.

"I'M LOOKING FOR A DEAR OLD LADY."—Lyrics by Edgar Selden; music by Tom Kelly; published by Shapiro.

"WHEN THE BLOOM IS ON THE CLOVER, MOLLY DEAR."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller, Spokane, Wash.

"SWEET MAID OF PANG-O-ISLE."—One of the best songs written by that great song genius, Herbert Ingraham.

"TURN THOSE EYES AWAY."—Words and music by Billy Brent; published by Shapiro.

"WHO'S LOONY NOW?"—Lyrics by Edgar Selden; music by Zit, of the Evening Journal.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie; music by Kerry Mills.

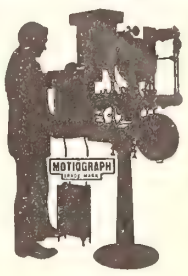
"I'M ON AGAIN WITH MONAGHAN."—Published by Shapiro.

EXCELSIOR SLide Co. cmfwypup upnu

"SOMETHING DOING, KID."—Words and music by Marion Monroe; published by the Music House of Laemmle, New York.

"TELL IT TO MURPHY, SWEENEY KNOWS IT."—Words by Paul Cunningham; music by Harry Seymour; published by F. A. Mills.

THE REASON WHY



The **Motiograph** is so rapidly **displacing all other machines** is that managers are learning that

IT WILL BOOST THE BUSINESS

more than anything they know of. **Dozens of Motiographs** have been installed recently to **take the place of other machines,** many of which had been **used only a few months.**

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A BIG SUCCESS FROM THE BEGINNING

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Eberhard Schneider's Miror Vitae Product is used by all first-class Trust and Independent Mfrs. Complete stock of unrivaled Film Making Machinery, Projectors, Cameras, Perforators, Printers-neg. & pos., Film stock, Tripods, Tilts, Measurers, Menders, Cleaners, Travelers' & Laboratory Developing Outfits, Chemicals, M. P. Theatre Supplies, Special Lenses & Slides. Grade is the BEST. My 25 years of experience is yours. After Oct. 1st see me in my new quarters, 219 Second Ave., near 14th St., New York. Expert repairing. Prompt business methods.

EXTRA! EXTRA!

Greatest Sale of

Song Slides

on earth.

300 SETS

at $1.75 per set.

Send for our list and you will find a lot of good late songs that you will pay elsewhere $5 per set for the same slides.

THIS WEEKS' RELEASES

"ALL OVER TOWN"
"THE LITTLE HOUSE THAT'S BIG ENOUGH FOR TWO"

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the funniest slides ever made.

Posed in real aeroplanes at the recent International Aviation Meet.

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TURNER & DAHNKEN (Inc.)

138 Eddy St., San Francisco, Cal.

Largest Exchange on the Pacific Coast

Pacific Coast Agents for the Pathe Machine

VITAGRAPH NOTES.

The Thanksgiving Proclamation "Drumsticks" is something that everybody can be thankful for. Turkey is so filling and satisfying; so is "Drumsticks"; it fills the bill, fills us with joy and pleasure and satisfies our longings as nothing else will do. If you want to give the people what they want, give it to them when they want it—Thanksgiving week and Thanksgiving day. "Drumsticks," the great turkey picture is at your service Tuesday, November 15th.

A drama, "Suspicion," a comedy, "A Four Footed Pest," and a novelty film, "The Statue Dog," on the same reel; a comedy drama, "Love, Luck and Gasoline," will be the Vitagraph offering for the week of November 21st.

A few words in advance about "Jack Fat and Jim Slim." It's a full laugh and a long one. People go to Coney Island to have a good time. This picture gives everyone a chance of going with these two merry-makers on Friday, December 2d, to the isle of furious fun and frolic and having the time of their lives.

"The Preacher's Wife" is a sermon to those who preach and those who look and learn. From the eye to the mind this picture carries the lesson that we must be human as well as divine; words cannot convey what this beautiful drama teaches.

"The Tale of Two Cities" by Charles Dickens in three reels is now in production by the Vitagraph Company. This will undoubtedly prove the chef d'oeuvre of motion pictures. The story possesses the dramatic qualities, full of the most absorbing and intense situations and the greatest depths of emotional interest, those characteristic of character that reaches the heights of human beatification.

No limitations have been placed on its scenic splendor and accuracy; the most painstaking and accomplished actors only are in the cast and everything possible is being done to make it meet the thoughtful dramatization which this great subject has been given and demands. The unprecedented success of "Uncle Tom's Cabin" has prompted the "Tale of Two Cities," which with its vast dramatic opportunities will make it phenomenally popular.

Here is a question which was propounded to the Vitagraph scenario editor. "Do you know whether the following would pass the Board of Censors: 'The Duke delays the pardon, Marie, suspecting treachery, goes on a hunt for the Duke and discovers him in the park killing time.' "

HALLBERG ECONOMIZER PLEASES DENVER MAN.

Mr. J. H. Hallberg, inventor of the Hallberg economizer, reports that he is just in receipt of a letter from the Star Amusement Co., Denver, Colo., reading: "I purchased one of your 220-volt economizers and it paid for itself in just nine weeks. Now it is working for me at the rate of $50 per month. Our light is fully as good as it was when I was running on direct current and used an old rheostat. Best wishes for your continued prosperity."

STAR THEATRE DRAWS BIG CROWDS.

The new Star theatre, which opened in Newburgh, N. Y., last week, seems to be the big attraction, at that Hudson River city, at present. Since the opening night, the house has been crowded to capacity, and Manager Cohen is doing all possible to give the patrons the best class of pictures.

The house is fireproof; the walls are of concrete, the roof substantial and there are eleven exits, which will allow nearly one thousand persons to leave the building in three minutes.

The operating machine is located in a fireproof booth, large enough for the operators to move conveniently around in. The house is partly light.

HUBBELL, MICH., WILL HAVE PHOTOPLAY THEATRE.

Within the next few weeks Hubbell, Mich., will have a first class photoplay theatre, that will cause some of the neighboring towns to feel jealous. The managers D. Angelo Di Bari and Joseph Serassio are well known picture men from South Range, where they successfully run one of the prettiest houses in the upper part of the state. The theatre will be installed in the Henry Opal building on Main street, and will be 20 by 60 feet. It will contain about 400 seats. In the front of the house there will be a large electric sign, with the name of the house studded with small electric bulbs. Only the best licensed pictures will be used and there will be a complete change of program twice a week.

BIO Carbons Produce the Results on Actual Test

The following list by Frank J. Fuller, Secretary, I. B. E. W. Local No. 1, St. Louis, shows what expert operators find in the BIO Carbon:

Size Picture,	22 in. x 24 in.	Lamp,	Edison Imp.
Distance Projected,	86 ft. 9 in.	Average time per reel,	20 min.
Current,	Alternating	Number of reels per 6 in. BIO Carbon, above and below,	6
Arc Voltage,	55	Number of reels per 6 in. ——— Carbon, above and below,	3
Amperes at Arc,	60		

REMARKS: With BIO Carbons, light was improved: Outlines and tracery were clearer and softer, and noise was about 50 per cent. less.

BIO Carbons burned perfectly even while the other chipped, cracked and pencilled and required more frequent manipulation

Tests were run side by side for three weeks on all degrees of association film, from clear to dense.

Original test on file at our office in New York.

Charles L. Kiewert Co.

41 Cortlandt Street, New York 422 Frick Building, Pittsburg 58 Plymouth Court, Chicago
116 Huron Street, Milwaukee 197 Fremont Street, San Francisco

SOLE CANADIAN AGENTS: KLEINE OPTICAL COMPANY, Montreal, St. John, N. B., Toronto, Winnipeg, Vancouver

Last 4 Weeks' Productions of Licensed Film Makers—Nov. 19

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Oct. 31	Two Little Waifs	Drama	997
Nov. 3	Waiter No. 5	Drama	997
Nov. 7	The Fugitive	Drama	996
Nov. 10	Simple Charity	Drama	993
Nov. 14	Sunshine Sue	Dramatic	998
Nov. 17	The Troublesome Baby	Comedy	492
Nov. 17	Love in Quarantine	Comedy	505

EDISON CO.

Nov. 1	The Key of Life	Mystical Comedy	975
Nov. 2	Boy Scouts of America	Descriptive	450
Nov. 2	Riders of the Plains	Descriptive	550
Nov. 4	The Little Station Agent	Dramatic	1,000
Nov. 8	A Trip Through the Rocky and Selkirk Mountains in Canada	Travelogue	440
Nov. 8	The Lassie's Birthday	Comedy	560
Nov. 9	The Ship's Husband	Comedy	1,000
Nov. 11	The Adoption	Dramatic	1,000
Nov. 15	Into the Jaws of Death	Dramatic	990
Nov. 16	The Stolen Claim	Dramatic	1,000
Nov. 18	The Toymaker, the Doll and the Devil,	Comedy	990

ESSANAY CO.

Oct. 29	The Silent Message	Western Drama	1,000
Nov. 1	A Fortunate Misfortune	Comedy-Drama	1,000
Nov. 5	A Westerner's Way	Drama	1,000
Nov. 8	Hank and Lank, "Life Savers"	Comedy	560
Nov. 8	The Masquerade Cop	Comedy	428
Nov. 12	The Marked Trail	Western Drama	1,000
Nov. 19	The Little Prospector	Drama	960
Nov. 15	Love at First Sight	Comedy	978

GAUMONT.

Oct. 29	The Life of Moliere	Drama	965
Nov. 1	Both Were Stung	Comedy	698
Nov. 1	Picturesque Majorica in the Mediterranean	Scenic	269
Nov. 5	The Fishing Smack	Drama	961
Nov. 8	"Pharoah," or Israel in Egypt,	Historical Drama	1,050
Nov. 15	Both Were Stung	Comedy	696
Nov. 15	Picturesque Majorica	Travelogue	276
Nov. 19	Lisbon Before and During the Revolution,	Historical	727
Nov. 19	Spanish Loyalty	Educational	283

KALEM CO.

Oct. 28	Indian Pete's Gratitude	Indian Drama	975
Nov. 2	The Rough Rider's Romance	Drama	990
Nov. 4	Silver Cloud's Sacrifice	Indian Drama	967
Nov. 9	For a Woman's Honor	War Drama	960
Nov. 11	The Attack on Fort Ridgely	Indian Drama	1,000
Nov. 16	The Way of Life	Dramatic	990
Nov. 18	Jim Bridger's Indian Bride	Dramatic	1,000

LUBIN MFG. CO.

Oct. 27	Edith's Avoirdupois	Comedy	375
Oct. 31	Brothers	Drama	950
Nov. 3	Mike the Housemaid	Comedy	990
Nov. 7	The Taming of Wild Bill	Comedy	990
Nov. 10	The Mystery of the Torn Note	Drama	550
Nov. 10	The Gambler's Charm	Drama	450
Nov. 14	The Street Preacher	Dramatic	990
Nov. 17	Right in Front of Father	Comedy	990

MELIES.

Oct. 13	Out for Mischief	Comedy	950
Oct. 20	Uncle Jim	Drama	950
Oct. 27	Under Stars and Bars	Drama	970
Nov. 3	Birthday Cigars	Comedy	970
Nov. 3	Generous Customers	Comedy	970
Nov. 10	A Mountain Wife	Drama	980
Nov. 17	His Sergeant's Stripes	Dramatic	950

PATHE FRERES.

Oct. 31	New Style Inkwell	Comedy	272
Oct. 31	Darjiling	Scenic	331
Nov. 2	Cowboy Justice	American Sensational	750
Nov. 2	The Facori Family	Acrobatic	243
Nov. 4	Woman of Samaria	Colored Biblical	902
Nov. 5	Abraham Lincoln's Clemency	Drama	1,030
Nov. 7	Max in a Dilemma	Comedy	446
Nov. 7	Micro-Cinematography. Recurrent Fever,	Educational	449
Nov. 9	Mexican Legend	American Drama	1,033
Nov. 11	A Black Heart	Drama	623
Nov. 11	Dutch Types	Colored Scenic	358
Nov. 12	A Gambler's End	Western Drama	1,000
Nov. 14	A Shadow of the Past	Dramatic	863
Nov. 16	Love Laughs at Locksmiths	Comedy	695
Nov. 16	Russian Wolf Hunt	Scenic	298
Nov. 18	Phaedra	Colored Drama	718
Nov. 18	Military Cyclist of Belgium	Educational	276
Nov. 19	The Other Way	Comedy	995

SELIG POLYSCOPE CO.

Oct. 24	Oh, You Skeleton	Comedy	365
Oct. 24	Ghost of the Oven	Comedy	537
Oct. 27	Blasted Hopes	Drama	1,000
Oct. 31	Settled Out of Court	Drama	1,000
Nov. 3	The Early Settlers	Drama	1,000
Nov. 7	The Lady Barber	Comedy	1,000
Nov. 7	The Bachelor	Comedy }	1,000
Nov. 10	The Vampire	Dramatic }	
Nov. 14	Mr. Four Flush	Comedy	990
Nov. 17	Gratitude	Dramatic	1,000

URBAN-ECLIPSE.

Nov. 2	Tragical Concealment	Drama	640
Nov. 2	Crossing the Andes	Travelogue	350
Nov. 9	Secret of the Cellar	Drama	788
Nov. 9	A Trip Through Scotland	Travelogue	217
Nov. 16	The Rival Barons	Dramatic	860
Nov. 16	An Alpine Retreat	Travelogue	142

VITAGRAPH CO.

Oct. 29	A Day on the French Battleship Justice,	Educational	335
Nov. 1	A Double Elopement	Comedy	999
Nov. 4	The Children's Revolt	Comedy	992
Nov. 5	In the Mountains of Kentucky	Drama	978
Nov. 8	A Tale of a Hat	Comedy	954
Nov. 11	The Nine of Diamonds	Drama	990
Nov. 12	Jean Goes Fishing	Comedy-Drama	998
Nov. 15	Drumsticks	Comedy-Drama	998
Nov. 18	A Modern Courtship	Comedy	635
Nov. 18	The Bum and the Bomb	Comedy	380
Nov. 19	Francesca De Rimini	Drama	1,011

PATHÉ FRÈRES FILMS

To be released Nov. 19

The Other Way

An exceptional comedy picture with a laugh in every foot.

A SCREAM FROM START TO FINISH

To be released Nov. 23

How Rastus Got His Turkey

A Great Comedy Appropriate For Thanksgiving

Will make many a side ache, for here is a comedy that is different to all others.

To be released Nov. 26

An Eleventh Hour Redemption

One of those Western Military Pictures your audiences like. Intensely interesting from the commencement until the stars and stripes are placed on hero's body.

To be released December 3

The Maid of Niagara

A stupendous Indian production. More real Indians used in this picture than were ever seen in a moving picture before.

Based on the old legend of Niagara Falls and the tribal sacrifice of a beautiful maiden.

See the canoe with the Indian girl go over the falls

NO FAKE **GENUINE NIAGARA FALLS**

KOSMIK FILMS

For the week of November 21 to November 26, 1910

HER CHALLENGE IS RECEIVED.

"BEHIND A MASK"

An Heroic Drama
Release of Wednesday, November 23, 1910

A Finely Staged Production in an Elizabethan Setting.

"NANTES AND ITS SURROUNDINGS"

Another Short Excursion in Sunny France.

Combined length of Reel is about 966 feet.

TUESDAY, NOV. 22

"CAST INTO THE FLAMES"

Colored Biblical Subject

NEBUCHADNEZZAR IN STATE.

An elaborate film telling the story of Shadrach, Meshach, and Abednego.

"A WOMAN'S WIT"

A Real Comedy. **Full Reel about 976 feet.**

SATURDAY, NOV. 26

"SAMSON'S BETRAYAL"

Colored Film

SAMSON AND DELILAH.

Recounting the story of the Philistines' purchase of Samson's secret.

"Calino Travels as a Prince"

A Humorous Subject. **Entire Reel about 1000 feet.**

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H. F. HOFFMAN

The Film Index

"LOVE, LUCK AND GASOLINE"
A Vitagraph "Life Portrayal"

Vol. VI. No. 22. NEW YORK, NOVEMBER 26, 1910 Whole No. 240

The Leading Motion Picture Producer of the World

SELIG — FOLLOW THE FLAG

Selig's Release for Dec. 1st

"The Stepmother"

(A Drama)

An old story, adequately told, containing a gripping human interest, with slight shades of humor.

Length about 1000 ft.

Code Word, STEP.

GET ON OUR MAILING LIST

COMING — COMING

SELIG

Presents

Judge Willis Brown

Special **"The CITY of BOYS"** Special

A Film Subject of Universal Interest

TRADE MARK

USE SELIG POSTERS

"The Widow of Mill Creek Flat"

Length about 1000 ft. *Code Word, FLAT.*

A Dramatic Idol of the Western Hills, with a vein of Clean Comedy. Completing a story of unusual merit.

Selig's Release for Dec. 5th.

Selig Polyscope Co. — TRADE S MARK — *Chicago U.S.A.*

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

GETTING AFTER THE PICTURE PIRATES

Motion Picture Patents Company Commences Actions Against the Steiner, Miles and Bauman Combinations for Infringement of Edison Camera Patent—Laemmle Appeal Dismissed—Dittenfass in Danger of Duress.

DURING the past two weeks there have been things doing in the legal line that are calculated to make the "independent" picture pirates take notice that the Motion Picture Patents Company is still on the job. The legal branch of the Patents Company has been sawing wood and saying nothing for some time. The "Independent" picture men very foolishly construed this seeming inactivity to mean that there was no chance for the Patents Company to catch them in their nefarious practices, and they have been getting careless. The result is that several of them have been caught napping; in other words, suits have been commenced in several instances for infringement of the Edison Camera Patent Reissue No. 12,037.

Miles and Steiner Sued

Concerned in these cases are The Yankee Film Company, which was formed by William Steiner and others; and the Atlas Film Company, in which Herbert Miles and his brother, Joe Miles, are interested. These companies were launched shortly after Steiner and Miles lost their licenses to handle the pictures of the Motion Picture Patents Company, and have since been making pictures of doubtful merit under the trade name of "Yankee" and "Atlas."

Supplementing the actions against the corporations, separate bills of complaint have been filed against individuals, including William Steiner, Herbert Miles, C. V. Henkle and Joe Miles. All these actions are based upon infringement of the Edison camera patents.

Individual Liability

The policy of proceeding against individuals in these infringement cases marks a new method of procedure on the part of the Patents Company in this litigation. Heretofore injunctions against corporations has not restrained individuals from continuing the business of making pictures with infringing cameras under some other corporate title. The purpose is to place the individual under the restraint of law, in which circumstance he will be personally liable if he engages in the business of pirating pictures.

Dittenfass in Danger

An example of the working of this method of procedure is fortunately at hand to illustrate the possibilities under the new method. Some time ago temporary injunctions were issued against the defunct Cameraphone Company and its principals for infringement. Since that time one of the principals, Mark Dittenfass, has, it is alleged, been guilty of violating the terms of the injunction against him. This, if true, would place him in contempt of court, an offense that is sometimes punished by imprisonment and fine or both. Just now there is a rumor going about that proceedings to punish Dittenfass will shortly be brought, in which event said Dittenfass might find himself in a very unpleasant position should the court find that he has violated the provisions of the injunction against him.

With this illustration, it can be readily seen that the suits against the individual infringers will, sooner or later, make the business of pirating picture patents an unpleasant and unpopular occupation.

After the Kessel-Bauman Crowd

Another combination of pirates to come in for a share of patent litigation is the Carleton Motion Picture Laboratories, located at Coney Island, New York, of which Bauman, of the Kessel-Bauman crowd, is the reputed president, and which is believed to be but a branch of that crowd's operations. Great pretensions have been made by the people interested in this enterprise. A number of actors and actresses, formerly employed by licensed manufacturers, have been secured at large salaries, and considerable money is supposed to have been invested in the enterprise. It is said that some very good pictures have been produced by this concern, but they have been recognized as barefaced copies of Biograph productions, or scenes stolen almost bodily from some of that company's masterpieces.

Laemmle Abandons Appeal

Another chapter in the case against the Laemmle combination, The Independent Motion Picture Company, has been recorded. It will be remembered that Laemmle appealed from the temporary injunction granted by Judge Noyes early in the year, and has ever since evaded a hearing on the appeal. Recently the attorneys of the Patents Company succeeded in compelling the defendant appellants to put the appeal down for a hearing. Last week they came into court and consented to an order dismissing the appeal.

There is but one conclusion to be drawn from this action, and that is that the attorneys of the Laemmle concern have concluded that Laemmle has no grounds upon which to base an appeal from the original restraining order. It may be taken from this that the order will stand against the "Imp" Company, and may become a positive menace to its illicit operations.

Altogether, the outlook for the pirating picuremen is not particularly encouraging.

The
FILM INDEX

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SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

NOVEMBER 26, 1910.

CASUAL COMMENT

RECENT legal activity on the part of the Patents Company against several "independent" picture pirates will serve to remind those gentlemen that their position in the commercial world is somewhat precarious and uncertain.

They can never be sure that their illegal operations will not be detected and punishment for their crimes be meted out to them; yet the patent laws of the United States are such that there seems to be a premium on the theft of, and the fraudulent use of, patented devices.

The handicaps are against the owner of a patent and the difficulty of proving infringements in the motion camera cases has made the infringers doubly bold. But their very boldness promises to be their undoing. Not only will the actions have a tendency to curtail their operations, but their ability to finance their pictures will suffer. Investors have no mind to buy lawsuits, and it is hinted that several "independent" concerns would welcome the advent of some real money.

* * *

A NEW phase of this picture litigation is the action that is being taken against individuals. Actions against corporations if successful leave the creator of the convicted corporation free to continue his operations under some other title. Once the individuals are put under restraining orders, the prospect of heavy fines and jail sentences will have a wholesome effect. A motion picture of some of them doing time is not a remote possibility.

* * *

UP to now the motion picture industry has been especially fortunate in not being made the shining mark of the political grafter. But we fear it is not for long. The recent activity of certain New York politicians and a few members of a moribund exhibitors' association indicates that a raid is being organized.

These persons have become suddenly solicitous for the morals of the public, although eminent authorities on that question agree that the things the politicians want to do are well done already, and that the things which need attention ample provision has already been made by law.

This condition would indicate that the way not to have a thing properly done is to give someone authority by law to do it.

* * *

ATTENTION of exhibitors and exchange managers is directed to the "Record of Weekly Licensed Film Releases" on page 29 of this issue of The Film Index. That table contains all the titles, makers' names, character or class of subjects, length in feet and dates of release covering the licensed releases for the week of November 21-26. Blank spaces are reserved opposite each title for the serial number used by the exchange and at the end of the line a blank is provided for the exhibitor's record of the date he ran the picture in his house.

This table will be a regular feature of The Film Index with the purpose of providing exhibitors with a constant and convenient record of pictures.

It is our intention to provide a suitable binder for this record if one can be found at the right price. In the meantime exhibitors may be able to find something in the way of a suitable file at their local stationers. Suggestions are in order on this point; also regarding the addition of columns to the table for recording other information.

It will also be noticed that the current song slide releases will be found on the back of the film record. This arrangement makes both sides of the page valuable for reference and the removing and filing thereof does not injure the book for general uses.

Only another little scheme to make The Film Index a necessity in your business and give you a full two dollars' worth. You will like it.

* * *

THAT man Williams, who left the United States about a year ago and broke into the Australian picture exhibition field, is sure making some splash. He got the picture bug into his system over on the Coast and it "took" strong. Since he landed in Australia he seems to have inoculated many others, for he has built two theatres in Sydney and is projecting many more and, what is more to the point, he seems to be getting all the money he needs for his operations.

Williams has also developed a violent liking for The Film Index. Over a hundred copies are now being mailed on his order every week and, what's more, he threatens to make it 300.

This is because Williams has wisely pinned his faith to American licensed pictures, and The Film Index is the advance agent of all such.

More power to Williams.

* * *

HOPELESSLY outclassed is the present condition of the so-called "independent" picture men. The high quality of licensed pictures is generally recognized and it is only when an exhibitor imagines that he can hold his patrons, for a while at least, that he is tempted to install "independent" service because of its very low price.

The temptation is the low price—which is ridiculous to think of—and there is no chance for the "independent" exchange man to make it better. A suggestion that more should be paid invariably brings the answer: "Why pay more for 'independent' pictures when I can get trust pictures at the increased price you ask?" And so, the poor "independent" exchange man is compelled to sell his service at "junk" prices. This prevents him from buying as much as he ought and the restricted sale results in an overstocked market for "independent" films.

One Pittsburg "independent" exchange man says it is surprising what a lot of film a little real money will buy at the office of the Sales Company, and what a disturbance a "yellow back" of respectable denomination will create at the 14th street "junk shop."

PICTURES FOR HAMPTON

Chaplain H. B. Turner Purchases Edison Machine for Hampton Institute—Will Be Used for Educational Work

While in New York last week, the Rev. H. B. Turner, chaplain of Hampton Institute, Hampton, Va., purchased a latest model Edison picture machine, which will be used for educational purposes. Besides being used in the auditorium for the institution at large, class work will also be done with the aid of films.

On his visit to The Film Index, Rev. Mr. Turner acquainted us with the facts that Hampton Institute had about 1,400 students. There are nearly 100 Indians in the institution. While here, Rev. Mr. Turner took out a subscription for The Film Index, saying: "He wanted to keep up with the latest licensed pictures."

The Hampton Institute is one of the largest and best known colored institutions in the country, and many of the best known colored men of the present day have graduated from there, among them being Booker T. Washington. The school is co-educational and boasts of being one of the finest agricultural and domestic science courses in the country.

It is expected that the students from the electrical department will be taught how to operate the machine, and that the work accomplished by the use of motion pictures will receive its reward by the students of that institution.

MONS. Z. RENAUD VISITS INDEX

Mons. Z. Renaud, manager of the Gaiety photoplay theatre, Montreal, Can., was a visitor to the offices of The Film Index last Friday afternoon. Mons. Renaud seemed much pleased with the motion picture business in the "Big Town," but assured us that it had nothing on the French-Canadian town.

Mons. Renaud is manager of one of the best and most up-to-date photoplay theatres in the whole of the Dominion and takes great pride in keeping it up to the standard of the modern houses in the states. While in New York he was looking for a first class pianist—one who understood playing to pictures. He said that there were many musical artists to be found in his home city, but when it came to playing to pictures he found it hard to secure the proper person.

EXHIBITORS' LEAGUE TO HOLD BIG MEET

One of the most important business meetings of the year to be held by The Exhibitors' League, of Ohio, will take place December 5th at the Southern Hotel, Columbus, O. It is expected that nearly all the exhibitors in Ohio will be present, besides exhibitors from all parts of the country have been invited to attend.

It is the purpose of The Exhibitors' League to advance the cause of clean and moral pictures and to acquaint the general public of the value of motion pictures from every vital standpoint.

BAXTER MORTON RETURNS

Talks About Foreign Conditions—150 Powers Machines Placed Abroad

Baxter Morton, vice-president and general manager of the Nicholas Power Company, returned from a six weeks' business trip to Europe last week after establishing agencies for the Powers' Cameragraph No. 6 in the various countries abroad.

During the six weeks' trip Mr. Morton noted some general conditions of the business which he imparted to us in the course of a short conversation last week, and which we here set down briefly:

A fact that struck him most forcibly was that the picture theatre in England and on the Continent is a much more elaborate affair than in this country. Great sums of money are expended in the erection of a handsome theatre which is used for the projection of pictures only. Many of these are owned by companies who have a circuit of such houses, owners of which

MR. BAXTER MORTON.

buy film outright instead of renting it. This film is used throughout the circuit and then rented to smaller exhibitors which, however, are in the minority.

In all houses visited he did not see a single vaudeville act. Places are devoted entirely to the photoplay at a much higher rate of admission than is charged here. In Germany, in many houses, the lowest entrance fee is a mark, which in our country would amount to approximately 25 cents, but which in Germany has a purchasing power of much more. The natural conclusion would be that picture audiences abroad are composed of a much higher class of persons than in America. A peculiar fact about the houses on the Continent is that managers who spend any amount of money on the fitting up of a theatre, neglect the installation of a second or emergency machine. They rely on one instrument, which, in case of a breakdown, causes a delay of a half-hour or so of the performance. In England, however, there are at least two machines in nearly every theatre, including small ones as well as large ones.

Regarding films, Mr. Morton said that the situation is totally unlike the one in existence in this country. There are so many manufacturers in the field that the sales of each company are very limited, excepting for the two most prominent concerns, Pathe Freres and Gaumont. The subject matter of most of the products are local in note and for that reason do not take well outside of the country in which they are made. Topicals are very popular. Pathe and Gaumont issue weekly what is known as the "Animated Gazette," being a pictorial review of the principal events. The popularity of this form of picture Mr. Morton attributes to the fact that the territory of England covers so small a space that news quickly spreads from one end to the other and is of interest to all; whereas in this country an item of interest to New York would scarcely be appreciated by San Franciscans.

Many advertising films are exhibited during a performance and are not objected to by the audience. Many of these advertise department stores, factories at work, etc. Song slides are a rare thing, but the advertising slide is much in evidence.

The result of Mr. Morton's trip was the receipt of the largest order for motion picture machines that has ever been received by a concern in this country from Europe. The Deutsche Vitascope Co., Berlin, was appointed agents for Continental Europe, and the Walturdaw Co., London, agents for the British Isles. These two concerns purchased between them 150 Powers' Cameragraph No. 6.

THE PICTURE SHOWS

From the San Antonio Star.

Every season brings something new in the amusement line, but for years there has been nothing that has gained and held the popular favor like the moving picture show.

The value of a picture show lies in the fact that it is educational as well as entertaining. Scenes geographical and historical are brought before the eyes in such a way as to leave an impress on the memory that the mere reading of a printed page would never effect. A child of the plains learns in school that a mountain by definition is "a large mass of land rising above the surrounding land," and has no more conception of what a mountain really is than before. But let him see a picture show in which the scene is laid in the Alps, and he need not learn a definition, for the mere mention of the word mountain will call to his mental vision the memory of the picture he saw.

In the same way a lesson in history may be impressed upon a child's mind. He may read in his dry unillustrated text the story of Joan of Arc, or of the storming of the Alamo, and gain little from the exercise except a mechanical mastery of dates and facts. But let him see the same incidents portrayed in a series of rapidly moving films, accompanied by an explanatory lecture, and the story will become a reality to him, to be retained in memory long after the other lessons in the little thumb-marked history book have been forgotten.

Not only to the children is the picture show educational, but to the older ones as well. In the days before the art of photography reached its present development people who had not the means and opportunity for extensive traveling, even though well educated upon general lines, had extremely hazy ideas about well-known historical and geographical places. The most vivid pen picture ever written about a place can never create a definite, evact image in the mind of the reader. But a single glimpse at a photographic reproduction creates a mind picture that remains. No reproduction can be more realistic than the pictures thrown upon a screen by a good stereopticon film. A man need not travel today to be familiar with the scenic wonders of the world. For the payment of five cents he can sit for a half-hour in a quiet dark room and look upon Niagara, the Pyramids, the wildness of the jungles, the mountains, and the high seas.

The picture show brings within the reach of the poor man a cheap and profitable means of entertainment. Everybody must have recreation of some sort, and before the days of the picture show the class of people who could not pay for a high-priced entertainment were attracted to the cheap vaudevilles, which at their best exert a questionable influence over the people who frequent them. The working girl who before the picture show became common had no place to spend her leisure evenings, now meets her chum at the gate and makes the rounds of the five cent shows. In the same way the working boys who formerly sought amusement in the bar rooms and billiard halls now take their best girls to see the moving pictures. Rich and poor alike patronize them; the banker's daughter jostles elbows with her mother's kitchen maid as the crowd throngs the entrance. Yet it is after all the poor man who gets the most benefit from it.

It is true that many pictures are shown at the average show which have no other object than to provoke a laugh. It is also true that there are far too many moving pictures whose influence over the young mind is anything but good—especially such films as the highway robber and Diamond Dick variety. But every effort is being made by those who recognize the real good the picture shows are doing to suppress all that is questionable or suggestive. The suppression of the exhibition of the Reno prize fight films in so many of the states is a proof of this. The time will come when the popular taste will demand the exclusion of all questionable films, for the tendency is in that direction now.

San Antonio is well supplied with up-to-date picture shows, all of which do a flourishing business the year round. Every day they offer a change of program. The rooms are cool, quiet, well-ventilated and supplied with plenty of exits. The films are of the latest that can be procured, and are almost invariably of unquestionable moral tone. Everybody in San Antonio goes to the picture shows, and comes away thinking he has got his money's worth.

CHANGES NAME OF NEW THEATRE.

The management of the Bijou photoplay theatre, Calumet, Mich., has announced that it will change the name of this popular playhouse, and that on Nov. 17th, it will be known as the "Crown Family Theatre."

It is the intention to give a grand opening under the new name, a special program having been arranged for the occasion. The Tamarack band has been engaged to furnish music on Thursday the "christening night," while Ben Gettelman, of Hancock, the popular violinist, will render a couple of violin selections. Ad. and Tess Abbott will sing, and there will be a special program of motion pictures.

NOVELTY THEATRE, PORTERSVILLE, CAL., ENLARGED.

Work on a better and larger Novelty Theatre, Portersville, Cal., will begin in the very near future. The old building is to be entirely remodeled; will be sixteen feet wider and several feet higher. An ornamental plaster front will take the place of the wooden facing now in place.

Manager Godley, of the Novelty and Airdome, expects the work on the former to be completed in about three weeks, and the Airdome will then be closed for the winter.

A more commodious stage that will be put in will afford room for various vaudeville companies that may be engaged during the winter.

Loew's National Theatre, situated at Bergen avenue and 149th street, New York City, has completed negotiations with Nicholas Power Co. for the installing of a Powers No. 6 machine and a Powers adjustable inductor.

EDISON DRAMA AND COMEDY

Forthcoming Productions of Interest—A White Plague Picture

AMONG the forthcoming licensed dramatic releases a subject that is certain to attract attention will be found under the Edison trade-mark and the title "The Captain's Bride." This is a dramatization of John Luther Long's story of the same title. The pictured version is a delightful blending of comedy and drama, heightened by some excellent scenic effects. The picture story begins with a pretty lover's scene in a Western setting. The cowboy lover appears at the window and playfully "holds up" his sweetheart, who in turn gets the "drop" on him and causes him to deliver an engagement ring, after which she yields proper compensation.

Subsequently this couple are on their wedding trip and aboard a ship. There is a storm and the ship is wrecked. Life savers at the station on shore succeed in reaching the wreck, but only a single woman is found aboard, all others having left the ship, even to the husband. With great difficulty the captain of the life-saving crew gets the woman ashore. She recovers from the effects of exposure and is the object of much curious admiration from a crew of life savers. These rugged men of the sea join in making the young woman comfortable at her temporary abode in the captain's cabin. Eventually it occurs to them that she ought to marry some one of them, and they lose no time in putting the proposition to her. The crew lines up in their cabin looking their best and the young woman looks them over. Rejecting all of them until she comes to the captain, and to him she gives her heart. It should have been mentioned before that one of the effects of the disaster upon the young woman was to leave her mind a blank as to her past life. She does not even remember her name or any of the incidents concerning the disaster.

It having been decided that she was to marry the captain, all arrangements are made and the party proceeds to the church for the ceremony. Just then the husband of the young woman, who chanced to be saved from the wreck, appears on the scene and recognizes his wife. There is a stop in the proceedings, an explanation, and finally a recollection on the part of the woman; and, of course, the intended wedding is off. The captain is left sitting on the rocks and gazing out to sea with only a recollection of his bride that was to be.

PIGS IS PIGS.

In a version of Ellis Parker Butler's sketch "Pigs Is Pigs," the Edison players have built up a comedy that will be appreciated by picture lovers. The incident around which the story was written and upon which the picture has been constructed, illustrates the working of the circumlocution office of modern express and railway companies. A. J. Moorehouse buys two guinea pigs for his son. The pigs are shipped by express and charged at 30 cents each, which is the tariff for pigs. Moorehouse protests that these are not pigs but pets, for which the tariff is only 25 cents each, and Mike Flannery, the agent, and Moorehouse have a heated argument on the subject. An acrimonious correspondence ensues, extending for a considerable period of time. The Edison players show us just how these letters pass around from hand to hand and from department to department with the usual celerity which marks the progress of such matters.

In the mean time things are happening at the express office. The reproducing powers of guinea pigs is proverbial and this pair are living up to the traditions of their kind with the result that Mike Flannery, the agent, is kept busy enlarging their pen and feeding them "cabbiges." But the end comes at last. The traffic department of the Interurban Express Company decides that guinea pigs are "pets," and allows the 25 cents charge. The pigs are now 100 in number and Moorehouse absolutely refuses to accept the consignment. Flannery advises headquarters of this decision and wants to know who is going to pay him $18,95 for "cabbiges" and appends a postscript with this query: "What if they was elephants."

It is something of an achievement to have evolved so interesting a picture from so unpromising a subject, but when you see it on the screen, you will agree that it is good.

A MOUNTAIN MAID.

Here is a very pleasing comedy drama with a delightful love story and a few interesting situations set amid some very pretty pastoral scenes. The leading man and leading woman in a theatrical production entitled "The Mountain Maid," entirely unacquainted with each other, separately decide to visit the mountains of Tennessee for local color and atmosphere. Departing separately they, by strange coincidence, arrive at the same locality where a summer flirtation progresses. In their wandering about the mountains they stumble upon a moonshiner's cache and the young man is suspected of being a "revenue" and warned out of the country. The girl overhears the plot to kill him and succeeds in getting him away in time.

The concluding scenes happen at the theatre where rehearsals for the theatrical production "A Mountain Maid" are about to begin. The finish is very effective and is as clearly told in the pictures as could be expressed in any other form of language.

AMATEUR NIGHT.

This is an old subject that has been done many times in pictures in the "slap stick past," but this picture is different and will be highly appreciated by the lovers of good farce comedy. It is, in part, like the amateur nights that you have seen, but through this story runs the ambitions of a young woman dramatically inclined, also the hopes of her lover temporarily cast down by the aforesaid dramatic ambition. The young man wins in the end, but the events that lead up to his final victory are extremely amusing.

A WHITE PLAGUE PICTURE.

A White Plague Picture is announced for early release by the Edison Company. The picture on the Red Cross movement to prevent tuberculosis. This picture was produced by the Edison Company in co-operation with the National Association for the Prevention and Cure of Tuberculosis and the American National Red Cross. The object of this picture, which is to be released about Dec. 16, is to stimulate the sale of red cross stamps at that season, and also to bring closer to the public facts concerning the fight against the great white plague. More will be said about this picture in the next issue of The Film Index.

Instead of building a $7,500 motion picture theatre on North avenue, between 33d and 34th streets, Milwaukee, Wis., Rice & Glinberg will erect a $9,000 building for the same purpose at 33d street and North avenue.

SCENE FROM "THE CAPTAIN'S BRIDE."

SCENE FROM "PIGS IS PIGS."

BAY SHORE HOUSE SOLD.

W. D. Eccleston, of Bay Shore, N. Y., has purchased the Casino from Emmanuel Strauss and with A. J. Mueller will run motion pictures and vaudeville in that house. The house is soon to undergo extensive repairs which should make it up-to-date in every respect.

There will be a new picture machine added and also an orchestra put in. It is the intention of the managers to put on only the best of pictures and high class vaudeville, as the price of admission will assure such.

HARTFORD, MICH., TO HAVE NEW THEATRE.

M. G. Hotchkiss of South Haven, Mich., has just completed plans for the erection of a first class photoplay theatre at Hartford, Mich. Hartford has only one photoplay theatre which is open but one night a week—Saturday, and as the town is large enough to support a performance nightly, Mr. Hotchkiss has taken advantage to get a good location for a first class place. The pictures will be of the latest licensed films, and a complete change will be made at least twice a week. H. L. Brown will manage the new house.

SENSATIONAL AMERICAN PATHE

Based on Indian Legend of Niagara Falls—Another War Drama

NIAGARA FALLS has inspired with awe and wonder countless thousands who have journeyed from the ends of the earth to observe this wonderful manifestation of nature; to the simple and superstitious mind of the Indian, Niagara partook of the supernatural. To the unschooled red men it became a god to be worshiped and placated. So great was the reverence of the Father of Waters that sacrifice was made to the Spirit of Niagara by the Indians every year. The tradition is that the tribes assembled annually and offered unto the spirit the choicest fruits of field and chase, together with a beautiful Indian maiden, chosen by savage rites, for the sacrifice. Around this legend the Pathe American players have constructed a most interesting picture. The young Indian brave falls in love with the beautiful daughter of the chief. She is accepted by him, but when he applies to the father, he is rejected because he is not a chief, and no other shall wed the chief's daughter.

SCENE FROM "MAID OF NIAGARA."

At this point in the story, a messenger from a neighboring tribe announces that there will be a tournament of sports at which all aspiring young braves are invited to attend and compete. The Indian lover is foremost in the contest. We see him winning the trial at skill with the bow and arrow, the swimming races and the horse races and bringing home the laurels of the event to his tribe, where he is received with great acclaim, and where the old chief passes to him the war bonnet, which proclaims him the leader of his tribe, and at the same time makes him eligible to the hand of the chief's daughter.

It is now time to choose the sacrifice to the Spirit of the Great Waters. The maidens of the tribe are seated in a row; an arrow is to be shot into the air, and the one before whose feet it falls is to be the sacrifice. The bow is handed to the young chief. With some misgivings he shoots the shaft and then sees it fall at the feet of his promised bride. True to the traditions of her tribe the girl accepts the mission, but the young chief would have her escape with him. He pleads in vain, and he finally accompanies her to the river where she embarks in her canoe for the final accomplishment of her mission. We see her paddle through the raging rapids and then floating swiftly over the awful brink to disappear in the mists of the falling waters. Blindly the lover wanders along the banks of the river in search of his bride and finally comes upon her body, which has been washed upon the shore. Having no further desire to live he decides to accompany his sweetheart to the land of the Great Spirit and so throws himself into the rapids and disappears.

In this picture the Pathe players have incorporated scenes from Niagara Falls. It is a real canoe that is shown shooting down the rapids and over the brink to be buried in the mists and spray of the plunging water. Niagara Falls has a charm that is never dispelled by familiarity and the scenes shown will be pleasantly remembered by the thousands who have visited that wonderful scene. The story throughout is animated and the photography is unusually clear and sharp. There are some beautiful natural scenes and the back grounds have, for the most part, been well chosen. It is a picture that should please the patrons of the photoplay.

AN ELEVENTH HOUR REDEMPTION.

Under this title, "An Eleventh Hour Redemption," the Pathe American players have portrayed an episode of the Civil War that might have happened. According to the story, two brothers are in love with the same girl. Of course, only one of them gets her. The other ought to have given up, but he didn't, and the result is a number of intensely dramatic scenes which are well carried off by the Pathe players.

In the course of events the husband is seriously injured by falling from a horse. He is taken to his home and found to be in such serious condition that absolute quiet is prescribed and so slender is his hold on life that a severe shock will kill him. The brother happens in just at this critical period and overcome by his passionate love for his brother's wife creates a scene which results in the injured man's death and the brother's banishment from the house. Cursing his ill luck and realizing that he is beyond the pale, the brother enlists in the army. Years afterwards he gains rank and is fighting its battles when he is fatally wounded and carried to the old home of his brother, near which the battle occurred. In his nurse he recognizes the features of the woman he once loved and bringing out an old photograph of her learns that the girl is the daughter of that woman. The mother is called and recognizes in the wounded man the brother who was the cause of her husband's death. A rather affecting scene is here enacted, closing with the death of the wounded officer.

SCENE FROM "AN ELEVENTH HOUR REDEMPTION."

MAINE CHURCH SHOWS MOTION PICTURES.

For the first time in the history of Maine motion pictures were shown at a church service last Sunday night. These pictures were taken from the life of Moses and were thrown on a screen at the First Baptist church, Skowhegan. Long before the service began, both the main auditorium and Sunday school room were packed to the doors and many people were turned away. Pastor Robert Morris was so well pleased with the pictures and size of the congregation, that he has decided to put on more Biblical subjects in the near future.

Pastor Morris is said to be one of the most modern ministers in the "Pine Tree" state and thoroughly believes in giving his people all that is up-to-date in the way of sermons. He has now found that the motion picture is of vital importance in the Christian teachings and is going to do much for the uplift of his community. A full church to him brings results, and if the Biblical pictures have a means of enlarging his congregation, he will put forth every effort to get them and also use them to the best advantage.

GLOBE PHOTOPLAY THEATRE SOLD

Charles Higginbotham Purchases Picture House at Holyoke, Mass.

Papers have been passed for the transfer of the Globe theatre in the Rackliffe building on Suffolk street, Holyoke, Mass., from Woods & Cavanaugh to Charles Higginbotham, proprietor of the Grand theatre on High street. First denial of negotiations or the sale were made by the old Globe management when the rumors of sale were first current. Mr. Higginbotham took possession of the theatre Nov. 10.

It is expected that Mr. Higginbotham will reduce the admission fee at this theatre to five cents, the rate at the Grand, and most of the other motion picture houses of the city.

That a movement is on foot to form a combine of the motion picture houses of the city is rumored. The effort is made, it is understood with a view to being able eventually to raise the price of admission in all the houses to 10 cents.

The Globe theatre, opened two seasons ago, is considered one of the model small theatres of the western part of the state. Woods & Cavanaugh spared no expense in making it a model house, with tasteful decorations, fine ventilating, lighting and seating arrangements.

John H. Woods, of the old management will devote himself entirely to his real estate business and Timothy Cavanaugh is planning to leave Holyoke.

Arthur T. Voight is building a $12,000 photoplay theatre at 160 Underhill avenue, Brooklyn, N. Y.

The Magnet theatre, Main street, Annapolis, Md., formerly owned by P. B. Cooper, has been leased by Rosenthal & Laborwits, of Baltimore.

WASHINGTON TIMES INVESTIGATION.

Report of Rev. John Van Schaick, Jr., and Mrs. Edna Bushee of Public Schools.

By the Rev. John Van Schaick, Jr., Pastor of Church of Our Father.

I have visited five of Washington's motion picture theatres once. I visited them all on the same evening. I have done no other investigating. My knowledge, therefore, of this subject is partial and imperfect, but it is altogether in favor of the theatres.

I must acknowledge frankly that I went to these theatres with reluctance, that I dreaded the vulgarity of which I have heard so much, that I expected to be bored, but that, on the contrary, I was instructed, entertained and pleased.

In the first place, they were patronized by decent, well-behaved, and even refined folks. In the one colored theatre we attended I was especially impressed by the intelligent lot of people I saw file out when the performance was over. There were husbands and wives, and mothers with their children, as well as children alone. There were men who were unmistakably laboring men. There were representatives of all ages and many classes.

They all conducted themselves like ladies and gentlemen.

In the second place, the ventilation was good and the exits adequate in case of fire. The health officer remarked that he had never found any lot of people more willing to conform with the regulations or suggestions of his department than the promoters of these places. Undoubtedly some of these managers will get careless and will need to be held up to the mark, but the sanitary difficulties are no greater than anywhere else that people assemble.

Now, as to the amusement itself, I am compelled to speak in high praise. This is not an unqualified indorsement; I intend to look further; but on the basis of five visits to five places widely scattered, I must say that I doubt if the moral tone of the high-priced theatres would average as well.

There were some things silly, of course, and some grotesque, unreal and exaggerated. There were some things I would not show if I were running the business. But there was a deal of real instruction, much of the appeal to imagination and emotion, and what is vastly more important, so far as these places go, amusement.

That is what the masses need—rational amusement which amuses. It must be near by. It must be cheap. It must quicken and stimulate the man or woman who is dead tired by the monotony of his toil. If the 5-cent theatre does all these things, it is a benefactor of the race. If it does not, something else must be found to take its place. The need for amusement is a real one and must be met.

In his "New Basis of Civilization," Prof. Patten, of the University of Pensylvania, says this:

"Vice must be fought by welfare, not by restraint. Society is not safe until today's pleasures are stronger than its temptations. Men must enjoy and emphasis should be laid again upon amusement so extended and thorough that primitive people may be incorporated by its manifold activities into the industrial world. * * * Amusement is stronger than vice and can stifle the lust of it. It is a base of economic efficiency upon which depends the progress of the multitudes."

In other words, changing conditions are changing men and not always for the best. Once a man fought all day against wind or wave or trackless forest for the chance to send his spear into a bear or fish. What he did roused every faculty and power. Now that man's children, perhaps, punch all day at one machine and face the monotony of making the same hole, in the same way, in the same fabric, half a million times a year.

All the forces which co-operate to save the man from becoming a machine are religious. Amusement is one of these. I wish we had more theatres and that they took from the people more money and that they involved an expenditure of more time, for unless they were of a very bad sort, we should then have a better race. And I wish that we had more playgrounds of various kinds for adults as well as children, and that all know how to play as well as work.

By Mrs. Edna Keene Bushee, Chief Attendance Officer of the Public Schools.

As a substitue for something worse, the 5-cent theatre is no doubt a good thing. Standing alone, however, it possesses many features which tend to lower the standards and hurt the morals of our children.

The pictures themselves have, no doubt, improved during the past two years, but the theatres have increased in number, and their springing up represents in a large measure the waste earnings of those who can least afford it. In families where the children are only half clothed and half fed, the amount spent in 5-cent shows would sound appalling to us.

I know boys, a large number of them, who, making 35 cents per day selling papers, spend two-thirds of it in these theatres. I know children who, evening after evening, visit these places, and are away from their homes until the late hours of the night without the supervision of any older person and without any knowledge on the part of the parent, except the statement that they are going to the 5-cent shows.

You may say that this is due to lack of parental control and home conditions, and that is true, but these places, large in number as they are, easy of access to the homes, within the reach of all financially, serve as meeting places for girls and boys who, in many instances would not be allowed by their parents to run the streets, but who in reality do so under the pretext of attending the 5-cent shows.

So far as my knowledge of these places is concerned, I have never seen an obscene picture in one of them. I have seen pictures, however, which I should consider highly demoralizing for children, and, while not so hurtful, perhaps, in their effect upon older people, certainly have nothing of uplift in them and tend to lower standards of morality.

We have heard much said against the yellow-backed novels, the "Diamond Dick" and other stories, which have lured so many boys from their home and incited those of adventurous minds to deeds of dangerous daring, but, in my opinion, their influence is as nothing compared with that of the motion picture shows. In each of four theatres which I visited in one day there were shown dramas, tragedies, stories of the West, and in each of them, with but one exception, there was depicted the wildest of passion, bloodshed and vengeance. There is evidently an eager desire to gratify and create the demand for sensationalism and to make appeal to the basest passions. In only two of these places out of a dozen visited have I seen anything that might be considered educational.

I saw children, almost babies, there with their mothers. Going in and out were young girls and boys, apparently on their way from school; children ranging from twelve to sixteen years, unattended by any adult, drinking in with eagerness, the stories told by the pictures, laughing at the coarsest and cheapest of humor, and discussing it all excitedly when leaving the place.

But I would not have the 5-cent theatres abolished; they may be made a great power for good. It has been said that they preserve the family unit, and to some extent, I believe they do. Pleasure, in my opinion, is as necessary in life as work, and the cheapness of this pleasure brings it within the reach of all.

AN HISTORICAL INDIAN PICTURE

From The Kalem Reservation

THE Kalem Company have arranged for an early release of another very interesting historical Indian subject of which the title is "Elder Alden's Indian Ward." It is a little different from some of the previous pictured stories of this sort issued by the Kalem Company in that it illustrates a peculiar phase of Indian character supposed to have existed among the earlier redmen with which America's settlers had to deal.

Elder Alden was one of the early Puritan pioneers of Massachusetts. In those days the Narragansett Indians were a rather fierce and war-like tribe, though there are cases on record in which the Puritan succeeded in exerting a civilizing influence over the redman. According to the story in the picture, which is a liberal adaptation of some of the New England legends. Chief Squantom having conceived a friendly feeling for Elder Alden and his family, thought to have his son brought up amid influences of the white men. He therefore sought Elder Alden, and in his stolid Indian manner, conveyed to the old Puritan the desire that his son should be adopted into the white man's family and educated in the white man's way. Having completed the formalities of the adoption, which were primitive and brief, the old Chief Squantom departed to his tribe.

Years afterward, the young Indian arriving at manhood, rebels against the white man's ways and refuses to work. He realizes that he is the son of a chief and the Indian traditions assert themselves. There is a daughter in the Alden's who has also grown to womanhood and beauty, and the young Indian demands her as his squaw. For this, and his unwillingness to bear his share of the toil, he is cast out of the Alden family and departs swearing vengeance. Returning to the people of his father, the young Indian incites them to attack the whites. His father attempts to prevent the attack, but he fails, and then hurries to the cabin of the Aldens to warn them of the impending danger. The house is quickly barricaded and prepared for defense just as the band of Indians arrive. The Indians succeed in breaking into the cabin. A fierce fight ensues, during which the Indian father kills his son to save the lives of the Aldens. After this the Indians are quickly dispersed. The old Chief Squantom remains. In the melee he has received a fatal wound, and soon dies from the effects, falling upon the body of his son.

SCENE FROM KALEM'S HISTORICAL INDIAN SUBJECT "ELDER ALDEN'S INDIAN WARD."

Tired and discouraged mothers with their young children, who could not possibly afford to take them to any more expensive amusement, can get away from their household cares and worries for an hour or two in the evening. Men who have social natures, and who might otherwise spend their time in the saloon, gather here and for a time forget their work and their heavy responsibilities and go back to their families less out of pocket, more masters of themselves than if they had spent the evening elsewhere.

I would, however, ask for a reduction and restriction in their number, a strict censorship—and the elimination of vaudeville acts where young children perform.

With these safeguards I believe that the motion picture shows could be made to take their proper place as one of the greatest powers for good in the city of Washington.

NEW PRINCESS A BEAUTIFUL HOUSE

Denver's Newest Photoplay Theatre Claimed To Be the Finest in America—Perhaps World.

The New Princess, Denver's newest photoplay theatre, which opened October 11, is one of the finest and most up-to-date theatres of its kind in the country. As a place of art and luxury few metropolitan theatres can boast of its equal and for safety it has all the modern appliances.

The house is owned by the Princess Amusement Company, of which George C. Moore is president and George H. Greaves is secretary and manager, and A. P. Mackey is treasurer. To build and equip a house like the New Princess cost over $125,000, and it was the owners' boast that it excels any house of its kind in America, if not in the world. All three owners are men of long and wide experience in the motion picture game and know what the public demand along such amusement lines.

Messrs. Moore and Greaves are by no means strangers to the citizens of Denver; they have been in that city for the past four years—doing business in such a manner that the whole theatre going public know what class of entertainment these men furnish to their patrons. They were the first managers to put on the five cent picture show and to make it pay. When they started such entertainments they were ridiculed by other managers, but in spite of all that was said or done Messrs. Moore and Greaves kept giving the public straight pictures, only the best, and in the end won out.

Besides having the best pictures obtainable, Mr. Greaves is a believer in having the best music. He has spared no expense in that line of entertainment. The Biehl Ladies' Symphony orchestra, that has won much fame throughout the west, have been engaged for the entire season. Mr. Tomkins, one of Denver's favorite tenors, has also been engaged to sing all the popular songs.

TREATY SAVES ITALIANS.

An international treaty, negotiated between Italy and the United States, forty years ago, has been resurrected by the Italian consul general for the purpose of keeping open 100 motion picture theatres owned by Italian residents of the East Side, New York City.

The last session of the state legislature passed a law restricting moving picture licenses to American citizens only. As a result about 100 Italians were notified that they would have to close up their places of business. The Italians at once complained to the Italian consul general at New York.

He found that the treaty of 1871 between the two countries gave to all Italian subjects in this country the same rights to personal property as American citizens. This, he claimed invalidated the new law so far as it pertained to Italians. His claim has just received the official O. K. of the city's legal experts.

"LOVE, LUCK AND GASOLINE"

A Vitagraph Life Portrayal and Novel Feature Film

LOVE and luck are a good combination; where one is lucky at love he generally makes a good start, but the question arises—what has gasoline to do with it? That's just what this picture tells you; follow the story and you will learn where it comes in and helps things out amazingly.

It is not strange that a young man and woman are in love with each other and it is less strange if the young lady, like this one in the picture, is attractive and accomplished, that another man wants her to marry him. Naturally the young woman prefers the young man and rejects the second party who is a great deal older than herself. Her father favors the old beau and tries to prevent his daughter marrying "Bob" but "dada" can't get the young folks to see it that way at all and they "take the bull by the horns" and elope—not in the usual way, in an autocar or behind a pair of fast horses. They elope in a motor boat and the father and the "villain" pursue them in another motor boat. Both boats are beauties and they make a pretty picture as they skim through the water and the race gets interesting and exciting. Now do you see where the gasoline comes in?

If you have ever sailed in a motor boat you will appreciate this race; if you haven't, you will see something worth seeing as the boats glide over the bounding billows of Long Island Sound—the first one on which we see Bob and Mollie bound for Newport and the second one in pursuit, Mollie's father and the antiquated lover ever eagerly peering at the graceful "Esmeralda" as she leads the chase.

Accidents will happen but how unfortunate at this moment; the "Esmeralda's" machinery goes wrong and the "Ethel" is fast gaining on her. The wireless! The "Esmeralda" has its own instrument and Bob wires the Rev. Jones to get the skipper of the "Vita" who is a friend of Bob's, to bring him to the "Esmeralda" at once and marry Mollie and him.

Now here is where the gasoline comes in right. The "Vita" is a speed motor boat of the launch pattern and the skipper knows how to run it to the last ounce of pressure and get it across the line far in the lead. "All aboard"! and the "Vita" is off like a streak, as the Rev. Jones wraps his rubber coat more closely about him to protect himself from the spray thrown from the prow in a shower of white foam. Gee! How she can "leg it." Watch the little craft as she goes through and over the water like a bird through the air. It doesn't seem possible.

Don't forget Bob and Mollie—just look how anxiously they are watching the approach of the "Ethel" and the "Vita." It all depends upon the little boat's speed to pass the "Ethel" and outwit the irate father and his preferred future son-in-law. Can she do it? Nothing to it but the "Vita," she's up with the pursuers; she's passing them and they are out of the race now, the little flyer is along side the "Esmeralda" taking Bob and Mollie on board. This delay gives the "Ethel" a chance to get within hailing distance but that's all. The race is on again and you find yourself getting in it with both feet and saying to yourself: "Go it, 'Vita,' Go it!!"

While the little "Vita" is chugging on its way the Rev. Jones is there with the tie that binds two loving hearts into a knot that makes the two one and now that Mollie and Bob are married we know they have won and it's all over but the shouting. We do it with a will. You can't help it.

There is a go to this picture and it carries you right along with it. At the same time it is so real, so novel and bewitching, so unlike anything you have ever seen, those who see it will consider themselves in luck and in love with it.

The illustration on the first cover page of this issue is from one of the scenes in this delightful comedy portrayal.

PATHE'S AMERICAN STUDIO.
Illustration shows the progress of work on the studio building, Jersey City Heights, Jersey City, N. J.

PROCEEDS FOR FOOT BALL TEAM.

The Wilmington High School Football team of Wilmington, N. C., were given the proceeds of two photoplay shows last week, by the manager of the Joyland theatre. The manager, who is an old football player, gave the boys tickets to sell to high school pupils and when the time came for the performance there had been more tickets sold than seats.

It is claimed that the proceeds of the two performances will nearly equip the team with uniforms.

CHICAGO LETTER

By James S McQuade

I HAVE just finished reading an attractive brochure, neatly printed and handsomely illustrated, gotten out as an announcement of the opening of the high class picture theatre, the Kursaal, in Bexhill, near London, England. This theatre is one of a circuit of four first class houses owned by the Picture Theatres, Limited, of London, which was organized to build and conduct a string of modern, motion picture theatres that would appeal to the best class of patrons, because of the special arrangements made for the accommodation and comfort of visitors.

To quote from the folder, "The Kursaal is admirably appointed in every way, comfortably seated, having ample cloak room accommodation and retiring rooms, as well as spacious tea and refreshment rooms, affording that ease and comfort to patrons which so much enhances the enjoyment of an evening's amusement." The management built the Kursaal with a view of providing the good people of Bexhill with a picture theatre of the highest class, where the evidences of refinement could be seen in the surroundings as well as in the entertainment.

The Kensington picture theatre, which was opened in October, 1909, by the same Company and built and conducted on the plan to be followed by the Kursaal, has met with hearty support and has proved a great success in every way, although the prices charged have been fully double those of most of the other picture theatres. "It has been filled daily several times over, with patrons of the highest class, many of them being members of the aristocracy."

The daily program of the Kursaal for the winter months from 10 a. m. till 10 p. m., will be as follows: From 10 a. m. till 1 p. m., the free use of the hall for visitors, for reading, sewing, etc., the gramaphone and music being heard at intervals. From 1:15 p. m. till 3 p. m. there will be matinees of pictures on Wednesdays and Saturdays only, at 12, 24 and 48 cents, children being admitted at half price. From 3 p. m. till 6 p. m. a continuous show of pictures, daily, prices being as above. From 6 p. m. to 8 p. m. the hall is free, as between 10 a. m. and 1 p. m., and from 8 p. m. to 10 p. m. pictures, etc. will be offered as between 3 p. m. and 6 p. m. at the same prices. On Sundays the theatre opens at noon and is free until 3 p. m., when a continuous program of special film, embracing religious, travel and industry subjects, will be presented with appropriate music. As a special inducement, school pupils and their guardians, of any age, are admitted at half price, on all occasions.

The Picture Theatres, Limited, has a capital of 50,000 pounds sterling ($250,000), the preference shares being entitled to 10 per cent. preferential interest and to half of the remaining profits after provision has been made for the reserve fund.

I have entered thus fully into a description of the new standard type of picture theatre in England, in order to acquaint readers with the progress being made there, and, at the same time, to institute a comparison with the conditions in America. If we are not too much given to optimism, I believe we must confess that the great stumbling block in the way of our greater progress in the exhibition of pictures is the large number of inferior theatres prevailing at present. True, we can boast of some magnificent picture theatres in Milwaukee, Denver and elsewhere, but they are notable exceptions. The great majority are unworthy the dignity of motion picture entertainment and, until larger and more inviting theatres are erected, exhibitors may expect to lose a considerable percentage of the attendance which would be theirs had they roomier and better appointed houses.

Unfortunately, the ordinances in force in many cities bar a great many ambitious exhibitors from enlarging their houses over a capacity of 300, unless conforming with street and alley requirements; but, in the near future, capital will find a good paying investment in the erection of first class theatres, in which motion pictures, fine orchestral music and operatic singing acts will draw large and remunerative business. In cities like New York and Chicago, real estate is held at such enormous values that, considering the prices to which the store theatres have accustomed picture theatre goers, it would be foolhardy to erect a first class picture theatre unless a new policy were adopted in the standard of entertainment and in the schedule of prices. Fine orchestral music and singing numbers of operatic caliber are the true associates for motion pictures, and with these a first class picture theatre can command the proper prices and win out. Illustrated songs, like cheap vaudeville, have had their day.

Who will be the pioneer to blaze the way for a circuit of picture theatres of the highest class in America?

Police Censorship of Popular Songs.

The police censorship of popular songs was ordered by Chief of Police Stewart, of this city, Monday, Nov. 14. The Chief's attention has been directed recently to the objectionable nature of a large number of songs sung at present, in certain cafes and nickel theatres, and after examination of several songs submitted to him he took action as stated.

These songs, it appears, are cleverly worded, so as to evade the actual charge of obscenity; but, speaking of one of them, the chorus of which he read to Assistant Chief Schuettler, Chief Stewart said: "It is so suggestive when accompanied by suggestive action that even grown men ought not to listen to it, and certainly it ought not to be sung in the cafes and nickel shows where women and children go. They're all just as bad. In black and white you can't lay your finger on actual obscenity, but when motions and emphasis are used there is no mistaking the meaning."

The Chief then directed the Assistant Chief as follows: "Have your theatrical bureau go to the publishers of these songs and say that the sale of them must be stopped and that the singing of them must be stopped. Also serve notice on the cafes and as many nickel theatres as possible that these songs and any others of the same nature are barred. If the notices are not obeyed we shall take more severe action."

The new censorship started Tuesday, Nov. 15, under the direction of Sergeant Charles O'Donnell of the theatrical bureau.

So far as my experience goes, I have not yet heard a song of the type referred to sung in any licensed theatre visited, but then it must be remembered that my visits have been confined to theatres of the better class. I know a large number of licensed exhibitors in Chicago and from what I have learned of them they are jealous to a man of the reputation and good conduct of their house management. Each of these exhibitors makes it a specialty to cater to the family and to ladies and children especially; and, apart from the question of morals, they know that it pays to keep their programs up to a high moral standard.

Now that pictures are exhibited in lighted auditoriums and that the spirit of progress is manifest in all along the line, it would be deplorable if a few, unprincipled, catch-penny managers were permitted to introduce songs of a vicious character. All success, therefore, to Sergeant O'Donnell in his efforts to suppress the shady song in picture theatres.

An Artistic Selig Poster.

The poster gotten out for Selig's great film, "The Merry Wives of Windsor," is a veritable work of art in litho design and coloring. The amorous Falstaff is shown in the center of the picture, with the two "merry wives," Mistresses Ford and Page, on his right and left. The nice harmonizing of colors in this poster and its just claim to the distinction of "class" will make it a striking advertisement in any theatre lobby or display window. Exhibitors should use it liberally for Selig's big release on Thanksgiving Day.

Orpheum, South Bend, Ind., Opened.

The Orpheum theatre, South Bend, Ind., was opened Monday evening, Nov. 14, under the most flattering auspices. This house, which is operated under the direction of the Allardt Bros. and the F. & H. Amusement Co., is on the circuit of houses comprising the Orpheum, Champain, Ill.; the Lyric, Danville, Ill.; the Lyric, Elkhart, Ind., and the Orpheum, Gary, Ind., all controlled and operated by the aforementioned.

Invitations to the opening were issued in steel engraving, on superfine letter paper, and mailed to a large circle of friends, acquaintances and business associates throughout the Middle West. Quite a number were sent to Chicago people, many of whom attended, careful arrangements having been made for sleeping car accommodations on the return trip, the following morning by C. J. Allardt, manager of the Orpheum.

The Orpheum runs two reels of licensed pictures daily and vaudeville, booked by the Western Vaudeville Managers' Association. The opening, from all accounts received, was a signal success, and the house was packed by an enthusiastic audience of the best people in South Bend.

Successful Opening of New Comet Theatre.

The New Comet theatre at Creston, Ia., was opened Nov. 10 before an audience that numbered over 1200. Two reels of licensed pictures and one vaudeville act formed the program, which was strongly supplemented by the Red Oak orchestra. Quite a large contingent from Red Oak attended the performance.

Local Manager H. L. Tucker presented everyone in attendance with a handsome souvenir card program, the upper portion of which bore an attractive litho. engraving in colors, the lower containing the program. In the upper left corner of each program a beautiful rose was fastened, a pretty favor that was highly appreciated by each recipient.

"A Mexican Legend" (Pathe) and "The Vampire" (Selig) were the films presented, each being greeted with applause by the delighted audience. The New Comet is owned by the Comet Amusement Co., which has headquarters at Red Oak, Ia., and which is now operating a flourishing circuit of houses.

Chicago Film Brevities.

On Thursday, Nov. 10, in the Superior Court, before Judge Dupuy, the American Film Manufacturing Co., against which a preliminary order for injunction was applied for by the American Film Service, on the charge of infringement of title, asked for a continuance, which was granted.

K. W. Linn, Western manager of the Pathe Freres, has changed the day for the inspection of film by the Chicago Censor Board from Tuesday to Friday. Henceforth the exhibitions will begin on Fridays at 10 o'clock a. m., sharp, when the pictures for the following week will be shown. Exhibitors and other licensed people interested are cordially invited to attend these demonstrations.

I. Van Ronkel, manager of the General Film Co., 77 South Clark street, received the following telegram last week from Franklin Fox, owner and manager of the Irwin Opera House, Goshen, Ind.: "Your generous consideration and splendid service has kept this theatre open for the past two years. Many thanks."

The Board of Education of San Francisco has selected the Pathe professional machine, exclusively, for public school use, so I have been informed by K. W. Linn, of the Pathe office here. Mr. Linn states that the sales on the Coast at present exceed those of any previous period.

J. E. Willis, formerly manager of the Kleine Optical Co., New York, and now manager of the General Film Co., Cleveland, O., was in the city last week on a sad mission. Mr. and Mrs. Willis came here to take charge of the body of Mr. Willis' brother, who died at St. Joseph's hospital, this city, after an operation had been made to relieve an ailment from which he had been suffering for a number of years. His body was taken to Cleveland for burial.

W. H. Cadoret, owner and manager of the La Petite theatre, in Kankakee, Ill., was a visitor last week and informed me that he had enlarged his house so as to include 100 additional seats. It now seats 400 people. The remodeling will be finished towards the close of the week of Nov. 14. Manager Cadoret has installed a fine mirror screen, and a well lighted auditorium will add to the pleasure of his

(Continued on page 25.)

"LOVE'S AWAKENING"

Comedy Drama by Essanay

JAS. S. McQUADE

ESSANAY'S Eastern stock company has now gotten into fine working fettle under the guiding hand of Producer McCrea Webster, and the many admirers of Essanay comedies throughout the world may look forward to a harvest of good things in the near future. As I understand it, the aim of the Eastern Company will be to produce comedy subjects of uniform excellence right along and avoid the straining after feature films, when such effort might affect the standard of the average product. Feature comedy films will be produced, as they always have been, by the Essanay Co., and they will be of a higher standard than heretofore reached; but they will be the outcome of natural growth and not of forced, artificial methods.

"Love's Awakening," the negative of which I saw run off at the Essanay plant the other day, is one of those wholesome, interesting, good average comedies that always pleases an audience. No claim can be made that the story is unusual or sensational, or original—no more than one can claim originality in love-making. But the love story that grips the hearts of young and old is there, and it is worked out in a way that makes the pulse beat faster and the eye moisten with a feeling of happiness.

I would draw the attention of critical picture lovers to the excellent acting shown in this film. One sees so much of the nervous, jerky, self-conscious type of acting in pictures that it is a positive godsend to view men and women portrayed in pictures as men and women, and not as marionettes. Producer Webster is to be congratulated for thus bringing into service the wide and varied knowledge possessed by him of stage craft.

There is another feature of this film that deserves mention and commendation, and that is, the fine photography. Rural scenes abound in the production, and it will be seen that the smallest details are well brought out and that the light and shade effects are artistically preserved. On inquiring about this feature, I learned that the marked improvement is due to more careful camera work and to a more skilful handling of the film in the developing room.

The main scenes of the story are laid in the country, although we also catch glimpses of the big, busy city. The opening scene shows the return of a haying party to the barnyard. On the high-piled load of hay we see a bevy of pretty, laughing, country girls. As they slide down its slanting sides, they are caught and kissed by the boys and some of them are pursued by the ardent swains, as they scamper out of the camera's field.

Jewel Graham is the last to descend and, as she alights, she is joined by a young farmer, David Allen, who shows her marked attention. While engaged in avowing his love to the girl, David is interrupted by the appearance of Jim Long, a clerk in the country drug store. Jim throws one of his pleasant smiles in Jewel's direction as he passes, which plays havoc with Dave's love-making, for the girl soon bids him good evening and passes out of view in the direction taken by Jim.

Next we have a view of the interior of the country drug store with Jim behind the counter attending to the wants of customers, and particularly to Jewel. Then we catch sight of the lovers on a country road, Jim carrying her school books as they walk towards her home. The gate is reached and the old story is told there, after which we see Jim asking Jewel's father for her hand. The elder man gently refuses at the time, reminding Jim that he must first show that he can support a wife.

To prove his mettle Jim departs for the city to make his fortune, and we next see him installed as clerk in one of the large, metropolitan, retail drug establishments. There he is impressed by the smart dresses worn by the young lady customers, and his head is turned by their easy manners and glib tongue. One of these city belles selects Jim as her beau, to change the routine of her city conquests; and he, fearing to become guilty of disloyalty to Jewel, writes the latter that he cannot live without her and asking her to meet him at the old station, at 10 o'clock on a certain night.

Jewel at first puts away from her the thought of elopement; but, in the end, her love for Jim prevails and she steals out to meet him at the appointed hour. Meanwhile Jim has acquainted the city girl with his secret and she persuades him to send a telegram to Jewel stating that he cannot come, because he loves another. This telegram is handed to Jewel by the stationmaster, just as the night train, that was to have brought her lover, pulls out. Mentally prostrated she turns homewards, and on the way falls helpless, and is rescued by Dave Allen.

Jewel informs Dave of the baseness of her former lover, and he again presses his suit but receives only pledges of friendship. Soon afterwards, she receives a letter from Jim begging forgiveness and revealing that his city inamorata had jilted him. Her woman's true nature aroused and quickened, Jewel sees the wide gap between the characters of David and Jim, and the slow thinking, brawny young farmer appears to her, as never before, in his true light, both as constant lover and loyal protector.

The last scene shows how David came into his own, while the father of his promised bride smiles with pleased countenance on his daughter's choice.

The date of the release of "Love's Awakening" will be announced later on.

SCENES FROM THE ESSANAY COMEDY DRAMA, "LOVE'S AWAKENING."

GOOD PICTURES IN OGDEN THEATRE.

The reputation earned by the motion picture theatres in Ogden, Utah, for having first class, up-to-date entertainments is surely sustained this week in the high class pictures running in each of the four houses.

Only the best the motion picture camera can produce is shown in the houses and among the pictures this week are two excellent Biographs, "The Banker's Daughter," and "The Message of the Violin." Biograph productions are too well known to the Ogden picture public for any comment to be made—the name Biograph is sufficient.

The Vitagraph are fast making a reputation for their fine photography and high class productions. Three of their pictures are in the local houses this week "The Bachelor and the Baby," a very pretty society drama, full of complications; "Ransomed, or a Prisoner of War," a war drama of 1863, an immense story of a child's love for his father, southern life and characteristic features of the people south of the Mason-Dixon line; "Brother Man," a dramatic play in which two men of opposite environments recognized and appreciate the good qualities of each other, and extend the hand of fellowship in the establishment of the brotherhood and betterment of mankind.

The comic pictures are very good all through, but one that is especially good, "A Wedding Trip from Montreal, Canada, to Hong Kong," is both scenic and comic, and is one of Edison's best.

The music is all new and the songs are very good. The bill in any of the houses will insure an hour of pleasure to lovers of photoplays.

PENN. R. R. Y. M. C. A. ENTERTAINS.

The members of Pennsylvania R. R. Young Men's Christian Association, of the Harrisburg branch, Harrisburg, Pa., entertained a large number of friends to a photoplay entertainment, in their rooms last Tuesday and Wednesday evenings. The pictures were of the latest industrial, educational, historical and comedy films.

The proceeds of the entertainment will go to Brotherhood of R. R. Trainmen. The railroaders were especially much pleased with the railroad pictures.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 12.—All modern transformers are made with two primary and two secondary coils, the terminals of all coils being so arranged that the primary and secondary may be connected for either series or parallel operation, which permits the same transformer to operate on two different voltages on both primary and secondary for either two-wire or three-wire system. When the three-wire system of electric distribution is employed great care should be exercised in balancing the load properly between the neutral and the outside wires so that the unbalancing of the voltage and consequent change in candle-power of the electric lamps will be reduced to a minimum.

"ELECTRICAL TALK" No. 13

Electrical Service.

In our previous "Electrical Talk" careful discussion has been given to the fundamental rules of governing the generating and distributing of electricity. I have purposely avoided to refer in particular or detail to the electric installation on the premises of the consumer of the electric current, limiting all previous discussions to general information on how the electric light company generates and distributes electricity to be used by the consumer.

Figure 29 is a plain view of a street showing part of a few regular building blocks. You will observe that the stores along the street are of different sizes, requiring a greater or less number of lamps, and the electric lighting company have located their poles and wires on one side of the street. The section is intended to illustrate one or two business blocks where considerable electric current would be required. For the sake of simplicity I omit showing the high voltage wires, illustrating only the secondary wires from the transformer or the low tension wires of a regular two-wire or three-wire direct-current system. In the illustration the transformer mounted on top of one of the poles receives current from the high voltage system over two small wires, and this transformer feeds a two-wire or three-wire main running along the street as illustrated. Suppose the electric light company gets a customer for store A anl they require only eight or ten incandescent 16-candle-power lamps, which would require approximately 5 amperes at 110 volts. In this case it would not be necessary to bring all three wires into the building, so only two wires are brought in: namely, one of the outside and a "neutral" wire, as illustrated. This will serve the customer with 110 volt current.

Suppose a customer at E is running a factory where he wants a large electric motor installed, but he does not require any light, then the electric company would furnish him with current at 220 volts, in which case they would bring in the two outside wires of the system as illustrated. Suppose the theatre in the center of the block wants current for incandescent lighting, ventilating, spot lights and motion pictures and stereopticon lights. In this case the electric company would bring in all of the wires, giving to the theatre the regular three-wire system, which delivers 110 volts on each side of the "neutral" and 220 volts between the outside wires.

A new customer wants current at H for about 10 incandescent lamps, then the electric company will run across the street with only two wires, giving 110 volts.

If you closely study Figure 29 you will find that this three-wire system is balanced because there are 10 lamps in store A at one side of the three-wire system which are balanced against 10 lamps in store H on the opposite side of the system. The motor is on the two outside wires getting 220 volts in factory E, which, of course, does not unbalance the system and the theatre having all three wires brought in will give a balanced load to the system, providing the wiring and the arrangement of the lamps, motors, etc., is properly attended to by a competent electrical man.

Suppose a motion picture theatre starting at J requires electrical service for a M. P. lamp and a few incandescent lamps and that the building J has been wired for two-wire system, the electrical company will be compelled to run only two wires to the building unless it

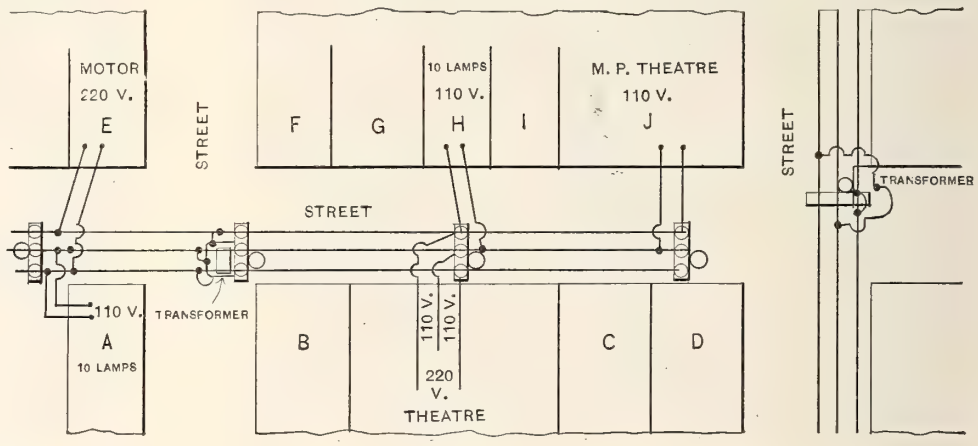


Fig. 29

is rewired and the choice is one of the outside wires and the "neutral," in which case 110 volts is supplied, or the two outside wires which would deliver 220 volts. The M. P. man's machine, motors and fitting happen to be made for 110 volts there is only one choice and that is, the 110-volt service.

Suppose the system is alternating and the rheostat is used, then for a good light two rheostats must be used in parallel or multiple, and the M. P. lamp would draw around 60 to 70 amperes the instant the carbon points are put together and would normally require around 45 amperes. You can imagine how the previously balanced three-wire system referred to and illustrated in Figure 29 would be disturbed every time the M. P. at J is switched on and put in operation or when it is cut off.

The result in practice would usually be that all customers connected on the same side of the three-wire system as J would notice a considerable drop in the candle-power of their lamps as would be the case in store H, and there would be a drop in candle-power of all lamps connected to the left-hand 110-volt circuit brought into the theatre on the opposite side of the street. On the other hand, the lamps in Store A would burn brighter as would also the lamps connected to the right-hand side of the electric service for the theatre.

This unbalancing has already been referred to in previous "electrcal talks," but I want you to keep in mind the serious inconvenience and disturbance to an electric system which has been subjected to unbalancing of the load. To operators of motion picture machines this point is of particular importance, because if the voltage drops below normal, the operator cannot produce results, and just because you always had good current that is no reason why tomorrow the condtion may not be changed, possibly due to one of your neighbors putting in a motor or additional lamps and these may be connected to the same side of the system to which your M. P. lamp is connected, forcing the voltage below normal.

I know of some instances where electric service has been run into a theatre and everything appeared to be satisfactory for a long time. All of a sudden the M. P. lamp would not work properly, nor would the outside arc lights, and the manager observes a considerable dip in the candle-power of his incandescent lamps every time the M. P. lamp was switched on. Upon investigation it was found that the electric lighting company's linemen had connected another customer to the same wires and transformer which supplied the M. P. theatre, overloading the wires and the transformer, and the most natural thing in the world followed; namely, a big drop in voltage and consequently in the light, as less amperes can be put through the lamps with the lower voltage. Dissatisfaction follows, and the operator gets unjustly blamed, in many instances, for troubles caused by interference in the electric system beyond his control. It really takes a volt meter to tell whether the voltage is right or wrong and to what extent the voltage may drop, but an expert can also judge approximately the voltage drop by the dip in the candle-power of incandescent lamps connected to the system.

The foregoing discusses the first part of the electric service for buildings.

Summary.

With a given system of electric mains running in front of a number of buildngs, whether two-wire or three-wire system, perfect results can be had if the voltage supplied to the mains is constant, the mains are of proper size, the transformer of proper size, and the load properly balanced between the "neutral" and each outside wire.

With a system as that described above, great troubles may be experienced if the voltage varies, if the wires are too small, if the transformer is too small, or does not regulate well, and if additional load is added without consideration being given to the proper balancing of the load and the necessary increase in size of transformer, mains, service wires, electric meter, switches and fuses.

In our next "Electrical Talk" we will further discuss the electric service.

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

BAD LENS.

New York writes: My picture is out of focus in the center. Have put new aperture plate and new tension springs on but with no good results. What do you think can be the trouble?

Answer—Have you looked at your lens? It is possible that you have some oil or a finger-print on it and if so that would blur your picture in the center. Try another lens and, if you get the same results, look at your tension springs. They may be set too far in or out, not bearing squarely on the aperture plate tracks, causing the film to buckle in or out as it passes the aperture and in that way your picture would be out of focus in the center.

CONDENSERS.

I am projecting about a 17 ft. stereo. picture at 75 ft. and the corners do not come out clear, they are all yellow. Have my lamp (arc) as close to the condensers as I can and that does not do any good. Have brought the lamp (arc) back as far as I can and still no results. Are condensers made of different focal lengths?

Answer—You do not mention what size condensers you are using, but from your letter I should say you are using two 6½ condensers and, if such is the case, you cannot get the yellow corners out at that throw and with that size picture and the style of lamp you are using. What you want is two 7½ or two 8-inch condensers. Try the 7½-in. condensers and if that does not take the yellow out of the corners (I am of the opinion that it will), then try the 8-in. condensers and I am sure you will have better results. Condensers are made in different focal lengths, 6½, 7½, 8 and 8½ and several other focal lengths but the condensers mostly used for Moving Picture work is 6½ and 7½, these are considered the standard condensers.

LENSES.

Brooklyn writes: How many times does the light cross itself after leaving the arc until it reaches the screen? Where does the picture right itself? At what point does the light cross itself?

Answer—The light rays cross themselves once between the arc and the screen at a point half way between the two lenses that go to make up the projection lens. At that point the rays all meet in a point and it is at that point also that the picture rights itself, that is to say comes right side up. If you will follow the diagram given below you will see what I mean.

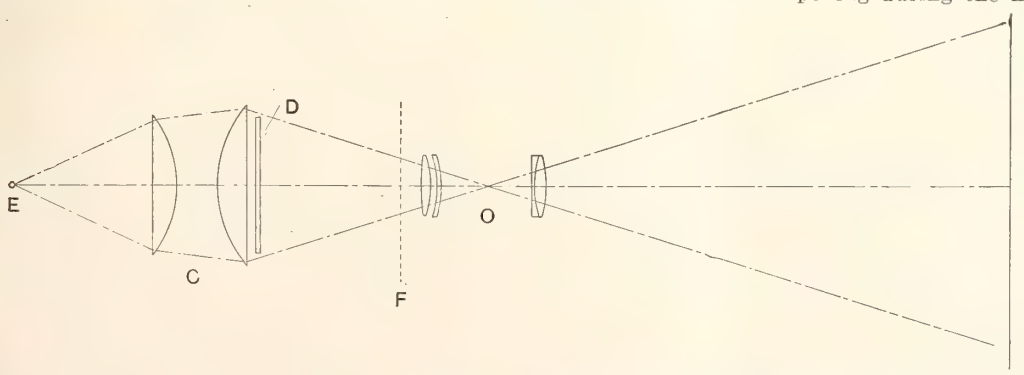


Diagram of Projection—E. Lamp; C. Condensing Lenses; D. Lantern Slide; S. Screen; O. Projection Lenses.

FILM BUCKLING.

Milwaukee, Wis., writes he is having trouble with the film buckling in the center. Says he has put on a new aperture plate, new tension springs, new gate, new idlers, and in fact, have had the machine overhauled by a Moving Picture Machinist.

Answer—I am at a loss to see how you can have so much trouble with your film buckling up, but it is possible that your film tension springs are set too far on one or both sides; that is, one or both of them are set over too far towards the picture opening so they are partly off the tracks of the aperture plate and causing the film to buckle slightly as it passes under them. It is also possible that your tension springs are set too far in the opposite direction, thus causing your film to bulge out instead of in. If you find that this does not answer then try the aperture plate to see if it is true (in line), with sprocket. It is possible you have one side screwed tighter than the other and, in that way, it would have a tendency to make your film buckle up as the aperture plate would not be true. Would like to hear as to what success you have.

SIZE OF PICTURE WANTED.

Astoria, L. I., writes: What size picture would be advisable for a small house with a 44 ft. throw? Also, does large or small pictures have any effect on the picture flickering?

Answer—Regarding the size of picture, I would like to know the size of your screen. However, from the distance you have given I imagine you have a screen about 12x16, and if so, a picture to fill that size screen would be about the proper size. You could have it smaller, but I think a picture 12x16 would appear more lifelike than any other size picture projected. The size of the picture makes no material difference in regard to flicker. I would suggest putting your screen back about six feet from the first row of seats in your auditorium, as the effect is better to those sitting so close to the screen as well as to those sitting in other parts of the house.

Lynn, Mass., writes: What would be the trouble with a machine which shows white streaks shooting up and down when letters in printed matter appears on the title; also when titles are shown? We have tried to set the shutter but for some reason or other we cannot seem to get it so that it makes a good picture.

Answer—Take the wide wing of the shutter and have it cover the opening during the movement of the intermittent sprocket and you will find that this will eliminate the "travel ghost." If this does not remedy it your shutter then is evidently too narrow. You should have a new shutter put on. It is possible to rivet a small piece of metal on to the side of the shutter, but this is not advisable for the reason that a new shutter can be had very quickly from a nearby town. I am quite sure, however, that if you follow these instructions you will overcome all your difficulties. When you are experimenting with the shutter if you should find that at one point the streaks shoot up, then move your shutter down, if, on the other hand, the streaks are down, then move it up a little; but if they shoot up and down at the same time then what you need is a new shutter. Your shutter is then too narrow which causes the white streaks or "travel ghosts."

CARBONS AND SHUTTER.

Piedmont, W. Va., writes: Why do they use a perforated shutter on the Edison Machine? Should the carbons be in a straight line or should the lower one extend out a little? I am using A. C. current. What causes the carbons to splutter. Is it because the carbons are poor?

Answer—(1) The reason the wing on the shutter of an Edison machine is perforated is that it decreases the flicker or makes it much less noticeable by perforating the wing of the shutter so that some light will pass through it, thus producing a sort of a grey instead of a black curtain, as this wing passes in front of the light. Without this wing you would find that while your picture would be much more brilliant there would be such a flicker the pictures would be ruined.

(2) The lower carbon should not be extended, it should be in line with the upper carbon on alternating current. On direct current the lower carbon should be extended a little in advance of the upper carbon so as to form the crater properly. It may be that you have a bad lot of carbons. Bad core in carbons would make them splutter. Try carbons that are perfect and I am sure you will have no more trouble.

Marion, O. writes: What focal lens should be used for a 90 ft. throw?

Answer—It depends somewhat on the size picture as well as throw. There is a distinct relation between the focal length of condensers and projecting lenses. The smaller your picture the longer your focal length with your projection lens will be for a given throw. I should say two 7½ condensers will answer for throw given by you; namely, 90 ft. When asking questions always give size of picture wanted at a given throw.

CALCIUM LIGHT.

Cranford, N. J., writes, asking how to use Calcium Light and how to get the best results.

Answer—Fit the lime in the lime cup taking care that it is in an upright position. Have washers in the couplings before connecting cylinders. First turn on the Hydrogen Gas (black cylinder), until you obtain a flame as large as from a good sized gas burner, then turn the Oxygen (red cylinder), until you get the light required. Turn the lime about a quarter of a turn every ten minutes. Too much Oxygen dulls the light; little red point flames should always be around the lime. If the light should snap out, shut off both cylinders, disconnect the hose, blow through it, connect again, then commence the same as beginning, but use a little more Hydrogen. In shutting off the light, turn off the Oxygen Gas first. When through see that valves on cylinders are shut tight.

THE SHUTTER.

St. John, Mich., writes, asking what principle is involved in the shutter of a Moving Picture Machine, that is—what is the action of the shutter in relation to the movement of the film?

Answer—It is very simple; the shutter must cover the aperture, or very nearly cover it, during the entire time the intermittent is in action and no longer. That is all there is to the action of the shutter.

Wilkes-Barre, Pa., writes: Will you tell me what is the trouble with my picture? It is out of focus about three feet on one side of the screen. How can I remedy this? When I focus this part of the picture the rest of the picture is out of focus and vice versa. Have tried several lenses of different makes and each and every one of them give me the same results.

Answer—You do not say where you are projecting the picture from, but I am of the opinion that you are working from one side of the house instead of in the center of the house where the machine belongs. If such is the case the only way your picture could be out so much on one side—taking for granted what you say is correct—that you have used different makes of lenses, but have been unable to get better results—is because your screen is not set right. I would advise you to bring your screen out about three feet on the side farthest from you and in that way your screen will be on the same angle as your machine. It is also possible that your light is not in focus with the center of your projecting lens, this would have a tendency to blur your picture on one side but not so much as three feet, so I think that the former answer is correct.

PICTURE HOUSE NOT SO BAD.

Manager Says It Should Not be Singled Out for Attack In Vice Crusade.

Yankton, S. D., Nov. 8, 1910.

The Film Index:

Gentlemen—There has been lots of writing done along the line of the "Photoplay a Den of Vice," etc. As long as there are churches, schools, theatres, or any places of entertainment or religious meeting, vice will creep in. But why lay it all at the door of the photoplay. True it is that these places of amusement are at present the best patronized of anything along the line of entertainment or religion. I have been running a photoplay theatre for ten months and have been unable to see any harm in it. Children of all ages come with and without parents, and they are all well behaved.

We have some men come in who are under the influence of liquor, but I would rather they visited the photoplay than go back to the saloon. As long as they behave themselves I let them alone, and will say that those I thought best to put out I have done so with no disturbance. I find that kindness is best in all cases.

Miss Richardson, who has busied herself in looking up the ill effects of the photoplay, should not confine herself to these houses of amusement. She could study the ill effects of the Salvation Army or the Christian Endeavor Society. Now these two societies, I believe, do more good than any other two organizations that I can think of, but wherever there is a crowd of people together vice will be found if you look for it.

I have never studied along these lines as Miss Richardson has. The churches are "well lighted," but still sin is there. We would not dare say that the churches are harmful, or that Salvation Armies should stop work. They are both splendid organizations for the betterment of mankind, and I believe, too, that the photoplay is now filling a long felt want. The rich have all sorts of amusements and now the poor can have theirs. Why fight it all the time? Perhaps there are some wrong things done in the picture houses; so there are at the post office and the street corners. Those are places where couples meet, but we cannot banish them.

I burn sixteen 16-c.p. lamps inside of Japanese lanterns in my auditorium. The light is sufficient to read newspaper print readily, and it has no bad effect on the curtain. I have both a white and metallic curtain, but prefer the white, as I believe the other will hurt the eyes in a short time. It does give a better picture, but you can just as easily have a light theatre and a white curtain.

Make the theatres "light up;" the public like it better and will come oftener. Very truly,

E. M. VALENTINE.

PLAYING THE PICTURES

By Clyde Martin

IN this stage of the game, you can scarcely pick up a trade paper that you do not see some suggestion or tip from an exhibitor giving his means of pulling off novelty stunts and drawing business to his picture house. If you talk to different exhibitors over the country it is the same thing, they are always ready to tell you how they "packed them in" during their voting contest or amateur nights, or, they may give you the address of some junk wholesale house where you can buy "handsome" souvenirs for half a cent apiece, and how much money they took in while they were giving away the souvenirs. The main idea with the average exhibitor is get them in the theatre, if they come once, you have ten cents of their money, then the next time you give something away, you may get another dime.

The exhibitor seems to make no distinction between "the people" and "patrons," yet there is a vast difference. Patrons are the people that have come to your theatre and enjoyed the music and pictures to such an extent that they come back to see your next change of program. This may sound silly to you but the point I am driving at is, the people that come to your theatre on the strength of voting for their neighbor's little girl, or the people that come after a souvenir cup and saucer, are not the ones that get you the money, you may pack the house on these nights and possibly draw a little business away from your competitor for a couple of nights, but, is this kind of business really getting you the money? Wouldn't it pay you better to put on a good show and make picture fans out of them, so they will come every change of program instead of just getting them whenever you give something away?

If you have the souvenir craze in your noodle, you had better put store pictures in your building instead of a picture machine. If you are running a picture house give them a good grade of pictures with appropriate music, and see which pays best.

In the trade papers you can see article after article encouraging better music, music that fits the pictures, yet, it seems that the exhibitor cannot see the idea. I have tried time and time again to figure it out, and I certainly wish some one would enlighten me on the question.

If the exhibitor will cater to a family business and deliver the goods he will never be obliged to resort to such unprofessional methods as voting contests, souvenirs, amateur nights, etc. You can flood the town with hand bills and fill the house, but, you cannot expect them to come back unless you give them a good show.

I have tried to encourage better music in picture houses, and I have found several level minded exhibitors who have bettered their show by putting in musicians that have some regard for the picture on the screen, and if you will notice, the exhibitor who is looking after the music is the one that is getting the business.

I have visited some houses where they have had excellent music for the pictures and still the musicians have been handicapped, I cannot say whether it has been the fault of the operator or the manager, but no matter who was to blame, the pictures were run through the machine like a Kansas cyclone, making the efforts of the musicians in vain.

Sometimes the operator is to blame for running pictures too fast but, if you sift it down you will generally find the manager has instructed the operator to "shoot the show." The reason I say it is nearly always the manager's fault, is because you will notice these conditions on the big nights when there is a crowd in the lobby waiting for the next show.

When a manager, for the sake of saving a few minutes' time, will push the show, he has no use for a piano player that plays the pictures what he wants is an electric piano.

We will take for example such a picture as the Vitagraph release of September 30, "A Home Melody," a picture where a good musician could make the subjects talk, and then to have the manager instruct the operator to hurry the pictures along, for the sake of a few more nickels and dimes, is enough to discourage everyone interested in the advancement of the picture industry.

Another drawback in the musician's work is poorly selected programs. You may have a good piano player, one that can follow the pictures and then not give him any chance to work. By this I mean, if you are running a three-reel show and your program is made up of three reels of comedy, your piano player is obliged to play the same class of music through the entire show and the music as well as the pictures becomes very monotonous, the same may be said of a program made up of all dramatic or all western pictures.

It is very encouraging to note that the film exchanges are trying to overcome this point, by engaging program clerks that try to give the exhibitor a variety of pictures.

At Dodges theatre, Keokuk, Iowa, where I am working at present, our programs usually run the same. We try to open with a short scenic film followed by a comedy, then an Indian or a western picture and close with the feature dramatic. It has always been customary with most exhibitors to close their show with comedy, but I have found, if you have a musician that can bring the life out of a strong dramatic subject, it will leave a better impression in the minds of your patrons to close with a dramatic picture instead of a comedy.

From time to time the piano players over the country receive circulars, and read advertisements in the trade papers of different music publishers that are putting motion picture music on the market in book form, and I believe if these folios are handled properly they will be a big help to musicians. By being handled properly I mean, if the piano player will take one of these books and memorize such parts as the Indian war dances and the most important features, it will be a big help to him, but you must memorize so that you will not be obliged to refer to music during the showing of the pictures.

In playing Indian pictures, never let the drummer use a tom tom except during a war dance. Some musicians are under the impression that the tom tom should be used through every Indian picture from start to finish, but this is a great mistake, the tom tom should be used for a war dance only. Another great mistake that is made by many that do not look after the little details, is the use of horse hoof imitations. Some drummers use horse hoof imitations whenever a horse is shown on the screen regardless of whether the horse is running on the grass, crossing a creek or running on a pavement. There may be many in the audience that never notice these things, at the same time there are so many that do notice details, and it is just as easy to do things right as wrong that it would be well to watch all of these points.

Another point that is being sadly neglected by some trap drummers, is the telephone. It is a very easy matter for a drummer to have an electric bell in his line of traps, and I have found if they will have the push button on the floor it is a very easy matter to catch telephone cues without interfering with the other work.

Take such pictures as "Two Little Waifs" or "Waiter No. 5" the telephone effect will make a good point for you, and everyone in the audience will appreciate the fact that you are working with the pictures.

DIXIE THEATRE HAS NEW MANAGER.

Mr. A. Korumann, the popular manager of the Dixie Theatre, Houston, Tex., left for the company's headquarters at Little Rock, Nov. 1, where he takes charge of a vaudeville and motion picture company to make a two months' tour through the big cities of the East and West. Mr. Korumann being an old vaudeville man of many years' experience, his friends can only predict a success for the company. After this tour is over he will return to Little Rock.

Mr. W. H. Hulsey, the new manager, has arrived and will take charge of the Dixie on December 1st, and in his genial way wants to assure the public that he will extend the same cordial treatment to the patrons of this little theatre as his predecessor, Mr. A. Korumann.

PALS

A Drama of the Gold Field, Produced by G. Melies

IN the days shortly after the Mexican War, gold was discovered in California, and the young men of our country rushed there in great numbers, many to be made millionaires, while others failed or met foul play at the hands of the Mexican Greasers, who still inhabited that territory.

Denton, a young Easterner, is one of the many who went to California to make or break his fortune. He arrived in a small mining town alone and poor, save in courage and hope. He went about the taverns and the public places for a partner, but there lurked a mistrust in the breasts of those inhabitants against Easterners, so that Denton almost despaired of success. He is present, however, in one of the miners' saloons when a brawl takes place between a Westerner and a Mexican Greaser, during which the Mexican turns treacherous and attempts to stab his adversary when the latter was not looking. At this moment Denton rushes forward and foils the greaser, therefore winning the gratitude of the Westerner and gaining him as a partner.

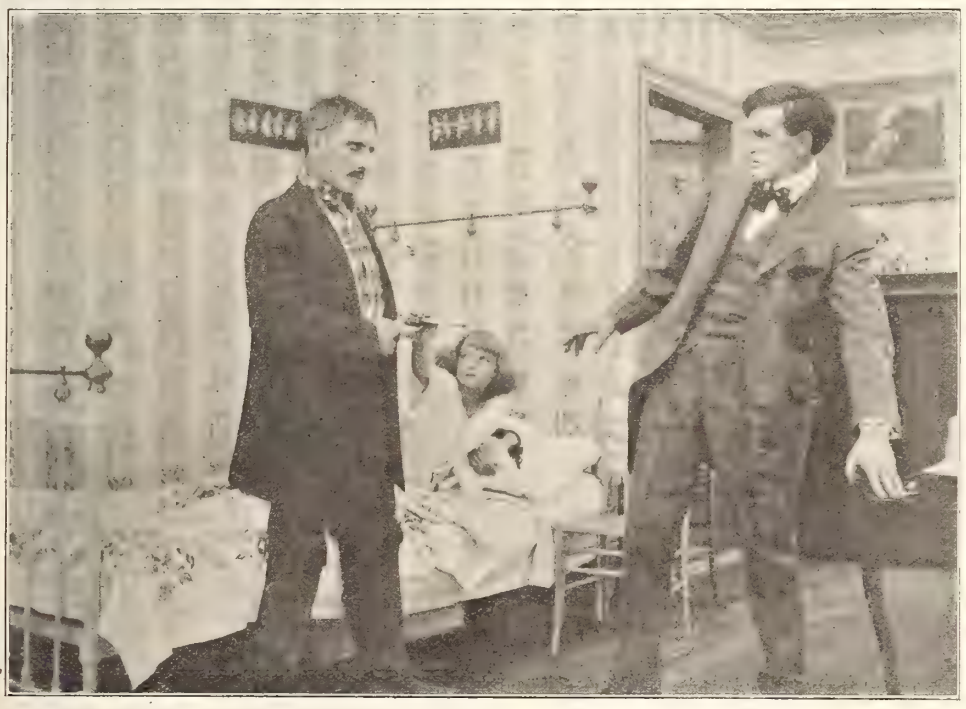
The two commence operations in a mine and it is not long before things are running smoothly and they are making money. One day the Westerner falls and breaks his leg, and during a long period of illness his partner, Denton, nurses him faithfully, winning more and more his trust and gratitude.

After three years the partners are rich—on Easy street. They have many bags of gold dust between them, and are now big figures in the mining field. The Westerner leaves their hut one morning, when espied by the Mexican greaser who had once played him foul, and who was now looking for another opportunity to show his wrath. He steals to the hut and through the windows—watches the movements of Denton, and learns where the gold is kept.

Denton receives a telegram from home stating that his mother is on her death-bed. He immediately writes a note to his partner explaining matters and hurriedly leaves the camp for home. Meanwhile the greaser substitutes a note of his own for that Denton had left, in which he forges Denton to say: "I am tired of western life and as I have done most of the work will take all of the gold."

The partner arriving home is sick and disgusted through and through that after having placed all confidence in Denton, to have him turn out after all, dishonest as was his opinion of Easterners always. He follows Denton to the city, where he attempts to locate him, and it is only through the existence of Denton's daughter that he succeeds. The little girl is hurt by an automobile, and the Westerner comes quickly to her aid, not dreaming that she is his former partner's daughter. He carries her home, where he comes face to face with Denton, and there is a dramatic scene between the old pals, now estranged.

In the midst of their excitement a telegram arrives from the gold field announcing that the Mexican greaser, on his death-bed, has confessed his trickery. There is great joy in the Denton household. The partners are reunited and a stronger bond than ever is born.



SCENE FROM "PALS," A MELIES WESTERN DRAMA.

NEW HOUSE FOR SPRINGFIELD, MASS.

Another new photoplay theatre is to be opened on Main street, Springfield, Mass., within the next two weeks. The permit was issued last week by Commissioner F. W. Lumis to contractors to make alterations in the building formally occupied by the Wellman store. The cost of the alterations will be over $5,000, and when the building is completed it will be one of the coziest little photoplay houses in the city. Only pictures and illustrated songs will comprise the entertainment.

WANT TO EXAMINE ALL PICTURES

Ontario Lawmakers Claim Pictures Are Not Up to Moral Standard—Expect Government Will Censor All Films

The censorship of motion picture productions throughout Ontario by duly constituted official authority is, the Spectator understands, under governmental consideration, and it seems probable that steps will be taken to ensure the elimination of all views calculated to have an unwholesome influence upon the thousands of young people who frequent these centers of amusement. No official statement of its proposals has yet been made by the government, but it is understood that, following a conference with Sir James Whitney, Hon. A. J. Matheson, the provincial treasurer, has the matter under advisement.

It is believed that the plan which the minister has in contemplation will be for the appointment of a board probably composed of three members who will be required to pass favorably on all films submitted before a provincial license is granted for their production. The action taken will, according to the Spectator's information, be at the initiative of the government.

The attention of the premier has been directed to the immense patronage which is falling to the lot of these cheap forms of entertainment, particularly among young people and children, and the necessity accordingly of making compulsory some satisfactory standard of production is said to have impressed itself upon him. Investigation has shown that scores of these moving picture theatres now operating in all the cities and larger towns, as well as many located in rural communities, are more or less careless as to the influence of their productions on their impressionable audiences. In frequent cases, it is said that the equipment brought from the United States comprises scenes by no means calculated to develop the best in those who see them, and in some cases, it is alleged that their influence is harmful.

Legislation was introduced by Hon. Col. Matheson two years ago, under which motion picture shows in Ontario were placed under license, and regulations ensuring their safety from fire were adopted. It is probable that the provinial government will, in the near future, go a step further and appoint an official board, whose duty it will be to examine all films before they are exhibited in Ontario, with a view to censoring such representations as may be deemed deleterious to youthful minds. The pictures to be expunged are not only those of a suggestive or immoral character, but those dealing with crime, gambling, drinking scenes, or calculated to make light of the sanctity of marriage.

BELVIDERE OPERA HOUSE LEASED.

The Belvidere Opera House, Belvidere, N. Y., has been leased to well known theatrical parties from Unadilla, N. Y., who will turn the place into a photoplay theatre in the near future. It is said that the parties who leased the opera house, have a chain of photoplay theatres in that section of the state and intend adding the Belvidere house as another link.

The house is plenty large enough to accommodate traveling companies, but the experiment has not been a paying proposition and for that reason the house will run pictures only. The location of the house is the best in the town and should draw largely from the outlying districts.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, NOV. 21, 1910—4 REELS

BIOGRAPH—The Song of the Wildwood Flute, drama, 996.

LUBIN—Caught by the Camera, comedy, 990.

PATHE—The Old Longshoreman, drama, 331.
New South Wales Gold Mine, educational, 659.

SELIG—No Place Like Home, comedy.
The Dull Razor, comedy, about 1,000.

TUESDAY, NOV. 22, 1910—4 REELS

EDISON—His Mother's Thanksgiving, drama, 995.

ESSANAY—That Popular Tune, comedy, 593.
Hank and Lank, "Sandwich Men," comedy, 390.

GAUMONT (Kleine)—Cast Into the Flames, Biblical drama, 381.
A Woman's Wit, comedy, 595.

VITAGRAPH—Suspicion, drama, 985.

WEDNESDAY, NOV. 23, 1910—4 REELS

EDISON—Through the Clouds, drama, 1,000.

KALEM—The Lad From Old Ireland, drama, 1,005.

PATHE—How Rastus Gets His Turkey, American comedy, 598.
Wonderful Plates, colored trick, 516.

URBAN—(Kleine)—Behind a Mask, drama, 516.
Nantes and Its Surroundings, educational, 450.

THURSDAY, NOV. 24, 1910—4 REELS

BIOGRAPH—His New Lid, comedy, 563.
Not So Bad As It Seemed, comedy, 432.

LUBIN—Romance of Lazy K., comedy, 990.

MELIES—The Cowboys and the Bachelor Girls, comedy, 950.

SELIG—The Merry Wives of Windsor, comedy, 1,000.

FRIDAY, NOV. 25, 1910—4 REELS

EDISON—A Daughter of the Mines, drama, 995.

KALEM—The Roses of the Virgin, drama, 1,000.

PATHE—Isis, Egyptian, drama, 492.
A Dog's Instinct, drama, 479.

VITAGRAPH—A Four Footed Pest, comedy, 642.
The Statue Dog, comedy, 283.

SATURDAY, NOV. 26, 1910—4 REELS

ESSANAY—A Western Woman's Way, Western drama, 1,000.

GAUMONT (Kleine)—Samson's Betrayal, Biblical drama, 519.
Calino Travels as a Prince, comedy, 289.

PATHE—An Eleventh Hour Redemption, American drama, 998.

VITAGRAPH—Love, Luck and Gasoline, comedy, 997.

KALEM CO.

"THE LAD FROM OLD IRELAND."—Kalem's much talked of real Irish production is announced for Wednesday, Nov. 23. In line with the enterprise which has of late been displayed by all of the licensed manufacturers, Kalem Co. in a strong effort after realism sent a stock company during the past Summer to Ireland, there to make amid actual Irish surroundings some scenes for a production which had been commenced at their New York studio and in characteristic scenes in New York City itself. Ordinarily photographic work in Ireland is entirely interrupted or greately impeded by weather conditions, but the Kalem Co. happened to be very fortunate in this respect, and the scenes which were made in Ireland are positively brilliant in photography. The Kalem producers were helped out greatly by prominent Irishmen of New York City, who gave them letters of introduction to Richard Croker, John Redmond and other notable Irishmen on the old sod, and as a result "The Lad from Old Ireland" is a picture which will appeal to the patriotism and enthusiasm of every true Irishman. The story is very simple and direct, merely that of a young Irish lad who leaves the old country to seek his fortune in the new. His little sweetheart he leaves behind in care of her old granny, promising to return to her later on. We are given all the details of the young Irishman's trip abroad, including scenes in mid ocean int he steerage of the Baltic; his arrival at Castle Garden and then some bits of his career in New York, concluding with his successful entrance into politics and his election as a Tammany alderman. Of course it would not be a real Irish drama if the young hero did not go back to Ireland just in time to save his colleen from eviction, but the realism of the real Irish scenes makes this feature of the story remarkably convincing, and when at the conclusion of the film the Irish flag is seen unfolding and fluttering from a staff it will be hard to control the emotions of the average motion picture audience, comprising as it does so many true Irishmen and women.

It will be of interest to admirers of Kalem films that the leading female role in "The Lad from Old Ireland" is played by Miss Gene Gauntier, of "Girl Spy" fame, while the title role is taken by Mr. Sidney Olcott, director of the Kalem producing forces.

"THE ROSES OF THE VIRGIN."—In "The Roses of the Virgin" the Kalem Co. offers a Western drama of a very unusual character which is distinctly religious and sentimental. The story is as follows: James Norwood, a wealthy lumber merchant, sends his dissolute son Jack to a lumber camp to give him a last chance to make good. The young man's habits of life, however, are so fixed that he soon forgets his good intentions and attempts to exercise his wiles on Marie, the pretty daughter of the camp foreman, although he is already a married man. Marie had previously promised her troth to Pierre Lolliard, a young lumberman long in her father's employ, but under the glamor of Jack Norwood's city ways she forgets her rustic lover and was about to elope with him when the plan was frustrated through the agency of a bunch of flowers. Pierre's mother had taken the last roses from her garden to adorn a wayside shrine of the Virgin. Marie asked Pierre to get her some flowers, intending to wear them at her wedding. Pierre, in the innocence of the intended use of the flowers, steals them from the shrine, but as if by a miracle the roses are the cause of a revelation of the true character of Jack Norwood, and the elopement is stopped just in time, and as a reverent and fitting climax to the play, Marie and Pierre take the roses and again lay them at the feet of the Virgin whence they were originally taken.

The leading part of this production is taken by Miss Alice Joyce, the new member of the Kalem Stock Co., whose work has been so favorably received of late.

LUBIN MFG. CO.

"CAUGHT BY THE CAMERA."—Howard West, a young dental graduate, settles in a western town. Being a camera enthusiast he soon makes the acquaintance of Nina Sanford, daughter of a rich rancher, and her chum, Dolores Mendez, whose brother is employed on Sanford's ranch. Both girls are active picture makers and the trio make many trips into the surrounding country for the purpose of making snap shots. West falls in love with Nina, who reciprocates his affection, and Dolores, as well, has given her heart to the good-looking dentist, though she conceals her passion, knowing West's love for Nina. Mendez also loves Nina and is discharged from Sanford's employ for kissing her as he lifts her from her horse. West gets a new camera with an extension exposure tube that permits him to form one of the number of the group he is taking. He takes the camera out to the ranch to show the girls. Mendez poisons Sanford's mind against West and the ranchman bursts upon the group as West is about to expose a plate. Ordering the girls to the house he charges West with betraying Nina's affections. West denies the charge with heat and in his anger leaves the ranch, forgetting his camera and his riding whip. The charge is so monstrous that he cannot face Nina in explanation, but rides off without speaking. Meantime, Mendez secures a double revenge by striking down the ranchman with West's loaded quirt. As the blow is struck he steps upon the exposure bulb of the camera and unwittingly records his crime. For the moment fate seems to be in his favor for the quirt, in connection with the facts of West's departure, seems sufficient evidence and West is apprehended and lodged in jail. Dolores has rescued the camera and is curious to see what the plate shows. She goes into her dark room and presently the damning evidence of her brother's crime flashes upon the surface of the plate. Should she shield her brother the man she loves must die for his crime, but she

cannot denounce her own flesh and blood. She compromises with her conscience by first warning her brother and then riding to the District Attorney to submit her evidence. The legal forms are quickly complied with and West is free to marry Nina and Dolores in her unselfish love finds comfort in the thought that she has saved her hero, even while she knew that he would wed another.

"ROMANCE ON THE LAZY K."—Mrs. Pemberton-Pomeroy takes her niece, Alice Langdon, to the Lazy K ranch to recuperate from the effect of an arduous social campaign following the announcement of the engagement of Alice to a distant cousin, Rex Leachwood, who is another protege of the rich and autocratic old lady. Rex is left behind to enjoy the roof-garden performances and the comforts of his club, which is much more to his taste than roughing it on a ranch with a girl who he is marrying only because his Aunt insists and wields the ever effective club of disinheritance. But soon there comes a hurry call from the ranch. Alice has taken more than a decided liking to Donald Barton, who returns her interest

compounded. Until Alice came, Don was entirely content to be engaged to Bessie Bowman, daughter of the owner of Lazy K, and pretty Bessie joins forces with Mrs. Pemberton-Pomeroy to win her sweetheart back. Rex answers the summons promptly, as is wise in an heir presumptive, but he finds Bessie decidedly interesting and proposes that they start a mild flirtation and by rousing Don's jealousy win him back for her. In hundreds of romances the scheme has worked most successfully, but this time they who play with fire are burned and Rex and Bessie find themselves very much in love with each other. Rex, recklessly forgetful of the masterful Mrs. Pemberton-Pomeroy, urges Bessie to break her engagement to Don but she tearfully refuses, though she admits that she loves only Rex. Don, on his part, has been having no easy time of it, for Alice will not return to Rex the ring that marks her betrothal. It seeems

MELIES RELEASES

Nov. 24, 1910

THE COWBOYS AND THE BACHELOR GIRLS

A western drama of love and romance, glowing with blended splendor and passion.

Approximate Length 950 Feet

Dec. 1, 1910

PALS

A picture with something of the real sort about it that makes all feel the strength of real friendship and the vileness of its enemies.

Approximate Length 950 Feet

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

to be up to somebody to do something, so Don and Rex get busy. Rex challenges Don to a duel and with saddened faces the rivals stalk past the girls and Mrs. Pemberton-Pomeroy. Don lets drop the challenge and Bessie finds it. Wild with terror she shows it to the others and they hurry after the combatants. Mrs. Pemberton-Pomeroy is not built on the lines of a cross-country runner, but she makes pretty good time though the two boys get a little tired of waiting before they hear the bulky lady crashing through the brush. As the trio come upon the field of combat the men are facing each other with upraised guns. Bessie runs to shield Rex and Alice hurries to Don. Mrs. Pemberton-Pomeroy throws up her hands in resignation over the first situation she ever lost control of and her anger is not greatly cooled by the fans contained in the trick pistols with which the mock duel was fought.

G. MELIES.

"THE COWBOYS AND THE BACHELOR GIRLS."—What is a bachelor girl? One who is very fond of the bachelors but doesn't want anybody to know it. These bachelor girls are no different from any others; They pretend they are and positively refuse to have anything to do with the men. Their club, for they have formed themselves into an organization, is impenetrable for the sterner sex. Nora, who is the President of the club, receives a letter announcing the death of her uncle in the West and that he has made her heir to his immense fortune, including a ranch at Grey Oaks.

Nora decides to go West and take charge of the ranch and run it herself a la suffragette fashion. She invites all the girls to go with her and they start for their new home. Arriving at Grey Oaks, they pay no attention to the cowboys who greet them

at the station but go at once in the old stage-coach to the ranch. The cowboys follow, approach the ranch, offer their services and are rewarded by being driven from the premises.

The boys make up their minds to "get next" to the girls and devise a scheme. Two of the girls on their way to town are attacked by some of the cowboys and two of the bunch rescue the girls from the "desperados," the trick works and the two fellows gallantly escort the girls on their way. Two more of the girls go fishing, one of the boys fixes up like a bear, attacks the girls who are saved from "instant death" by the cowboys. The girls are deeply grateful and reward the boys by allowing them to escort them back to the ranch.

Nora is the only one left. She is indignant to think the girls have forgotten all the rules and by-laws of the club by paying attention to men. She starts on a wild ride to town, declaring she will have none of it. We watch her riding a rough and unfrequented road where we see a "Mexican greaser" lurking. He hears Nora approaching, jumps on his horse and rides to meet her. She eludes him but he follows as she urges her horse at a mad pace, he goads his animal in the chase until he comes alongside Nora and snatches her bodily from the saddle. She struggles, they both fall to the ground and she fights with the Mexican for her life.

The remaining one of the cowboys coming that way hears her screams and with a lash and a plunge he hurries to Nora's assistance. He flings the ruffian aside but before he can pull his gun the villain attacks him with a knife which the cowboy succeeds in wrenching from his hand. This places the greaser at his mercy which he shows by allowing him to escape without further ceremony.

It is right here where the leader of the bachelor girls denounces her allegiance to the club's principles and falls into the arms and gives her heart into the keeping of the leader of the cowboys who so valiantly saved her life.

The hero and Nora go to the ranch where they are met by the rest of the girls and boys with a laugh, a shout and a hurrah.

BIOGRAPH CO.

"THE SONG OF THE WILDWOOD FLUTE."—The Indian motion picture subject is always entertaining, and when it is done with as absolute authenticity of detail it becomes instructive as well. The Biograph has always endeavored to depict the redman as he really is, and not as cheap literature would portray him. Hence, it is that a motion picture of this work becomes more convincing than text books, histories or historical novels. In this subject are incorporated several traditional customs with as lifelike portrayal as is possible, engaging in the production the services of a number of the descendants of the aborigines. In the opening scene is shown the Corn Dance, which is a ceremonial performed in thanksgiving to the Great Master for his bountiful yield of crops. The dance is performed each year at the harvest. During the course of the dance, Dove Eyes, the pretty little squaw, becomes very much attracted by Gray Cloud, the brave who leads the dance. Gray Cloud is handsome and graceful, and it is small wonder that he should impress the pretty maid. Her interest in him does not go unnoticed for the brave has long been smitten with the little squaw and bashfully makes advances which are just as coyly received. To conclusively learn his fate, he goes to the old squaw to hire the love flute. This is the time-honored custom of lovers and is their form of wooing. This love flute is held in the custody of a spinster squaw and the swains hire it from her with the payment of skins to serenade the object of their affections. If the maid is enticed from the tepee by the strain of the flute, the lover is given hope. Dove Eyes appears and Gray Cloud wins his suit, and prepares for the marriage. Meanwhile, Gray Cloud's rival hires the flute to serenade Dove Eyes, but she turns a deaf ear, and so the rival goes away disgruntled and vowing vengeance. After the marriage Gray Cloud starts on a hunting trip. His rival follows at a distance determined to wreak revenge. Some distance away from the village the rival makes a move to shoot Gray Cloud, but desists, not having the cold blood to effect this purpose. He has hardly lowered the gun when he sees Gray Cloud disappear. The earth seems to have swallowed him, and it does in a measure, for when the rival runs to the spot, he finds Gray Cloud at the bottom of a bear pit. To get out unaided is impossible, but his rival merely laughs derisively and leaves him to his fate. The little squaw has been pining all this while for Gray Cloud, who has now been absent for several days. Dragging herself to her father's tepee, she is taken ill on the very threshold and is carried inside. The medicine man is called, and after many prayers and incantations gives the case up. The rival hears the cries of the poor heartcrushed little squaw and all the animosity he held for Gray Cloud dissipates, so he runs to the pit and drags Gray Cloud out, helping him to Dove Eyes' side, who livens up as he is the real doctor of her ills.

"HIS NEW LID."—The next time Jenks purchases a new hat he will have it screwed to his pate so that he and the lid will be absolutely inseparable, for his most recently procured Kelly cost him both money and trouble in abundance. On his way to his office one morning, he decides to get a new straw hat. With his head topped with this new crown he looks quite debonair. Lunch-time arriving, he goes to appease the cravings of his pneumogastric nerve, and here his trouble begins when an exchange of hats is made, someone taking his new sky-piece, leaving in its stead a woolly creation of masculine millinery, with a surface like a bath-mit. Towering with rage, he returns to his office, where he receives a telegram calling him out of town in a hurry on business. Despatching word to his wife he hustles off. Meanwhile, the purloiner of his lid, while walking along the seashore loses it overboard, and it is carried out to see to be driven back on the shore by the return tide, where it is picked up by a neighbor of Jenks, who, finding the name and address on the band, takes it to whom he now assumes to be Widow Jenks—a most natural conclusion. Instanter the mourning of the dear departed (?) is precipitated. Fancy his surprise and their amazement when he returns. It is with difficulty he persuades all hands that he is material and ethereal. The undertaker, however, is insistent and Jenks pays for a funeral he hadn't the chance of enjoying.

"NOT SO BAD AS IT SEEMED."—Appearances are deceiving and circumstantial evidence should be taken with caution. In this Biograph subject the circumstances were apparently very compromising. Mr. and Mrs. Jones are about to start on a hurried trip. Mrs. Jones writes a note to her friend and neighbor, Mrs. Young, asking her to feed the bird every day during her absence. Mr. Jones writes to his friend, Mr. Hall, bidding him to enjoy the use of his library during the while. Mrs. Young is possessed of a jealous dispositioned hubby, while Mr. Hall's wifey is endowed with the like sensitiveness. Mrs. Young and Mr. Hall go to Jones' domicile each with their own mission in view, and each unknown to the other. Mr. Hall is in the library, while Mrs. Young is in the sitting room, when Hall knocks over a piece of bric-a-brac, frightening the wits out of Mrs. Young, who starts in alarm. Each reckon the other a hidden burglar, until they meet. At this point Mr. Young and Mrs. Hall appear simultaneously on the doorstep of the Jones' house. Aha! A deep-dyed plot. Things are threateningly tragic until the Joneses, whose auto becomes disabled, return. Explanations corroborating the couple's protestations bring peace.

EDISON MFG. CO.

"THROUGH THE CLOUDS."—

For I dipt into the future, far as human eye could see,
Saw the vision of the world and all the wonders that would be.
Saw the heavens filled with commerce, argosies of magic sails,
Pilots of the purple twilight, drooping down with costly bales.
Heard the heavens filled with shouting and there reigned a ghastly dew
From the Nations' airy navy grappling in the central blue. —Tennyson's "Locksley Holl."

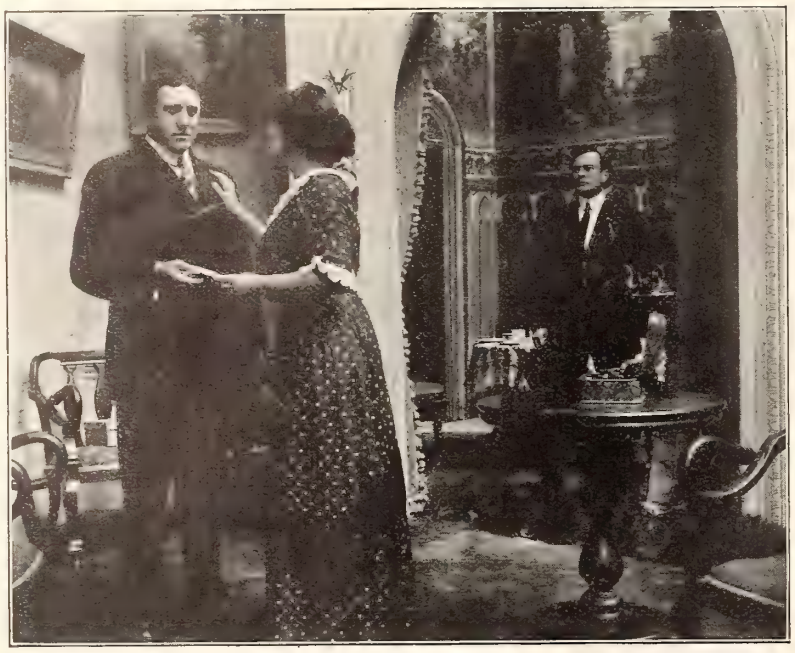
Thus the grand poetic master sent his voice of prophecy out into the world nearly seventy years ago, in an age where biplanes, monoplanes and aeroplanes were unknown words to the human language, when even a common gas balloon was almost a seven days' wonder. People said a poet's fancy, a dreamer's dream, but dear old poet sage your dream of dreams to-day stands upon the edge of possibility and so it is small wonder that the Edison picture "Through the Clouds" should be brought into the fields of romance by the possibility of the aeroplane. A very up-to-datish picture that teams with modernism from aeroplanes to automobiles, from political graft to honest politician. A story with that dash and go that never lets the interest fag for a second and sweeps the spectator on to a splendid finish.

Judge Grey is a candidate for the nomination for

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"



"SUSPICION"

Bereaved of her only child, the mother occupies her spare time with the children of an orphan asylum. Her husband cannot account for her frequent absence from home during the day, becomes suspicious and employs a detective to learn the cause. He and the sleuth find her at the orphanage innocently entertaining the children. Chagrined at his behavior, the husband asks his wife to forgive him for his meanness. The moral is: Don't let suspicion lead to hasty conclusions.

TUESDAY, NOVEMBER 22d

"Four Footed Pest" and "The Statue Dog"

The first is a horse, an extraordinarily intelligent creature full of mischief. He plays pranks on everybody and makes more fun than a barrel of monkeys. He gets them all on the run and keeps them going to the limit.

The second is a dog as white as Italian marble and as smart as they make 'em. He impersonates prominent and eccentric characters. It's most comical and laughable to see how he does it. A regular rapid change artist.

Friday, November 25th

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

VITAGRAPH.

"LIFE PORTRAYALS"

"Love, Luck and Gasoline"

It starts with the love of two young people which is disturbed by an elderly suitor for Mollie's hand and her father, who favors the older man and objects to Bob. Bob and Mollie elope in a motor boat, pursued by the father and his favorite. The chase is on; luck favors the elopers, and the "Vita," a speed launch, with its friendly skipper and the Rev. Jones get on the job and help Bob out by taking him and Mollie into the little craft, running away from the pursuers while the reverend gentleman marries them, the white foaming spray falling over them like a shower of rice. It's exciting while it lasts and it ends all right.

Saturday, November 26th

NEXT WEEK

"A Woman's Love" — Tuesday, November 29th

A drama of the constancy of woman's love. A beautiful Italian story. A life portrayal of a well known and lasting truth. Happy is the man who possesses the love of a true woman—something to be appreciated.

"Jack Fat and Jim Slim" — Friday, December 2nd

This is a side splitting comedy taken where they manufacture fun for the millions. This picture gives everybody a chance to have a good time and get in a rattling good laugh.

"The Preacher's Wife" — Saturday, December 3d

This is a dramatic picture that teaches the harmful influence of intolerance, narrowness and of self righteousness. It shows we should be human as well as divine. A preachment in pictures.

Marvelous Aviation Film of the International Aviation Tournament at Belmont Park.

Approximate length 1000 feet. See advertisement on page 25 of this issue.

KOSMIK FILMS

URBAN-ECLIPSE AND GAUMONT

THIS WEEK THESE TITLES

Tuesday, November 22nd

"CAST INTO THE FLAMES"
Colored
Biblical Subject

"A WOMAN'S WIT"
A Comedy
Gaumont reel
about 976 feet

BULLETINS
mailed free
to any address

Wednesday, November 23rd

"BEHIND A MASK"
A Heroic Drama

"NANTES, FRANCE and its SURROUNDINGS"
Urban-Eclipse
about 966 feet

Full directions
on another page
of this paper

Saturday, November 26th

"SAMSON'S BETRAYAL"
Colored
Biblical Story

"CALINO TRAVELS AS A PRINCE"
A Comedy
Gaumont reel
about 1000 feet

POSTERS
In four colors at
15c. each

GEORGE KLEINE, 52 State St., CHICAGO, ILL.

MANUFACTURERS' BULLETINS.

(Continued from page 15.)

Governor, and the opposing man is named Roberts, the latter being a thorough politician who realizes that Grey will easily defeat him in a fair fight, so he begins to deal in what some people call "good politics." In other words, he succeeds in throwing mud at his opponent through the paper by creating a rumor that Judge Grey had tried to bribe a certain contractor named O'Brien for political influence, with an offer of a ten-million dollar interstate water supply contract if elected Governor. This, of course, is false as far as Judge Grey is concerned, but not so with himself, Roberts. He has offered to throw this contract to O'Brien providing he will swear that the newspaper report is true. This O'Brien agrees to do, but not before he has forced Roberts to sign an agreement as to the facts of the deal in order to hold Roberts to his part of the bargain.

Jack Stanley, a young aviator, who is in love with Judge Grey's daughter, does not learn of the existence of the above incriminating paper until the late afternoon of the convention day and by a clever trick he succeeds in securing it and starts for the nearest railway station. Here he learns he will be unable to reach the convention hall in time, and so is forced to send a telegram to his sweetheart, telling her of his discovery and instructing her to meet him in her auto at such and such a field, as he is coming in his aeroplane. This fact is discovered by the opposing party and here follows the latest thing in motion picture stories, introducing the latest and fastest mode of travel. Of course, all is not accomplished without obstacles, these being a fight and many other thrilling happenings, but at last the young aviator arrives at the great convention hall in the nick of time and the convention is stampeded. Judge Grey is nominated for Governor and we are happy to say that he eventually becomes Governor of the state and the aviator, and the hero of the hour, wins the girl of his heart.

An Edison thriller without being sensational. A sustained interest that is fascinating, good, wholesome drama with plenty of dash and go and fairly bubbling over with the American spirit of "Succeed" and "Conquer."

"HIS MOTHER'S THANKSGIVING."—We are first introduced to an old-fashioned New England kitchen and dining-room combined where a few simple country folks have gathered to give their thanks to God for all the blessings that have been bestowed upon them, but our interest is centered mostly around the mother of the household and her son who are plain, simple New England folks. The son soon longs for a broader field for his ambition than the country village can give and so one day with gripsack in his hand, he bids his mother a fond goodbye and starts for the city with all its wonderful possibilities. Eight years glide by and the simple farm boy has grown to manhood and success has reached him from every side. He has climbed right up the ladder of opportunity until he stands to-day a man of means in business and a fashionably furnished home with liveried servants are at his command, while away back in New Engnland we still see the little mother just the same, a little older, a little grayer, but the same old dear face looks forth from beneath her glasses. A certain feverish anxiety is in her movements as she takes a big, old-fashioned pie from the oven. It is for her boy. He is coming home to spend Thanksgiving with her, for the first time in ten years. A knock is heard at the door and the rural postmaster hands the dear old lady a letter. It is from her son. After fussing and fuming she finds her glasses and tears open the letter, the smile fades from her lips, a check drops from the letter, but in there is a heartache, the boy is not coming home on Thanksgiving Day. As she takes his picture from the worn old album and looks at it sadly, part of the room fades and we see the boy and the other woman who loved him, too. A moment of suspense, eyes that look into eyes, a catch of the breath and as he clasps his sweetheart in his arms and presses the first long kiss of love upon her lips, we see the dear old mother sadly kissing the picture of her boy, too.

New England is a long way from the great city where her boy lives, but she has decided to go to him on Thanksgiving Day and surprise him. As she enters his house, she does not know that a Thanksgiving party is to be held, that her boy's sweetheart will be there in all her grandeur; that each guest will be dressed in the height of fashion. She does not realize that her old, worn-out clothes of the country will be out of place in these surroundings. She only knows that she is going to see her boy, but the sad awakening comes when she finds herself upstairs in a neatly furnished room and the butler placing a tray of food before her. Her boy is ashamed of her and she is to eat her Thanksgiving dinner alone. What would his sweetheart, a lady of fashion, think of her, his mother, if she saw her in this old-fashioned attire? What? Wait and you shall see. A knock at the door, a fair young girl enters, a rustle of silks and satin. "Ah, I beg your pardon, but I thought this is where the butler said I was to remove my cloak." She sees a huge, old-fashioned pie on the dresser, a note beside it and the words "my boy" and "your mother" catch her eye. There is a cry of joy and the dear old lady is locked close in the soft young arms. That's what she thinks of his mother. She is his mother, that's all she cares to know. Amidst sobs and smiles the girl learns the truth and one can imagine the shame upon the boy's face when he enters the room a few moments later and finds mother and sweetheart gaily eating their Thanksgiving dinner together. Soon all is forgiven and forgotten and this sweet, simple story closes with the dear old lady saying Thanksgiving at the head of her son's table amidst all the guests of fashion.

"A DAUGHTER OF THE MINES."—

Betty wasn't stylish
Betty wasn't grand
But you can bet
That Betty knew
Who had won her hand.

Betty wasn't haughty
Betty wasn't swell
But you can bet
That Betty knew
Just who loved her well.

And all the king's horses
And all the king's men
Couldn't make sweet, little Betty Bobbin
Single again.

And thus ran the old legend over a century ago and thus the same old story is enacted each day as this gay old world goes spinning sunward. It's the same to-day, to-morrow, yesterday. Love lights the way and young lovers go hand in hand off in the world, happy in their own sweet way, and thus it is in the Edison picture: "The Daughter of the Mines," whose name was Betty and you can bet that Betty knew who had won her hand, for it is none other than the Superintendent of the mine's son. Not because he was rich, and not because she was poor and her old dad was just one of those dirty black men that come pouring out of the mines at the mouth of the shaft as she stood waiting for him and met him with a glad cry of joy just the same as if he had been the President of the company. In some mysterious way little Betty Bobbin, also met handsome Harry North, the Superintendent's son. No one ever really knows how true lovers meet. Sometimes it's a smiling shy look and the work is done. Sometimes it's just an "excuse me, miss," and "thank you, kindly, sir." and the world is new again, and sometimes a man and woman have known each other all their lives when suddenly eyes meet eyes and life is a glad new thing. So what matters, how or when or where Betty Bobbin met Harry North. They met and kept on meeting as lovers always do, yet the stern, grand, old father of the boy knew it not nor the grey-haired old man. But love is a hard thing to hide and finally the truth came out and the rich man stormed and the poor man

How Do You Estimate the Cost of a Moving-Picture Machine?

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The Actual Cost

Also must include all time lost by breakdowns, all dissatisfied patrons, all the operators' extra work, and all your own worry.

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THE DECORATORS SUPPLY CO.

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cried, but little Betty knew just who had won her hand. One father was hard at work a thousand feet under the earth and the other father was at his books thinking of the gold he was making, but little Betty Bobbin and Harry North went running away on a switch engine to be married that very night, and all the king's horses and all the king's men couldn't make Betty single again.

GAUMONT.
(George Kleine.)

"CAST INTO THE FLAMES;" OR, "NEBUCHADNEZZAR'S PRIDE."—"Nebucadnezzar, King of Babylon, having set up a golden image, commanded all the princes, governors, and all the populace, to gather together and worship the image. Shadrach, Meshach, and Abednego refused to worship the image. In his rage and fury Nebuchadnezzar commanded them to be brought before him. Then Nebuchadnezzar commanded that they should heat the furnace and Shadrach, Meshach and Abed-nego were cast into it. And, lo: No hair of their head was singed, for the Son of God was there, and the flames harmed them not."

"A WOMAN'S WIT."—When he decided to get married the bachelor of our story "overlooked a bet." He did not count on his landlady, who deeply desired to keep her guest. Her strategy was successful, for by a series of practical and embarrassing tricks she managed to make him appear so ludicrous to his fiancee that the latter found another beau.

"CALINO TRAVELS AS A PRINCE."—Presenting the French comedian, who is becoming well known to the people of the United States under the name used in the title. In this particular film he plays the part of the porter to a European prince, and by skilful maneuvering manages to obtain his master's letters of credit and tickets for a pleasure trip in the Mediterranean. His attempts to appear cultured form many exceptionally amusing scenes.

"SAMSON'S BETRAYAL."—Delilah, tempted by the Philistines, resolves to betray Samson into their hands on payment of a sum of money. Delilah learns the secret of Samson's strength, which lies in his hair, and she causes a man to shave off the seven locks of Samson's head. And for this betrayal was Delilah paid by the Philistines eleven hundred pieces of silver.

URBAN-ECLIPSE.
(George Kleine.)

"BEHIND A MASK."—A finely-staged production, in an Elizabethan setting. The young wife of a commander in the army is insulted by a fashionable young man. The husband challenges him to a duel, and swords are about to be crossed when a message comes to the elder man that the enemy is advancing. He is forced to take the field, and the duel is postponed. The wife decides to fight her own battle, and sends a challenge to the disturber of domestic peace. The summons is accepted, when, masked, and dressed as a man, she fights with her adversary and overcomes him.

"NANTES AND ITS SURROUNDINGS." — This charming French town posseses many features of interest. One is a "hanging bridge"—a kind of suspension bridge across which passengers are carried in a cage traveling beneath the main body of the structure. Leaving the town, with its pleasant, well-built houses, we take a steamer trip along the river, encountering many delightful bits of scenery, which are beautifully photographed, and visiting a magnificent mediaeval pile, the Chateau de Clisson.

SELIG POLYSCOPE CO.

"NO PLACE LIKE HOME."—After a hard and weary day's work, Silas Green is sitting in the midst of his beloved ones, seeking a much needed rest. He is the proud father of six healthy children who thoroughly appreciate their father and for that reason make him the target of their pranks. They enjoy their ring-around-rosie best when they can get father in the center, and little Johnny is developing a talent for lassoing and after many attempts succeeds in getting his father in the sling. Mrs. Silas Green agrees with her husband that he would be able to secure a better rest by spending a vacation in some quiet hotel, so he packs his baggage, and as Sackville in the Pines holds forth great promise he makes that his destination.

We all know that the cab drivers are a greedy lot and for that reason Silas decides that a brick wagon will do the same service. He is not gone a very far way when a wheel breaks, the jolt scattering the bricks over poor Silas. He crawls from under the wagon in a sore condition and limps on to the end of his journey.

The hotel proprietor is of a rather flirty disposition who preferred to squander his valuable time on the pretty lady guests and therefore had little time for Silas. Nevertheless he is shoved into his room and Silas starts his rest. A beautiful blonde mistakes Silas' room for hers, and seeing Silas resting on a bed, her anger has no bound. He is pounced upon before given a chance to explain, after which she is very profuse in her excuses.

Next to his room two champion boxers are located, but as Silas had enough of this at home, he did not appreciate their efforts and considered their noise altogether unnecessary. He taps on the wall, which brings the two experts into his room and they give Silas a few lessons. After a series of similar disturbing incidents, he at last decides to rest on the lawn, takes his bed clothes with him. However, there the flirty proprietor comes along, accompanied by the beautiful blonde. They are so interested in each other they do not notice Silas—the proprietor carelessly throws a lighted match on him—the bed clothes start on fire and Silas is favored with a pail of water.

At last, it was too much for him, he returns home where he is received with open arms. He puts his suitcase on the floor and falls asleep on it, in the midst of his noisy youngsters.

On same reel with

"THE DULL RAZOR."—A regular disposition spoiler when you are in a great hurry to get downtown after a late dinner the night before, and find your razor pulls like a garden rake. Some people have been known to say things not in the ethical code of society.

"THE MERRY WIVES OF WINDSOR."—A quaint old tavern almost in the shadow of Windsor Castle, frequented by Falstaff and his associates, furnishes an admirable background for the introduction of the immortal Shakespeare comedy.

Seated at the garden table and being served by Anna Page—conversation waxes warm and Falstaff quarrels with his friends, but not losing an opportunity to enter into a flirtation with the fair Anna and in his conceit gloats over his conquest. Mrs. Page and Mrs. Ford become objects of his wistful eye—he confides his intentions to his companions and announces that he will write them both a letter declaring his admiration. Unfortunately, Mr. Ford overhears the reading of the message to his wife. At this juncture Mr. and Mrs. Page and Mrs. Ford arrive and a cordial greeting ensues. Ford plainly shows his jealousy and is bent upon revenge.

As the company retire to their respective places of abode, Falstaff despatches his servant post haste to deliver the notes to the two ladies—while Ford

EDISON FILMS

Tuesday, Nov. 29th

The Greater Love

WITH

Mlle. Pilar-Morin

The finest piece of work which this talented exponent of the silent drama has done. Deals with peasant life in France and has a very strong heart appeal.

Beautifully acted throughout, the picture represents the highest development of the art yet attained.

Wednesday, Nov. 30th

Arms and the Woman

BY

Rex Beach

A story of the West with a big-hearted and courageous stage driver and a girl from the East whose brother commits a crime. Through the stage driver the brother is saved from punishment and made a better man.

Friday, Dec. 2d

The Cowpuncher's Glove

A strong, virile tale of the cowpunchers of British Columbia. The story abounds in magnificent scenery and thrilling situations, including a desperate hand to hand fight on a hanging bridge 150 ft. above the ground.

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watches from a secret hiding—a hurried visit from Mrs. Page reveals the fact that both letters are identical. "Let it suffice thee, Mistress Page, that I love thee: I will not say, pity me; 'tis not a soldier-like phrase; but I say love me. By me, John Falstaff." They decide upon a plan to reply that the husband will be absent from his home between 10 and 11 o'clock. Ford, in disguise, follows the maid as she goes to deliver the letter—arriving at Falstaff's he engages him in conversation and learns the contents of the letter and at once hastens to the market rounding up friends to help search his house.

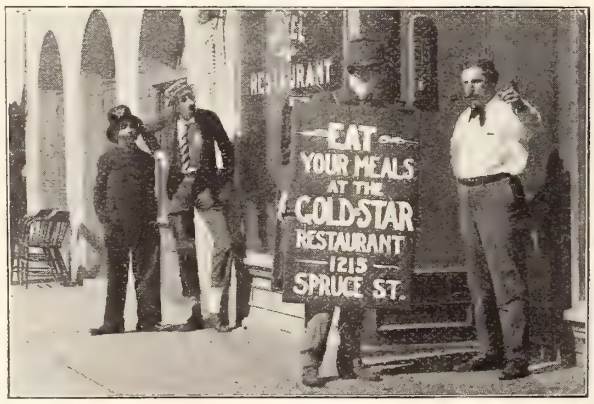
Falstaff, undecided which of the two he will first call upon, decides it shall be Mrs. Ford. In the midst of his proffers of love, Mrs. Page announces husband—confusion follows, Falstaff is concealed in the clothes basket with the dirty linen—the servants are ordered to carry the basket out and it is dumped in the lagoon, which causes Falstaff much uneasinesss as well as a dampened ardor, for love making. Yet upon making his escape he is undaunted and again meets Mrs. Ford when a loud knocking at the door sends them all in confusion and the clothes basket is refused as a haven, but an old outfit of the housemaid serves as a disguise and he is quickly hustled out. Explanations and reconciliation between the Pages and the Fords are soon complete and Falstaff is invited to meet Mrs. Page. In the fairy glade—Will o' the wisps—fairies—demons, etc., break in upon the love scene and Falstaff is crowned with buck horns and all ends in merriment and closes a picture of Shakespeare's best comedy.

ESSANAY CO.

"HANK AND LANK."—Hank and Lank have inside information that it's meal time, but it looks as if they they would have to skip a meal or two until Hank's fertile brain maps out a royal road to a big feed. Into the "Ragout Restaurant" goes Hank, and soon returns wearing a pair of large signboards proclaiming the goodness of the bill of fare at the eating house. Hank is rewarded by a fine feed, for he has managed to steer a large crowd to the restaurant.

Now it's Lank's turn. He has seen how easily Hank earned the big eats, and loses no time in applying to the "Apax" restaurant. They have seen that the rival house has increased its patronage by advertising, and Lank soon is at large upon the community with a pair of boards which the name "Apax" appears in large letters.

But carrying the heavy sandwich is strenuous work, and Lank stops frequently to rest. While loafing on a corner two boys, intent upon mischief, fix upon him as a likely victim. A painter happens along at this moment, and they appropriate his paint and brushes. Stealing up behind the unsuspecting Lank, they quickly obliterate the letter "X" from his sign.



Lank innocently strolls away, followed by Hank, who has come upon the scene in time to see the fun.

Lank's wanderings lead him to an alley where a gang of Irish laborers are eating their noonday lunch. Lank thinks that this is an auspicious place to display the restaurant ad, and walks boldly by. However, these loyal sons of Erin do not welcome an invitation to eat at the "A. P. A." restaurant. A box of newly mixed mortar is convenient for their purposes, and Lank is treated to a most "mortarfying" bath in the plastic material.

"THAT POPULAR TUNE."—Blinks goes to the theatre, where he hears it first. Mlle. Tinee sings it, is repeatedly encored and continues to sing it until Blinks leaves the theatre in disgust.

Blinks enters a restaurant, orders a big meal and is about to eat heartily when the orchestra merrily strikes up the latest rag, "Twinkling Eyes." Blinks upsets his table and after dousing the musicians—and everyone else—with a cold spray from the seltzer bottle, angrily leaves the restaurant.

Blinks goes to his office and finds his stenographer humming the piece, and Johnny, the office boy, playing it on a mouth organ. Blink destroys both the sheet music and the mouth organ and in disgust leaves the office.

He enters a barber shop and is in the midst of a shave when the colored bootblack whistles it gayly, whereat Blinks leaps from the chair, and upsetting the surprised darkey, dashes out of the door.

Blinks goes home, but is again upset when his neighbors in the flat below begin singing and playing "Twinkling Eyes." Blink goes down and insists on their cutting out the music. For his pains Blinks is thrown out of the window and alights at the feet of an Italian organ grinder, who is also playing the new air.

Night comes, and Blinks goes to bed, but the little German band comes serenading him with their choice selection, "Twinkling Eyes." Blinks hurls a pitcher of water at the musicians, then returns to bed. But in his dreams he re-lives the scenes of the day, while

the melody of that popular tune continues to ring in his ears.

Blinks awakens and gives up hope, while his rolling eyes and the painful droop of his mouth indicate that he is another candidate for the dippy house.

"A WESTERN WOMAN'S WAY."—Note to exhibitors: Owing to unavoidable delay in shipping this film from the West, a complete description cannot be contained in this issue of the Film Index. However,

"A WESTERN WOMAN'S WAY"

A Great Essanay Western Photoplay

Released Sat., Nov. 26th (Dramatic)

Length, Approx. 1000 feet

Just the photoplay you have been waiting for. Thrilling episodes, a deep appeal to every heart—a photoplay that will hold them breathless. Get it!

A WESTERN WOMAN'S WAY.

This week's best Tuesday release. A genuine comedy hit.

HAVE YOUR FACE FITTED FOR A LARGE LAUGH BY OUR

Release of Tuesday, Nov. 22nd

"THAT POPULAR TUNE"

Released with

"Hank and Lank"

As Sandwich Men

Length of reel, approx. 950 feet.

A Howl All The Way.

LONDON
5 Wardour St. W.

ESSANAY FILM MFG. CO.

435 N. CLARK STREET, CHICAGO, ILL.

BERLIN
35 Friederich Str.

the descriptions and photographs will be published in the various trade and theatrical journals, The Film Index, Moving Picture World, Dramatic Mirror, Bill-

board, etc., in ample time for you to include it in your early bookings.

The film will be ready for release on Saturday, Nov. 26.

PATHE FRERES.

"THE OLD LONGSHOREMAN."—On the bustling quay a number of dock men are waiting to be taken on for unloading of some cargo. Amongst them is an old longshoreman, who is told that he is too old

for the work on hand. He wanders along, and at last is successful in persuading one of the foremen to give him a job. His strength, however, is not equal to the task, and he falls beneath his burden. Hopeless and desperately hungry, he proceeds to a soup kitchen, but arrives too late for the free distribution, and wearily turns again in quest of work. Presently he comes on a bright little girl eating and dancing on her way. In an instant he has snatched from her the roll she is eating, and makes his way to the quay. After him runs the crying child. She reaches the quay side close upon his heels, but a false step suddenly precipitates her into the water. She struggles desperately, and hearing her cry, the brave old stevedore plunges into the water to rescue her. He drags her back into safety, but, alas, the effort has exhausted all his remaining strength, and with one last vain attempt to stand upright, he falls dead upon the quay.

"NEW SOUTH WALES GOLD MINE."—This picture illustrates the breaking up of auriferous earth by means of powerful jets of water brought from the mountains by heavy pressure, and pumped through immense pumps at the rate of about 880 gallons per minute. The washing of the gold, the separation of its impurities and its refinement are all successively shown in detail. The daily output of the mine amounts to about 412 ounces of gold.

"HOW RASTUS GETS HIS TURKEY."—It is the day before Thanksgiving, and Rastus, who is as black as ink, and without a cent to his name, has promised himself that, come what may, his wife Eliza and his day. Prowling round the local butchers he watches

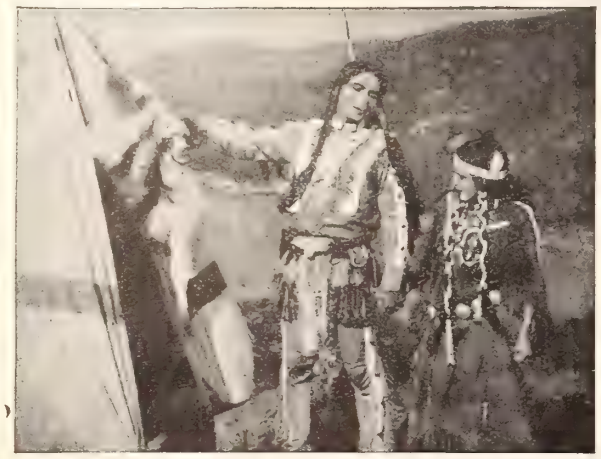
daughter shall eat of a plump turkey the following the stock of birds gradually dwindle without having the opportunity to take one unobserved. At last he becomes desperate, and when old George Green purchases the last bird he sees that his only chance is to take it from him by hook or by crook. Arriving home, Green takes the turkey out in the yard to kill it. While he turns away for a few minutes to sharpen his knife, Rastus puts his hand through a hole in

the wooden fence and seizes the bird. The hole is not large enough to pull the bird through, but Rastus tries to do so, with the result that he pulls three of the planks of the fence out, and with his hand through these and still holding on to the turkey like grim death, he bolts for home. Green starts in pursuit, but Rastus soon gets away from him, although he has many a laughable difficulty to overcome, for his stony brain could not see that he could not take the turkey in the other hand and drop the three boards. When Thanksgiving Day arrived the following morn Rastus and his family had a great time over the dinner and it certainly is an amusing end to a good picture to watch them greedily eat it.

"WONDERFUL PLATES."—A little Dutch girl is washing her plates of delft. Struck with the beauty of the scenes painted on them she holds them up to look more closely, and the painted pictures become slowly animate. Windmills, their huge sails revolving, are seen upon the first plate. Then, on the next ones groups of Dutch children in serried rank and amusing posture are to be seen. Many quaint scenes are thus seen until at last all the plates are washed and put away. The little girl then sinks down by the side of the fire and dreams of the fancies and

BIOGRAPH FILMS

Trade Mark. Trade Mark.



THE SONG OF THE WILDWOOD FLUTE.

RELEASED NOVEMBER 21st, 1910

The Song of the Wildwood Flute

An Indian Subject Incorporating Traditional Customs.

This Biograph subject is unique in the extreme. It tells the story of two Indian braves who are rivals for the affection of a pretty little Indian maid. During the telling of the story many traditional customs are introduced. First, the "Corn Dance," which is a ceremonial dance done in honor and gratitude to the Great Master for the crops harvested. At this dance the little squaw becomes impressed with the one brave. The lovemaking is done by the playing of the love flute outside the maiden's tepee. Her appearance gives assent. Then the presentation of skins to the father. The rival plays the love flute, which can be hired from the regular village custodian, but without success. The favored brave is married and starts off on a hunting trip. He falls into a bear pit and is destined to perish, for his rival, seeing his predicament, leaves him to his fate. The woe of the little squaw, however, softens the unsuccessful suitor, and he goes to the assistance of the husband and brings him to his squaw.

Approximate Length, 996 feet.

Released November 24th, 1910

HIS NEW LID

This is a very funny comedy, showing what awful anxiety may be induced by the exchange of hats in a restaurant. Jenks goes to lunch, his head topped off with a new straw hat. An exchange is made and the new possessor of Jenks' hat loses it overboard. It is found and the name inside is conclusive evidence that Jenks has been sent to a watery grave. He is mourned as dead, and it takes some argument on his part to convince his wife and friends that he is alive and not a spook when he appears before them.

Approximate Length, 563 feet.

HIS NEW LID.

NOT SO BAD AS IT SEEMED

Appearances are deceiving and circumstantial evidence should be taken with caution. In this Biograph subject the circumstances were apparently very compromising. Mr. and Mrs. Jones go away for a week, and Jones writes a note to Mr. Hall telling him to continue his use of the library during his absence just as usual. Mrs. Jones writes to Mrs. Young, asking her to look after the bird while she, Mrs. Jones, is away. Each neighbor goes to do their friends' bidding and is accused by their respective wife and hubby of being a party to a clandestine meeting. The Joneses meet with an auto breakdown and are forced to return, and fortunately, too, for there is the needed explanation.

Approximate Length, 432 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY. Get on our Mail List for Descriptive Circular

BIOGRAPH COMPANY,
11 East 14th Street, New York City

Licensees of the MOTION PICTURE PATENTS CO.
GEORGE KLEINE, Selling Agent for Chicago,
52 State Street, Chicago, Ill.

stories told her by the delft plates, whilst the glow of the firelight throws whimsical shadows on the wall.

"ISIS."—Isis was the great Moon Goddess of the Egyptians. She is the protectress of Thyrsa, a beautiful singer, for whom she chooses Prince Dilo as husband, sending him a message to that effect. The prince seeks out Thyrsa, and charmed with her grace and beauty, is more than willing to marry her and discard Sara, his former favorite. Sara, however, jealous of her rival, informs Dilo that Thyrsa has other lovers, and the Prince, giving vent to his scorn and repugnance for the singer, returns to his palace. Thyrsa is humiliated, the more so that she loves Dilo deeply. Heartsick, she carries her grief to the Moon

Goddess, who, taking pity on her, declares that Dilo shall be punished. Taking on the form of flesh and blood, she descends from her seat in the temple, and appearing to Dilo in his sleep, creates in his heart a love for herself. Dilo, springing up out of his sleep, follows her blindly until she reaches the temple, when, after slowly mounting the steps to her seat, she changes back into lifeless stone.

"A DOG'S INSTINCT."—Irene Donald is employed at a milliner's, and as usual at midday, her maid sends Fido, the faithful black poodle, to bring her home. On her way home Irene is annoyed by the attentions of a man, and he, angered at her refusal to speak to him, follows her home and notes her address. Irene enters the apartment and sits down to her lunch, but Fido's instinct tells him there is something wrong, and he runs downstairs and follows

the stranger, who proceeds to an old hut, where he meets a band of ruffians. The dog sneaks in, hides under the bed and hears the conspiracy. He then proceeds homewards, but is taken by a zealous police officer and locked up at the station house for being at large without muzzle. Meantime it is time for Irene to go home, but on her way she is waylaid and made prisoner. The dog escapes from his prison, goes to the milliner's and finds Irene has started for home already. He then rushes home, finds Irene has not made her appearance, and signifies to the maid to follow him. He takes her to the police station and persuades the police to accompany them. They all follow the faithful dog, who leads them to the old hut, where, after a short struggle, they soon overcome Irene's jailers and free her.

"AN ELEVENTH HOUR REDEMPTION."—John and William Strangely, two brothers, are both in love with Catherine Miller, but it does not take Will

very long to see that he has no chance, and that it is John whom Catherine prefers. Three years pass by, and John and Catherine, happily married with a little two-year-old babe, are living on their ranch. Will comes in one morning to see them, and he finds his admiration for Catherine has not diminished. A bronco breaks away from the corral. John, Will and some of the help mount and follow in pursuit. An overhanging bough sweeps John from his horse. The others take him back to the ranch badly bruised and shaken. The doctor, who is called in, orders absolute quiet, as any shock might be fatal. Will takes from the mantel in the parlor a photo of Catherine and slips it in his pocket. She enters and he tries to make love to her. There is a scuffle. John hears it and enters. The effort is too much. He falls dead. Will rides off, and overcome with remorse,

KALEM

THE TOUCH OF A CHILD'S HAND

Released Wednesday, November 30. **Length, 870 Feet.**

A STRONG KALEM STORY OF PRESENT DAY LIFE

CAST OF CHARACTERS

Dan Newton, a working man.....Mr. James Vincent
Mrs. Newton .....Miss Jane Wolfe
Little Jimmy, their son.....Master Judson Melford
Mr. Livingston, a wealthy widower.....Mr. George Melford
Billie, his little son.....Master Cleary
Neighbors, police, chauffeurs, etc

THRILLING AND REALISTIC SPLENDID IN PHOTOGRAPHY

Up the Thames to Westminster

PICTURESQUE SCENES OF LONDON ON THE BANKS OF THE THAMES

Length, 125 Feet.

ELDER ALDEN'S INDIAN WARD

A STORY OF EARLY DAYS IN THE COLONIES

Released Friday, December 2. **Length, 945 Feet.**

Chief Squantum, a noted Pequod Indian, on the death of his squaw, places his young boy in the charge of Elder Alden, a very much respected Puritan settler.

As the young man grew up, instead of feeling love and gratitude for those with whom he had passed his childhood, he developed hatred for his white friends, eventually leaving them and fleeing to the Indians, whom he incited to attack Alden's log cabin.

The battle between the Indians and the cabin's defenders is one of the most exciting and historically true portrayals ever presented in motion photography.

PURITAN HISTORY RETOLD

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, O.

KALEM CO., Inc.
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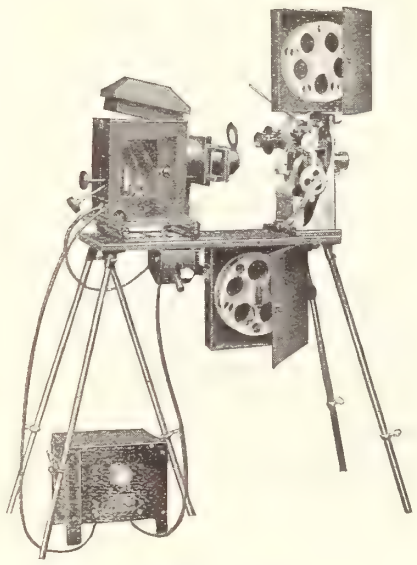
EDISON PROJECTING KINETOSCOPES

THE PERFECT MACHINE



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Mechanism entirely accessible
Every part interchangeable
Hardened tool steel Cam and Star

Superior service and best results obtained

Everybody Wants It. The MODEL "B"

This machine used at the recent meeting of the AERO CLUB, at New York City, proving conclusively its superiority. Selected for use because it works right first, last and all the time.

Write for information on the ***Model "B"*** with Outside Revolving Shutter

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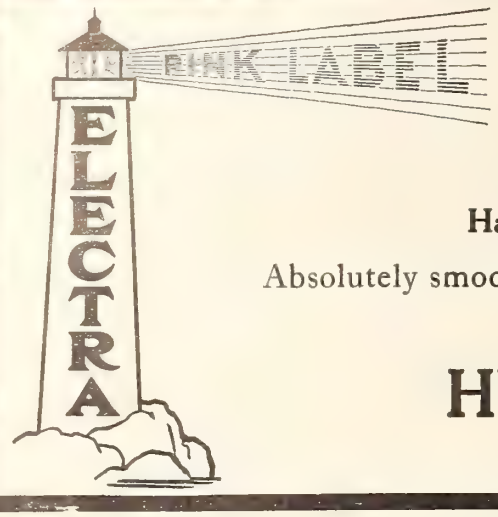

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Absolutely smooth and even consumption. Insist on getting the genuine. Don't accept substitutes. All Carbons are stamped "ELECTRA."

HUGO REISINGER, Sole Importer
11 BROADWAY, NEW YORK

would kill himself. Better thoughts prevail, and he enlists in the army. Fifteen years elapse, and Will Strangely, now Colonel, fights with his regiment for the Union cause. He is badly wounded in the field and taken to the temporary hospital. It turns out

to be his late brother's ranch. He looks at his nurse; she reminds him of Catherine. He bids her look at a photo that he has carried in his pocket for nearly twenty years. She recognizes her mother, and calls her in. They shake hands and Catherine forgives

him. Officers carrying a flag enter to announce victory. Will rises in bed half conscious, and waving his sword, expires, while his brother officers reverently cover his body with the flag for which he had fought.

VITAGRAPH CO.

"SUSPICION."—Unfounded suspicion will often lead to a hasty conclusion to be repented for at leisure.

Mrs. Hall's little child dies and she grieves herself into an almost complete breakdown. Her husband and her doctor advise her to desist.

In order to satisfy the longings of her nature and seek consolation she interests herself in an orphanage, where she goes every day, unknown to her husband, to care for and help the little ones. She sews for them, loves to assist them in their play and she places a memorial tablet in the playroom of the home in memory of her daughter.

Mr. Hall notices that his wife goes out every day, and that she is hiding something from him. He becomes suspicious and engages a detective to watch her. The detective follows her to the childrens' home, sees her enter the place with a gentleman, and reports to Mr. Hall.

The husband goes to the orphanage with the detective. They gain entrance to the building and hear the wife talking in one of the rooms. They rush in and find Mrs. Hall surrounded by the little ones. The husband is nonplussed and abashed. The gentleman who was seen entering the institution with Mrs. Hall comes into the room, hands Mr. Hall his card, "Albert H. Houston, Superintendent of Bethany Home." Mr. Hall now feels heartily ashamed of his suspicion, and completely overcome when his wife leads him to the tablet and he reads:

THE PLAY ROOM, BETHANY ORPHAN ASYLUM.
The Gift of Mrs. A. J. Hall
In memory of her daughter, Helen, who
died September 1, 1910,
Aged eight years.

The children, superintendent and the detective leave the room. Left to themselves, Mrs. Hall places her hand tenderly on his shoulder and he sorrowfully asks her forgiveness for his unjust and unkind suspicions.

"A FOUR-FOOTED PEST."—"The horse has four legs, one on each corner." This is a four-footed horse, one of man's most faithful friends, excepting an automobile, which is not a horse. Well, this horse is called a pest, which is a peculiar kind of animal, because he is only a mischievous horse that knows and does a whole lot of things that make a whole lot of fun that keeps his victims busy and the rest of us laughing.

He runs away, dumps his driver into a mudpuddle, unties a woman's clothesline, letting the clothes fall in the dirt. He is chased by the woman and an ever-increasing crowd. He runs to the seashore, makes off with the wraps of the bathers, and they join in the chase and add to the fun and excitement.

The next thing this pesky horse does is to pull a newspaper out of a man's hand while the man is seated on a bench in the park, next to an old lady, to whom the horse turns his attention and eats the flowers from her bonnet, pulls it off, and the old lady's wig with it. The man and woman start in pursuit. Then he puts his head in a kitchen window, eats up a freshly cooked pie, and gets away with it, followed by the cooks.

A party of children playing on the lawn see the mischievous animal, and try to drive him away. The horse seizes the hose, turns on the water and gives the youngsters a ducking. The chase is a merry one but our four-footed friend out-distances all hands, reaching his stable, where he awaits their coming, and when they arrive gives them all a laugh and an encore of "ha! ha! ha!," which the onlookers enjoy and re-echo with peals and roars of merriment.

"THE STATUE DOG."—This is a real dog with an unusual amount of intelligence. He is an actor dog, a regular impersonator and poser. He works entirely alone in tableau because he can do all but talk. He is called "the statue dog," because he is a pure white bulldog who looks like marble when he stands like the statue of Apollo Belvidere, Juno, or Paris. Fine work, showing the possibilities of even a canine who has been treated and trained right and knows how to do things right.

He is a clever comedian, as shown in his ackermanerian Hebrew portrayals, Irish, German and eccentric characters, perfect likenesses, true to life. His ability as an impersonator and rapid change artist are shown in his representations of Roosevelt, Emperor Wilhelm, Joe Cannon, William Randolph Hearst and other noted characters. Last, but not least, he gives an impersonation of the Vitagraph eagle embracing the company's trade mark. This sounds strange, but 'tis true, and marvelously strange because 'tis true.

This subject is run in conjunction with "The Four-Footed Pest," and will prove a very novel and enjoyable amusement.

"LOVE, LUCK AND GASOLINE."—A young man and girl; the girl has a father. The young man, "Bob" by name, is in love with the girl, and her father objects to him as a suitor and very much favors another man as a future son-in-law, whom we designate as the villain. The scenes surrounding this state of affairs are at the seashore and a beautiful harbor containing motor boats and yachts that are incidentally and dramatically part of the play.

"Bob" is elected Commodore of the local yacht club, defeating the villain as a candidate for the same office. The villain, who wants the girl, never fails to show his dislike for "Bob," and, furthermore, he is naturally disagreeable, as shown in his refusal to subscribe to the building fund of the local church, entirely snubbing the Rev. Jones, who is the pastor, soliciting donations for the good work among the members of the club, all of whom, and even the skipper of the "Vita," a small speed motor boat, contributes to the purpose and at the same time takes considerable pleasure in satisfying Mr. Jones' curiosity in the workings of his craft.

The villain becomes impatient and sore at the aversion Mollie displays to his attentions and proposals to her; she refuses him. He tells her father. The old gentleman is very angry, and, to separate her from Bob, threatens to send her abroad.

Mollie sends word to Bob of her father's decision and suggests that they be married at once. Bob gets his motor boat, "Esmeralda," ready, meets Mollie, and they make for Newport, where they will be married. The villain sees them going and informs Mollie's father, who follows, but they are too late to reach her—she and Bob are well on their way and far out to sea.

The villain and the father jump aboard the "Ethel," and they follow the lovers. The "Esmeralda's" machinery goes wrong and the "Ethel" is fast gaining on them. Bob rushes to the wireless with which the "Esmeralda" is equipped and tells the operator to wire Rev. Jones to hire the "Vita," instruct the skipper to catch the "Esmeralda" before the "Ethel" reaches them and marry him and Mollie at once.

The preacher runs to the dock, tells the skipper, and they get in the little speed boat and are off like a flash, cutting the waves like a knife, throwing the spray in showers of foam. Reaching the "Esmerralda" in less time that it takes to tell it, Mollie and Bob are taken into the "Vita" and the race is resumed. Rev. Jones performs the ceremony while the boat is ploughing and skimming through the water, and the two lovers are married; the father is defeated and the villain vanquished.

MUCH WORK FOR N. Y. M. P. OPERATORS.

According to William Lang, business representative of the New York branch of the Motion Picture Operators' Union, that branch of the I. A. T. S. E., will have to get busy in the near future in order to accomplish what the Boston branch and branches in other cities are doing. Just at present, claims Mr. Lang, the men are willing to see things done, that will be of a benefit to the organization, but little effort on their part is being exerted.

At two of their recent meetings, little of business importance has been accomplished, and unless the members pull together more, the other organizations will have the New Yorkers beaten to a finish.

Mr. Lang reports that business is good in New York and that managers seem to have work for all good operators. In the union there are three hundred members, all who have passed both the state and union examination. The union now has new quarters at 359 West 43d street.

THE MARVELOUS VITAGRAPH

Special Aviation Feature Film

OF THE RECENT

INTERNATIONAL AVIATION TOURNAMENT

At BELMONT PARK, L. I.

RELEASED NEXT MONDAY, NOVEMBER 28

Showing the Flight of all the Celebrated Aviators of the World in Their Different Machines

J. B. Moissant, who made the passenger carrying trip from Paris to London and won the Statue of Liberty prize. Ralph Johnstone, who broke the altitude record. The Wright Brothers, Count de Lesseps, Latham, Hamilton, Ely, Harkness, Bud Mars, Willard, Capt. Baldwin, and all the rest of the famous birdmen, giving a view of the wrecking of the Le Blanc, Brookins and other aeroplanes and an excellent picture of G. Graham White in his Biplane carrying Miss Eleanor Sears as a passenger, with a close ange panorama of the grand-stand and all the prominent society people who attended the meeting.

A SPECIAL EXTRA BILL OF WORLD WIDE INTEREST

VITAGRAPH CO. of AMERICA, New York City

CHICAGO LETTER

(Continued from page 8.)

numerous patrons. The La Petite shows to the best people in Kankakee, and finds no opposition in the two "independent" theatres in that city. An extra fine service has been arranged for with the General Film Co., at 77 South Clark street.

The meeting between the Alliance committee and the Sales Company, set for Thursday, Nov. 10, in New York City, was again postponed a week. It looks as if the Sales Company were practicing the old stalling game.

B. W. Everett, of Scott & Everett, this city, reports excellent business in his three theatres—the Palace, at 18th and Halsted streets; the Grand at 12th and Paulina, and the York at York and Paulina streets. Pictures at all three houses are exhibited in a well lighted auditorium, and care is exercised to give an appropriate musical accompaniment to each picture. The General Film Co., at 85 Dearborn street, furnishes a high class service for each house.

Mr. O'Day, who had much to do in arranging for the filming of the Jeffries-Johnson fight pictures, in conjunction with Mr. W. T. Rock, stopped over in Chicago, on his way to the Coast from New York, and was the guest for a day of John B. Rock.

I met A. L. Cooley, manager of the People's theatre, Laurium, Mich., a new house which is said to be one of the largest houses in the Wolverine State, at the General Film Co., 85 Dearborn street, last week, where he was arranging for a high quality service. Mr. Cooley tells me that the People's cost $7,500, and that it will seat 780 people. Mr. Cooley claims that he is one of the oldest operators in the picture business, and that he ran the first motion picture machine ever used in this country. That was in Brooklyn, N. Y., for Charles Lumiere, at the corner of Fulton and Wasington streets, 19 years ago.

Charles Vance, owner and manager of the Dreamland theatre, Streator, Ill., was seen one day last week, and he reported excellent business in his home city. Nothing but motion pictures are used in the Dreamland. There are no "independent" houses in Streator.

George B. Frellson, proprietor and manager of the Unique theatre, Waukesha, Wis., was interviewed at 85 Dearborn street, last week, where he was arranging for bookings with the General Film Co. Manager Frellson formerly obtained his service from the Western Exchange in Milwaukee. The Unique seats 400 people, and Mr. Frellson told me that he will build an addition next summer, so as to accommodate 500 people. Pictures are the sole entertainment at the Unique, and the patrons demand one of the best services that can be secured.

A VITAGRAPH NIGHT WITH MR. MAURICE COSTELLO.

At the Fulton Auditorium, Brooklyn, N. Y., last Tuesday evening, about 1,600 people attended the three performances and reception at the "Vitagraph Night" given to Mr. Maurice Costello. About three hundred persons were unable to gain admittance.

After he had been introduced by the Vitagraph Company's representative, Mr. Costello made a very interesting and witty address in which he thanked them for the cordial response to the announcement of his name and gave them an insight into some of the features of the art of motion picture acting, its difficulties and its inspiration. Mr. Cranides was congratulated on the beauty and comfort of his theatre and the exceedingly refined audiences which patronize his place.

At the close of the entertainments and reception Mr. Cranides surprised Mr. Costello with a very choice spread at the "Ormande" and incidentally presented him with a gold monogramed scarf pin and pair of cuff buttons of the same pattern. The gift was entirely unexpected by Mr. Costello and it was some time before he could express his appreciation and thanks.

The Park Row Theatre, New York, will have a "Vitagraph Night," wth Mr. Costello as their guest on Friday, November 25th.

HUNT TIGERS WITH PICTURE CAMERA.

Professor Frederick Starr, of Chicago, Ill., is looking for demons and tigers. The University of Chicago anthropologist is going to Korea, where fierce felines and evil spirits abound. He will leave Dec. 22 for a six months' investigation of his latest specialties. He will take a complete motion-picture outfit. He expects to measure the heads of the Koreans, witness a tiger hunt, attend a native demon-worship ceremony and take authentic photographs of each and every occurrence of interest. Manuel Gonzales, Professor Starr's adopted son, who has accompanied him to many foreign parts, will be his only companion.

PHOTOPLAY HOUSES UP TO REQUIREMENTS

The proprietors of photoplay theatres, of Montreal, Que., are coming forward with their certificates to prove efficient electric wiring, and as in other respects Building Inspector Chausse does not report any that do not come up to requirements as to safety, authorities in Recorder's Court in whose hands Mr. Chausse's report was placed do not think any action will be taken against any proprietor.

The new Star theatre, remodeled in its entirety, was thrown open to Sandusky theatregoers Oct. 29. Three first run films to be shown were "The Telephone," Vitagraph; and "The Banquet" and "Hank and Lank Take a Rest," Essanay. The music was furnished by Unckrich Bros.' orchestra, and Christy Taubert will be the pianist and sing the illustrated songs.

MORE "REGARDING EDUCATIONAL FILM"

Can any one man decide what is good and what is not, in scenics and industrials?

By EPES WINTHROP SARGENT (Chicot)

IN a recent issue of The Film Index W. H. K. throws three fits and a somersault because a recent "scenic" showed a "flock" of llamas through an Andean village instead of showing the Andes themselves.

About the same time W. H. K. sent a "holler" to the writer that would suggest that he lived in Harlem instead of Newark about those same first cousins to the goats. Those llamas appear to have grated upon or, perhaps, butted into his soul. He wanted to see the majestic Andes—forgetting that the Pathe Freres attended to that long ago; but he didn't happen to be in the house the night it was run—and he wailed for a look at Niagara Falls like the brave water-wagon rider that he is.

Funny how everybody wails for Niagara Falls like every bridal couple east of Chicago and yet George Kline must have about a mile of Niagara Falls in his educational catalogue.

And the same day that W. H. K. wept because of the gentle llamas, the dining car conductor of the Reading "two-hour" that leaves the lair of Lubin at seven o'clock on Mondays, Wednesdays and Fridays, had his wail.

"See that man I was talking to," he asked. "He's just back from India and he told me a lot about that country. Funny some of you fellows don't give us India, and places like that, instead of Niagara Falls. I took my lay off last week and went into a place on Market street. Gee! They had Niagara Falls and I ran there all one summer. Who cares about the Falls?"

And there you have it, if not in a nutshell, in two paragraphs. One man had seen Niagara Falls and did not want to see it or them again. The other man worships water as the only potable fluid and yearns for it in large doses. And there's the man who wants what he has seen to see if the camera lies.

Long years ago J. Austin Fynes told the writer that the reason the Lumiere Cinematograph was bounced from the Keith theatres was because they could not give enough local stuff, on account of having to send the exposed negative back to France for development and printing. There were some other reasons, but the fact remains that "Deadman's Curve," just an even hundred feet from the theatre, was a bigger hit than any foreign subject the Lumiere people put out, not even excepting those two babies who were the stars just then. And against "Deadman's Curve," the Biograph offered the Empire State Express and Haverstraw tunnel.

But this last is begging the question. It is neither a scenic nor an educational. It was a "local"—most potent of attractions. If the writer had money enough to start a theatre he would make a photograph on the local "four corners" every Saturday afternoon and thousands of people would crowd his house to see if they did get in the picture. The personal appeal is irresistable—sometimes—but the Vitagraph has a picture of the fat writer trying to slide off a camel that would not kneel when his Shrine robe caught on the saddle, that the Board of Censors should see. There are some exceptions to all rules.

Seriously, there is meat in what the scenario writer wrote, and as much in what the Pullman conductor said. Both of them wanted scenics, but they wanted what they wanted and it did not mean the same thing. The answer is to give both and then both will be satisfied. The man who cares not for llamas would stand for them if he got an occasional Niagara Falls, and the man to whom Niagara Falls was the end of the day's work would not mind if he could have the llamas.

The trouble is that the average exhibitor seems to think that he is running a theatre and that therefore plays must be given. To him the scenic or industrial is merely a filler—a bit of film stuck on the end of a reel.

Is that either right or just to a concern like Pathe Freres, who range from the Arctic to the Antartic in search of subjects? Is it business? That's what is going to hit the exhibitor.

For a long time—even before he heard of the Kline catalogue, the writer has spoken for the scenic and industrial, broadly the educational though educational in redolent of school days. The day is not far distant when the educational exchange will be as important as the general agency, if not more so. It will carry nothing but educational stuff and it will appeal to schools whose Boards of Education is not sufficiently affluent to own its own films. Sounds like a dream, doesn't it? But!

Last summer the writer did the Vitagraph description of Major Andre for the Vitagraph bulletin. He had studied history in his school days and claims to be as well informed as the average, but he never had a history lesson like that. It stuck. That's the answer.

Masons of a higher degree know that the lessons of the fourth degree to the thirty-second degree are conveyod to the candidate in the form of a drama rather than a lecture and all will admit that it stuck. In the same way the history lesson that is shown in pictures will stick long after the dull page has faded from memory.

In the primary classes of to-day the pupil can read long before he knows his letters. He is taught pictures of words and he reads while he does not know "b" from "d." The motion picture is a glorified and entirely practical amplification of the same idea.

The dunderhead opponent of the pictures—the man who has to oppose something—claims that children rob and assault and run away because they see it in the pictures. Children are imitative, but not to the extent of the small scamp who robs a candy store and uses the appeal. But since they are imitative give them something to imitate—give them the right sort of industrials.

The exhibitor has it in his power to anticipate the action of the schools; to extend the course. Suppose, for instance, that an exhibitor has a place close to a school. Suppose he finds out exactly what his film exchange has on its shelves in the way of geographical or historical films. Suppose a certain class has reached Borneo in its studies and suppose he takes the Borneo reel for a special subject about that time.

Suppose again that the teacher doesn't have to buy a ticket when she comes to the show and suppose she tells the kiddies that the scenes in Borneo are to be seen at the Almazan theatre. Won't those kiddies get the dime or nickel —"to see Borneo"—and won't they enjoy the show outside of that and want to come again? And can anyone blame them, because the show is "so helpful in their geography." And some bone headed exhibitors dig deep in the discard for the old time blood and thunder stuff, that was on earth before the Board of Censors came, and use weird oaths down cellar when a small three hundred foot scenic rounds out a reel.

There are lots of exhibitors who can see so small a space beyond their eyes that they can't see when their eyeglasses get dirty. Get busy, you people who want Niagara Falls and India and even llamas. Make a shout for the educational in proper proportion and anticipate the inevitable but meanwhile don't kick because the other fellow gets what he wants and you don't. It's all coming and it's coming swift and sure.

NEW MAJESTIC, GALVESTON, TEX.—DISPLAY MADE FOR ESSANAY BASEBALL PICTURES.—H. O. HIED, MGR.

THE MELIES COMPANY NOW IN TEXAS.

The Melies Stock Company of actors, directors and camera men are now located at the "Star Film Ranch," San Antonio, Texas, where last year they produced the Western pictures which attracted so much attention and helped very largely in winning the present popularity and high grade of the Star Films.

With the increased and carefully selected members of the Star Company we look forward to some remarkably fine and characteristic pictures of Western life in Texas, Mexico and along the Rio Grande. Mr. Melies has arranged with a number of native cowboys and natives to assist his regular cast who are all skilled expert horsemen and women as well as experienced actors of reputation in the "legitimate drama."

FOR SALE.

Two motion picture theatres and one airdome in Brooklyn, N. Y. Houses now in operation. Full capacity. Inspection invited. Address, BROOKLYN, care The Film Index, 1 Madison avenue, New York City.

WARNING

THE SIMPSON SOLAR SCREEN

Is fully protected by U. S. letters patent No. 890,101, of which the following are the principal claims:

CLAIMS IN PATENT

1. A screen for projected images consisting of a base of suitable material, and a metallic coating of the character specified.

2. A screen for projected images consisting of a base of suitable material, and a coating of metallic particles of the character specified.

3. A screen for projected images consisting of a base of suitable material, and a coating of powdered aluminum.

4. A screen for projected images consisting of a base of suitable material, and a colored, metallic coating of the character specified.

All so-called metallic screens made for use in motion picture theatres, not made by us, are infringements on the SIMPSON SOLAR SCREEN, and if you are using any such screen you are liable accordingly.

Therefore, do not patronize imitators, but send in your orders for the SIMPSON SOLAR SCREEN, as it is the only **real thing,** and you are protected by our patents.

ALFRED L. SIMPSON, Inc., 113 West 132nd St. NEW YORK CITY

AMONG THE EXHIBITORS.

Ground for the new photoplay theatre at 18th street and Broadway, Louisville, Ky., was broken Nov. 1. The house will cost over $30,000.

Frank Williams has leased Virler hall, Lowville, N. Y., in which he will run motion pictures.

It is said that some theatre people from Plainfield, N. J., are trying to purchase ground in the heart of Dunellen on which to erect a photoplay theatre. Dunellen is a prosperous commuting town near New York City.

William Wenneck has been engaged by the manager of the Portland photoplay theatre, Delaware, N. J., to sing the illustrated songs.

E. S. Chisholm has purchased the Imperial photoplay theatre, San Antonio, Tex., and is doing an excellent business.

The interior renovation of the Star photoplay house, Freeland, Pa., has made this theatre one of the cosiest motion picture houses in the county. Various improvements which add to the convenience of the patrons, together with nightly programs of the newest and best pictures, are making the Star the favorite amusement place in this city.

B. J. Keefer will run a first-class photoplay theatre at 11 West State street, Lynn, Mass.

Another photoplay theatre is to be opened in Yonkers, N. Y. It will be located at 14 Main street. Only licensed pictures will be used.

Irving Vose, of Machias, Me., left last week for Old Town, Me., where he will open a first class photoplay theatre. He was accompanied by James Goff, who will sing the illustrated songs.

A. K. Wyand started his new photoplay theatre in the village hall, Keewatin, Minn., Oct. 22. The house seats about 300 persons and is attracting large audiences. Only licensed pictures and illustrated songs are used.

Feature pictures at the Bristol Opera House, Bristol, Conn., are making a big hit. Manager Sherman intends to put a feature picture on at least twice a week. Illustrated songs are also attracting much attention. Miss Grace Harnette, of New York City, has been engaged to sing the songs. She has a highly cultured soprano voice.

A photoplay theatre is to be built at Rockdale and Hickory avenues, Avondale, O., by Thomas Maloney. The house will be 30 by 96 feet and will seat 298 persons.

A party of well known picture men were in Mishawake, Mich., negotiating for a front street store in which to put a photoplay show. If they can put through their plans the theatre will be started in the course of the next few weeks.

A new photoplay theatre is being erected at 12 South Main street, Wilkesbarre, Pa. The house will be one of the largest picture theatres in that section of the state.

The Hippodrome, Reading, Pa., has been rented by an out-of-town firm, who will transform the place into a motion picture theatre.

The Nickelet photoplay theatre, Stroudsburg, Pa., was sold on Oct. 27 to Floyd and Norman Miller.

William Fait has leased the photoplay theatre 406 East Baltimore street, Baltimore, Md. Mr. Fait is also manager of the Liberty theatre and Pickwick Parlor.

Charlton Amusement Co., Brooklyn; to construct and manage photoplay theatres; capital, $1,000; directors, A. H. Swartz, S. D. Holiner and Benj. Herman.

THUOTOSCOPE, ST. JEAN, QUE.—O. THURET, MGR.

John Lucas, of San Francisco, has bought the Rose theatre in Anacortes, Cal., from the Rose Company, the show house having changed hands on Monday. Mr. Lucas intends to conduct a good family theatre and anticipates making many changes for the betterment of the house.

A New York firm has obtained a lease on the Lyceum Theatre, Patchogue, N. Y., and will run motion pictures in the house.

Motion pictures and lectures are to be provided for the inmates of the Lansing, Mich., jail.

Reade & Shumake have opened a photoplay theatre at Taylor, Tex. Since the opening date, Oct. 24, the house has been doing capacity business.

M. J. Kuhn is erecting a first class photoplay theatre at Lancaster, Pa. The house will be completed in about a month.

The Columbia photoplay theatre, Portsmouth, O., is undergoing extensive repairs. There are now four first class houses in that city, and all report excellent business.

At Biloxi, Miss., Manager J. T. Stevens presented a strong bill at Pictorium Oct. 10-15, entertaining good houses. The benefit for the Beavers' Club on Oct. 16 was well patronized.

Ben Zerr has retired from the management of the Empire Theatre, Reading, Pa., and has disposed of his part ownership in this property to his associate, F. E. Stetler, who will continue the house under its present policy. Mr. Zerr will devote his entire attention to his new picture theatre, the Crescent, which he expects to open about Thanksgiving Day.

John Stahlnecker, of Canton, Ill., has procured a lease on the Irwin Opera House, in that city, and will conduct it as a motion picture theatre. Franklyn Fox, who is now occupying the Irwin with motion pictures under an arrangement with John Berscheit, of Aurora, Ill., whose lease expires soon, has arranged to put on 5-cent picture shows at the Jefferson theatre on nights when that playhouse is without regular attractions. Mr. Stahlnecker will personally manage the Irwin, having moved his family to Goshen.

T. H. Plasters will build a photoplay theatre at Belle Plain, Ia. Mr. Plasters has purchased one of the finest sites on Main street, and should do an excellent business.

EXHIBITORS AT J. H. HALLBERG'S OFFICE.

During a conversation with one of the Film Index men recently, Mr. J. H. Hallberg, the "Economizer man," stated that he and his office force have been so busy during the past two weeks that "lunch hour" is an unknown period and he himself has forgotten how to eat during business hours.

Large numbers of prospective purchasers of M. P. machines and current savers are taking advantage of Mr. Hallberg's invitation to visit his show and salesrooms to see a comprehensive demonstration of all makes of machines before ordering.

The care and attention Mr. Hallberg is devoting to every detail of the manufacture of his apparatus, as well as the time given in demonstrating in his office, is bearing fruit in a large increase of sales of Hallberg Economizers for direct and for alternating current cirsuits, Motiograph Moving Picture Machines as well as all other makers, Spot Lights, Exhaust Fans, Opera Chairs, both with and without arms, in fact—complete equipments in many cases.

A SILVERED SCREEN FOR $6.00

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It is so prepared that any one can apply it with a brush.

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One can will cover 350 sq. feet and the cost is only **$6.00.**

Order from your Exchange or direct from us, C. O, D.

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NEW GRAND A HOUSE BEAUTIFUL

Manager Montgomery Expects To Do Leading Business in Jacksonville—Kalem and Selig People in Southern City

No doubt one of the most popular attractions for northern visitors in Jacksonville, Fla., during the winter season, will be the new Grand photoplay theatre. This most modern little picture house, with its seating capacity of 500, is one of the most up-to-date theatres of its kind in the whole of "Dixie," and the entertainment given by Manager F. T. Montgomery, is equal to any given in the largest cities.

During the past couple of years, Jacksonville has had quite an awakening in the motion picture business; first class photoplay theatres have sprung up there, and other cities in Florida, and the winter tourist often makes these places a second resort. In the first class photoplay theatres one can often see the best society folk attending these performances and enjoying them as they would some metropolitan production.

The Grand photoplay theatre, since being practically rebuilt, should be the main center of attraction this coming season. The house is 40 by 90 feet and contains all the luxuries and safety appliances to be found in any northern or western house. In the machine booth are to be found both an Edison and an Edengraph machine of the latest model. Besides a four-piece orchestra, Manager Montgomery has just given an order for a large pipe organ, which will be used for playing overtures and sacred music.

One of the latest Simpson Solar screens has also been added, as the management is a great believer in light houses. The new screen is greatly adding to the patronage of the house and the southerners are much pleased to know that pictures can be displayed in the light. This late modern device also has a tendency to greatly add to the popularity of motion pictures in that section of the country.

Just at present the Kalem and Selig players are in Jacksonville, and they are creating much enthusiasm in that part of the South. According to Mr. Montgomery both companies are taking some excellent pictures and the public will soon be treated to some novelties in the way of motion pictures.

MONTGOMERY'S NEW GRAND, JACKSONVILLE, FLA.
Mr. Montgomery standing on left of picture.

MANAGERS CO-OPERATE WITH CENSORS.

A general crusade to uplift the moral tone of the films that are shown in Baltimore photoplay houses before young children has been launched. A meeting was held last week by about twenty members of local clubs and associations at the home of Mrs. Howard Elmer Asbury, 1017 Cathedral street, when the move was inaugurated. The plan adopted was to seek the co-operation of the managers of the local photoplay houses and to secure their consent to their pictures being shown before a board of censors each week so that such as pass muster may be visited during certain hours in the day by children unaccompanied by adults.

Several photoplay proprietors have already consented, it is said, to co-operate with this committee, and the latter feels that all of the other show managers of the city will see the need of such a censorship and come into the move later on. One show proprietor has already given the committee a private view of his films and a censored selection of these will be displayed for children at his house on next Saturday morning from 10 o'clock in the morning until 1 o'clock in the afternoon.

Among those who took part in the meeting were representatives of the Moral Education Board, Social Settlement School Board, Mothers' Club of Baltimore, Women's Christian Temperance Union, Sons of the American Revolution, Society of Social Hygiene, Oratorio Society, and the Young People's Association.

GARRICK PHOTOPLAY THEATRE SOLD.

The Garrick, a well patronized and popular photoplay theatre, on Sycamore street, near Twenty-first, Cairo, Ill., was sold last week to Mrs. C. Blanks. The house seats about 350 persons, and runs only the best of licensed pictures. It is the intention of Mrs. Blanks to have the house practically rebuilt by next spring.

WILL SET UP HOUSE IN CENTRALIA.

Parker Gillespie and Harmon Ferguson have gone to Centralia, Ill., where they will open a first class motion picture show. Both young men have experience along this line of work and know what it takes to please the public. In addition to being thoroughly posted on their business, they are fine young men and will be an excellent addition to the business circles of Centralia.

A new photoplay theatre is being erected at 547 Penn street, Philadelphia, Pa. The house will be called "The Penn." The entertainment comprises of three reels of the latest licensed pictures.

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TO STAND THE TEST
A MACHINE SHOULD BE EQUIPPED WITH
An automatic shutter that never fails. This prevents fire and loss.
A Geneva Star and cam enclosed in oil bath which will wear for five years or more, while others wear out five in one year.
Heavy steel gears with spiral teeth.
Tool steel shafts that will wear indefinitely. A dirt and dustproof cover. It saves time and wear.
The Patented Double Cone Shutter that produces a 25% brighter picture than any other machine.
An extra heavy strong Arc Lamp. A large roomy Lamp House.

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Record of Weekly Licensed Film Releases

(Week of November 21-26, 1910)

Exchange No.	Title	Maker	Class	Length Feet	Date Released	When Run
.....	The Song of the Wildwood	Biograph	Drama	996	11-21-10	.....
.....	Caught by the Camera	Lubin	Comedy	990	11-21-10	.....
.....	The Old Longshoreman.....	Pathe	Drama	331	11-21-10	.....
.....	New South Wales Gold Mine	Pathe	Educ.	659	11-21-10	.....
.....	No Place Like Home	Selig	Comedy	1000	11-21-10	.....
.....	The Dull Razor	Selig	Comedy		11-21-10	.....
.....	His Mother's Thanksgiving.....	Edison	Drama	995	11-22-10	.....
.....	Hank and Lank	Essanay	Comedy	390	11-22-10	.....
.....	That Popular Tune.....	Essanay	Comedy	593	11-22-10	.....
.....	Cast Into the Flames	Gaumont	Drama	381	11-22-10	.....
.....	A Woman's Wit.....	Gaumont	Comedy	595	11-22-10	.....
.....	Suspicion	Vitagraph	Drama	985	11-22-10	.....
.....	Through the Clouds	Edison	Drama	1000	11-23-10	.....
.....	The Lad from Old Ireland	Kalem	Drama	1000	11-23-10	.....
.....	How Rastus Gets His Turkey	Pathe	Comedy	598	11-23-10	.....
.....	Wonderful Plates	Pathe	Trick	397	11-23-10	.....
.....	Behind a Mask	Urban	Drama	516	11-23-10	.....
.....	Nantes and Its Surroundings	Urban	Educ.	450	11-23-10	.....
.....	His New Lid	Biograph	Comedy	563	11-24-10	.....
.....	Not So Bad as It Seemed.....	Biograph	Comedy	432	11-24-10	.....
.....	Romance of the Lazy K.....	Lubin	Comedy	990	11-24-10	.....
.....	The Cowboys and the Bachelor Girls	Melies	Comedy	950	11-24-10	.....
.....	The Merry Wives of Windsor.....	Selig	Comedy	1000	11-24-10	.....
.....	A Daughter of the Mines	Edison	Drama	995	11-25-10	.....
.....	The Roses of the Virgin	Kalem	Drama	1000	11-25-10	.....
.....	Isis.....	Pathe	Drama	492	11-25-10	.....
.....	A Dog's Instinct.....	Pathe	Drama	479	11-25-10	.....
.....	A Four Footed Pest	Vitagraph	Comedy	642	11-25-10	.....
.....	The Statue Dog	Vitagraph	Comedy	283	11-25-10	.....
.....	A Western Woman's Way	Essanay	Drama	1000	11-26-10	.....
.....	Samson's Betrayal	Gaumont	Drama	519	11-26-10	.....
.....	Calino Travels as A Prince	Gaumont	Comedy	289	11-26-10	.....
.....	An Eleventh Hour Redemption	Pathe	Drama	998	11-26-10	.....
.....	Love, Luck and Gasoline	Vitagraph	Comedy	997	11-26-10	.....

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

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SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

De Witt C. Wheeler.

"PUT YOU ARMS AROUND ME, HONEY."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co. A pretty little number, sung with great success by Elizabeth Murray in Madame Sherry, now playing at New Amsterdam Theatre, New York City. A fitting climax to the successes from these writers for the past year. Slides that are in every way up to the new high standard of perfection of this firm are produced for this song, which because of their artistic setting and photographic excellence should be popular with all picture theatre goers.

"WINTER."—Words by Alfred Bryan; music by Albert Gumble; published by Jerome H. Remick & Co., New York. This song, first introduced with overwhelming success by Miss Adele Ritchie, of comic opera fame, will survive many winters, also summers, and is a predestined hit. Some most fascinating snow and winter scenes abound in this set of slides. They are so realistic that they create in us a desire for that season's early arrival. If you want a set that's "in season," get this one.

Scott & Van Altena.

"OH! YOU RAH! RAH! BOY."—Words by Jack Mahoney; music by Theodore Morse; published by Theodore Morse Pub. Co., New York. A catchy song illustrated with slides that in posing, photography and coloring are typically Scott & Van Altena.

"PLAIN LITTLE COUNTRY GIRL."—Words by J. Brandon Walsh; music by Al. W. Brown; published by Victor Kremer, Chicago. A cute song with anything but a plain set of slides. We might better call these illustrations "portrayals," because they depict to us better than any painting the country phase of life. When song slide makers give us "studies of life," there is, indeed, a great advancement in this line of business.

"SIGHING."—Lyric and music by Leroy Stover; published by Harold Rossiter Music Co., Chicago. A sentimental ballad, with slides of the usual high order love-ballad style of Scott & Van Altena.

Alfred L. Simpson.

"KELLY'S GONE TO KINGDOM COME."—Words by Sax Rohmer; music by T. W. Thurban; published by Will Rossiter. The song that Maude Lambert, the dainty commedienne, featured in Lew Fields' "Midnight Sons." In the slides Simpson has shown a real aeroplane, Kelly under the ocean, Kelly in an airship, and any number of humorous situations. Most of these pictures were made during the recent International Aviation Meet.

"STAR OF MY DREAMS SHINE ON."—Lyric by Arthur J. Lamb; music by John T. Hall. These two well-known composers need no introduction to music lovers, as they are known wherever songs are sung. This new ballad is even better than their average. Simpson has made a set of slides which in every way suit the lyrics to a T.

Levi Company, Inc.

"THAT CERTAIN PARTY RAG."—Words by Edgar Selden; music by Tom Kelly, writers of the big song hit, "I'm Looking for a Dear Old Lady." This song has a strain that is simply tantalizing and it will only be a question of a short time before it will be hummed and whistled everywhere. The slides are good, showing clever characteristic posing and rich coloring.

"A LASSIE BY THE SEA."—Words and music by Bernice Phillips; published by Phillips Music Co., Dorchester, Mass. This song is about a sailor boy bidding his sweetheart good bye and makes an excellent song for illustration. The slides are exceptionally well done, the models good looking and the coloring excellent.

Excelsior Slide Co.

"THAT LOVIN' LAZY RAG."—By Billy Gaston and Edgar Selden; published by Shapiro. Introduced by Billy Gaston, the American singing comedian, writer of "You'll Be Sorry Just Too Late," and many other hits. This is destined to be one of his most popular compositions. Slides by the Excelsior Co., contain several novelties.

"EVERY CORNER OF THE WORLD HOLDS YOU."—Words by Arthur J. Lamb; music by Felix Brandon; published by the music house of Laemmle. The lyrics tell of a sailor who, no matter in what part he is, has the vision of his girl before him. This set, too, contains some novelties.

LAST FOUR WEEKS' PRODUCTION.

De Witt C. Wheeler.

"COWBOY."—Words by Bobby Heath; music by Chas. O'Donnell; published by Jerome H. Remick & Co.

"GEE WHIZ, SWEETY, I'M STUCK ON YOU."—By James Brockman and Bert Fitzgibbon; published by M. Whitmark & Sons.

"OH, THAT MOONLIGHT GLIDE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co.

"THAT'S WHEN LIFE'S ONE GRAND SWEET SONG."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York.

"WHEN THE IVY TURNS TO BROWN AND GOLD."—Lyrics by Hansen and Klein; music by Al. F. Butler; published by Jerome H. Remick & Co.

"ONLY ONE DAISY LEFT."—Waltz song and refrain, by Anita Owen; published by Jerome H. Remick & Co.

"OH, THAT BOOG-A-BOO MAN."—Words and music by Dave Kaplan and Joe Samuels, published by the Billy Watson Music Pub. Co., Empire Theatre Bldg., Brooklyn, N. Y.

"ANY PLACE IS HEAVEN WHEN YOU'RE WITH THE GIRL YOU LOVE."—Words and music by Anita Owen; published by Jerome H. Remick & Co.

"SWEET RED ROSES."—Words and music by Anita Owen; published by Jerome H. Remick, New York.

"THE LONGER WE'RE TOGETHER THE HARDER IT IS TO PART."—Lyric by Earle Clinton; music by Lamonte Jones; published by Jerome H. Remick & Co., New York.

Scott & Van Altena.

"I WOULDN'T GIVE MY HEART TO ANY OTHER GIRL BUT YOU."—Lyrics by Edgar Leslie; melody by Pen Edwards; published by Leo Feist.

"GOLDEN HEARTED DAISIES."—Words by Elizabeth Gordon; music by W. R. Williams; published by William Rossiter, of Chicago.

"THAT DREAMY ITALIAN WALTZ."—Words by Joseph McCarthy; music by Al. Piantadosi; published by Leo Feist.

"I'M ON THE RIGHT SIDE OF THE RIGHT GIRL AT THE RIGHT TIME AND PLACE."—Words by Monroe Rosenfeld; music by J. Fred Helf; published by J. Fred Helf Co., New York.

"IS THERE ANYTHING ELSE THAT I CAN DO FOR YOU?"—Words by Irving Berlin; music by Ted Snyder; published by Ted Snyder Co., New York.

"LET ME HAVE A KISS UNTIL TOMORROW."—Words by Thos. W. Gray; music by Edna Williams; published by Jos. W. Stern & Co., New York.

"I WILL MISS YOU, GIRLIE MINE."—Words by Jack Allman; music by Geo. N. Finkelstone; published by F. B. Haviland, New York.

"TELL ME ONCE AGAIN YOU LOVE ME."—Lyric by Charles Horwitz; music by Frederick V. Bowers; published by Chas. K. Harris, New York.

"SOME OF THESE DAYS."—Words and music by Shelton Brooks; published by Will Rossiter, Chicago.

Alfred L. Simpson.

"MOTHER, DEAREST SWEETHEART."—Words and music by Wm. T. Vayo; published by Wm. T. Vayo Music Co., Boston, Mass.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred Bryan; music by Geo. W. Meyer; published by the House of Haviland.

"My SWEET CORDELIA."—Words and music by Shepard N. Edmonds; published by the House of Haviland.

"I'M GOING TO TAKE THE TRAIN FOR HOME, SWEET HOME."—Words and music by Herbert H. Ingraham; published by Shapiro.

"MR. JOHNSON, GOOD NIGHT."—Words by Andrew Sterling; music by Herbert H. Ingraham; published by Shapiro.

"PUDDIN FACE."—Words by Edgar Selden; music by Melville J. G. Gideon; published by Shapiro.

"IN BAMBOO LAND."—Words by Earl C. Jones; music by May C. Aufderheide; published by J. H. Aufderheide, Indianapolis, Ind.

"I WILL LOVE YOU ALWAYS JUST FOR AULD LANG SYNE."—Words by Robert F. Roden; music by Ed. V. Cupero; published by J. Fred Helf Pub. Co.

Levi Co., Inc.

"POLLYWOG WIGGLE."—Published by Shapiro; written and composed by Edgar Selden, Al Byran and Fred Fisher.

"OH, YOU CHICKEN."—Words by Ray Goetz and music by Fred Fisher; published by Shapiro.

"GO WAY FROM ME, I HATE YOU; COME BACK TO ME, I LOVE YOU."—Words by Will D. Cobb; music by John H. Flynn; published by Shapiro.

"WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE."—Words by Dave Radford; music by Leo Bennett; published by the Cadillac Music Co.

"I'LL ALWAYS BE YOUR FRIEND."—Words and music by Nellie V. O'Grady; published by F. B. Haviland.

"I'M LOOKING FOR A DEAR OLD LADY."—Lyrics by Edgar Selden; music by Tom Kelly; published by Shapiro.

"WHEN THE BLOOM IS ON THE CLOVER, MOLLY DEAR."—Words by Roy E. Miller; music by Bert Sams; published by Roy E. Miller, Spokane, Wash.

"SWEET MAID OF PANG-O-ISLE."—One of the best songs written by that great song genius, Herbert Ingraham.

"TURN THOSE EYES AWAY."—Words and music by Billy Brent; published by Shapiro.

EXCELSIOR SLIDE CO.

"BECKIE, STAY IN YOUR OWN BACKYARD."—By Norman and Young; published by F. A. Mills, New York.

"THE LITTLE HOUSE THAT'S BIG ENOUGH FOR TWO."—By Howard Humphrey; published by Jerome H. Remick, New York.

"SOMETHING DOING, KID."—Words and music by Marion Monroe; published by the Music House of Laemmle, New York.

"TELL IT TO MURPHY, SWEENEY KNOWS IT."—Words by Paul Cunningham; music by Harry Seymour; published by F. A. Mills.

"LOU, LOU."—By Chris Smith and J. John Larkins; published by Seymour Furth Music Pub. Co., New York.

"KISS-I-ME."—Words by Esther Ruth Magbee; music by A. D. Magbee; published by Magbee Publishing Co., Pittsburg, Pa.

"SINCE I'VE BEEN GOING WITH YOU."—Words and music by Howard E. Humphrey; published by Jerome H. Remick, New York.

"I THINK I HEAR MY COUNTRY CALLING ME."—Words and music by Raymond A. Browne; published by the Music House of Laemmle.

"YIDDISHA EYES."—Words and music by Irving Berlin; published by Ted Snyder Co., New York.

A. C. TYPE.

4000 C. P. FLAME ARC.

HALLBERG, The Economizer Man

COMPLETE EQUIPMENTS FOR MOVING PICTURE THEATRES

I Sell All Makes Moving Picture Machines, BUT There is Only One Hallberg Economizer

FOR DIRECT CURRENT FOR ALTERNATING CURRENT

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1 Motiograph 1910 Model, with Double Dissolving Stereopticon.
1 Hallberg Spot Light with color wheel and Hallberg Economizer attached.
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1 Hallberg A. C. Flame Arc Lamp.

Henry Flegenheimer, Van Buren Theatre, Van Buren Street and Broadway, Brooklyn, N. Y.
2 Motiographs 1910 Models.
1 Hallberg Direct Current Economizer, saving 50% in place of Rheostat.

J. A. Lemieux, The Scenic Theatre, Thompsonville, Conn.
1 Powers No. 5 with Double Dissolving Stereopticon.
1 Hallberg Double Lamp Economizer.
1 Hallberg Spot Light with color wheel and Economizer.

G. A. Robinson, Colonial Theatre, 734 Demott St., West Hoboken, N. J.
2 Motiographs 1910 Models.
2 Hallberg A. C. Economizers.

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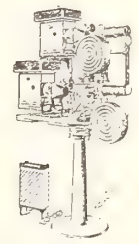
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Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

516 Elm St., ST. LOUIS, Mo., U. S. A

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Good work cheap.
We have a few sets of good second hand scenery now on hand that we will sell cheap. Write us.
Before you decorate, write us. We have something new.
DAVIS SCENIC CO., Corry, Pa.

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Four beautifully colored artistic Announcement Slides for $1.10. What about it? Also ten word advertising slides, 50c. each. Each additional word, 5c.

Have just issued a neat, artistic CATALOG, which we shall be perfectly delighted to mail you upon request. All we need is name and address.

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Lockport, N. Y.

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Song Slides
on earth.
300 SETS
at $1.75 per set.

Send for our list and you will find a lot of good late songs that you will pay elsewhere $5 per set for the same slides.

THIS WEEKS' RELEASES
"THAT LOVIN' LAZY RAG"
"EVERY CORNER OF THE WORLD HOLDS YOU"

EXCELSIOR SLIDE CO.
138 East 14th Street, N. Y. CITY
Phone 789 Stuy. Get on our mailing lis

Der Kinematograph, Dusseldorf
The leading Organ for the Motion Picture Trade in Germany. Special Supplement for Talking Machines, etc. Published every Wednesday. Annual Subscription: 11/- Post free. Advertisements (4 columns to page): 2s. 6d. per inch. Situations Wanted, 1½d. per line. Reduced price for a Series of Insertions. Publisher—ED. LINTZ.
Chief Editor—EMIL PERLMANN.

TURNER & DAHNKEN (Inc.)
138 Eddy St., San Francisco, Cal.
Largest Exchange on the Pacific Coast
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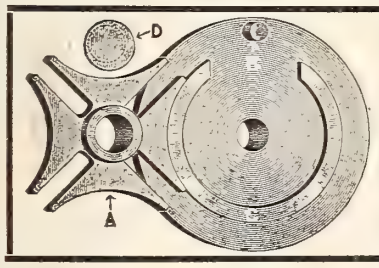

A Wonderful Improvement
that may be compared with a jeweled and an unjeweled watch
TESTIMONIALS
E. W. LAVEZZI
3042 N. Ashland Ave., CHICAGO

VITAGRAPH NOTES.

The Vitagraph Company is producing the portrayal of "The Last of the Mohicans," by J. Fenimore Cowper. The dramatic situations and the scenic suggestions of this work is an inspiration that will lead to great results. This standard and historical story of the early settlers and the aborigines, the original native Indians, will have a value and interest which has never been seen by the present generation.

At the Pennsylvania ferry a few days ago the Vitagraph actors all made up as Indians for the picture play "Red Eagle" were mistaken by a policeman for real Indians. He edged up to the auto in which the actors were riding and whispering in the director's ear asked what tribe they belonged to. "Senecas," was the reply, and the Indians (?) began to jabber in an unknown tongue to give coloring to their manager's statement. Of course the policeman couldn't contradict them and was duly impressed.

Advance words about advance releases: "Jack Fat and Jim Slim," a Vitagraph comedy that is full of laughs and novel laugh agitations. Jack is as round as fat as Jim is long and slim; one furnishes a round of good fat laughs and the other provides a long laugh that lasts with slim chances of getting over it without a stitch in your side or a severe case of giggles for the balance of the week. "Jack Fat and Jim Slim" will let themselves loose on Dec. 2.

"The Preacher's Wife" will tell her story in a Vitagraph Life Portrayal on Dec. 3. It's a pathetic story of a young wife and a sanctimonious, overreligious old husband. He becomes a wiser, sadder and better man when his wife brings him down to earth and he tries to make life and home a Heaven instead of a torture and a place of torment.

The Vitagraph Company has just completed building a high cement block wall around and enclosing the square block of ground which the plant now occupies. The six buildings and the spacious yard makes the Vitagraph the largest institution of the kind in the world.

Corinth, Tenn., is to have a brand new photoplay theatre. W. A. Ament, proprietor of the Elite photoplay house, Jackson, will be the managing owner.

The Belvidere Opera House, Belvidere, N. J., has been leased and will be used for motion pictures.

FOR THE CONVENIENCE of our customers, we publish the following list of exchanges and dealers carrying a stock of ***GENUINE*** **"BIO" Carbons.** This is a ***partial*** list only, compiled from the records in our New York Offices, and lacks the names of many exchanges and dealers who have purchased from our accredited representatives. We request such dealers and exchanges to notify us of such omissions, in order that they may be corrected in subsequent issues of this list:

American Electric Company, Seattle, Wash.
W. H. Anderson, Washington, Pa.
Anti-Trust Film Exchange, Chicago, Ill.
Aronson & Brown, Henderson, N. C.
B. & W. Film Exchange, Baltimore, Md.
Bijou Film & Amusement Co., Kansas City, Mo.
C. A. Calehuff, Philadelphia, Pa.
Canadian Film Exchange, Calgary, Alberta, Can.
Central Electric Company, Chicago, Ill.
Central Film Service Co., Indianapolis, Ind.
Cincinnati Film Exchange, Cincinnati, O.
Comet Electric Company, Portland, Ore.
Consolidated Amusement Co., Atlanta, Ga.
Consolidated Amusement Co., Baltimore, Md.
Duquesne Amusement Co., Pittsburg, Pa.
Electro Limited, Regina, Sask.
Empire Film Company, New York City, N. Y.
Eastern Co-Operative Amusement Co., Conneaut, O.
Electric Theatre Supply Co., Philadelphia, Pa.
Electrical Supply Co., Sacramento, Cal.
Erker Bros. Optical Co., St. Louis, Mo.
General Film Company, New York City, N. Y.
General Film Company, Buffalo, N. Y.
General Film Company, Boston, Mass.
General Film Company, Chicago, Ill.
General Film Company, Denver, Colo.
General Film Company, Portland, Ore.
Great Eastern Film Co., New York City, N. Y.
F. J. Hatch Company, Pittsburg, Pa.
M. W. Hansen, Toledo, Ohio
Hudson Elec. Supply Co., New York City, N. Y.
Hudson Film Company, New York City, N. Y.
Illuminating Engineering Co., Boston, Mass.
Illuminating Engineering Co., Cleveland, O.
Imported Film & Supply Co., New Orleans, La.
Independent Film Exchange, Pittsburg, Pa.
Frank W. Kells, Palatka, Fla.
C. B. Kleine, New York City, N. Y.
Kleine Optical Company, Montreal, Que., Can.
Kleine Optical Company, St. John, N. B., Can.
Kleine Optical Company, Toronto, Ont., Can.
Kleine Optical Company, Vancouver, B. C., Can.
Kleine Optical Company, Winnipeg, Man., Can.
Laemmle Film Service, Chicago, Ill.
S. B. Leland, Montpelier, Vt.
Liberty Film Renting Co., Pittsburg, Pa.
Lubin Film Exchange, Philadelphia, Pa.
Lyric Film Supply Co., Terra Haute, Ind.
Mathias-Hart Company, Boston, Mass.
Minneapolis Electric Motor Co., Minneapolis, Minn.
Monarch Film Exchange, Oklahoma City, Okla.
Montana Film Exchange, Butte, Mon.
J. W. Morgan, St. Louis, Mo.
Ohio Film Service, Columbus, Ohio
Paramount Film Exchange, Washington, D. C.
Pearce & Scheck, Baltimore, Md.
Pittsburg Calcium Light & Film Co., Pittsburg, Pa.
Pittsburg Calcium Light & Film Co., Wilkes-Barre, Pa.
Southern Film Exchange, Cincinnati, O.
Geo. Spoor Company, Chicago, Ill.
Swaab Film Service, Philadelphia, Pa.
H. C. Tafel, Louisville, Ky.
Twin City Calcium Light & Stereopticon Co., Minneapolis, Minn.
United Film Exchange, Troy, N. Y.
United Moving Picture Co., Oklahoma City, Okla.
Wesco Supply Company, St. Louis, Mo.
W. E. Green Film Exchange, Boston, Mass.
W. E. Green, Portland, Me.
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Yale Film Exchange, Kansas City, Mo.
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CHAS. L. KIEWERT CO.

New York **Pittsburg** **Chicago** **Milwaukee** **San Francisco**

Last 4 Weeks' Productions of Licensed Film Makers—Nov. 26

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Nov. 7	The Fugitive	Drama	996
Nov. 10	Simple Charity	Drama	993
Nov. 14	Sunshine Sue	Dramatic	998
Nov. 17	The Troublesome Baby	Comedy	492
Nov. 17	Love in Quarantine	Comedy	505
Nov. 21	The Song of the Wildwood Flue	Drama	996
Nov. 24	His New Lid	Comedy	563
Nov. 24	Not so Bad as It Seemed	Comedy	432

EDISON CO.

Nov. 8	A Trip Through the Rocky and Selkirk Mountains in Canada	Travelogue	440
Nov. 8	The Lassie's Birthday	Comedy	560
Nov. 9	The Ship's Husband	Comedy	1,000
Nov. 11	The Adoption	Dramatic	1,000
Nov. 15	Into the Jaws of Death	Dramatic	990
Nov. 16	The Stolen Claim	Dramatic	1,000
Nov. 18	The Toymaker, the Doll and the Devil,	Comedy	990
Nov. 22	His Mother's Thanksgiving	Drama	995
Nov. 23	Through the Clouds	Drama	1,000
Nov. 25	A Daughter of the Mines	Drama	995

ESSANAY CO.

Nov. 8	Hank and Lank, "Life Savers"	Comedy	560
Nov. 8	The Masquerade Cop	Comedy	428
Nov. 12	The Marked Trail	Western Drama	1,000
Nov. 19	The Little Prospector	Drama	960
Nov. 15	Love at First Sight	Comedy	978
Nov. 21	That Popular Tune	Comedy	593
Nov. 21	Hank and Lank	Comedy	390
Nov. 26	A Western Woman's Way	Drama	1,000

GAUMONT.

Nov. 8	"Pharoah," or Israel in Egypt,	Historical Drama	1,050
Nov. 15	Both Were Stung	Comedy	696
Nov. 15	Picturesque Majorica	Travelogue	276
Nov. 19	Lisbon Before and During the Revolution,	Historical	727
Nov. 19	Spanish Loyalty	Educational	283
Nov. 22	Cast Into the Flames	Biblical Drama	381
Nov. 22	A Woman's Wit	Comedy	595
Nov. 26	Samson's Betrayal	Biblical Drama	519
Nov. 26	Calino Travels as a Prince	Comedy	289

KALEM CO.

Nov. 4	Silver Cloud's Sacrifice	Indian Drama	967
Nov. 9	For a Woman's Honor	War Drama	960
Nov. 11	The Attack on Fort Ridgely	Indian Drama	1,000
Nov. 16	The Way of Life	Dramatic	990
Nov. 18	Jim Bridger's Indian Bride	Dramatic	1,000
Nov. 23	The Lad from Old Ireland	Drama	1,005
Nov. 25	The Roses of the Virgin	Drama	1,000

LUBIN MFG. CO.

Nov. 3	Mike the Housemaid	Comedy	990
Nov. 7	The Taming of Wild Bill	Comedy	990
Nov. 10	The Mystery of the Torn Note	Drama	550
Nov. 10	The Gambler's Charm	Drama	450
Nov. 14	The Street Preacher	Dramatic	990
Nov. 17	Right in Front of Father	Comedy	990
Nov. 21	Caught by the Camera	Comedy	990
Nov. 24	Romance of Lazy K	Comedy	990

MELIES.

Oct. 20	Uncle Jim	Drama	950
Oct. 27	Under Stars and Bars	Drama	970
Nov. 3	Birthday Cigars	Comedy	970
Nov. 3	Generous Customers	Comedy	970
Nov. 10	A Mountain Wife	Drama	980
Nov. 17	His Sergeant's Stripes	Dramatic	950
Nov. 24	The Cowboys and the Bachelor Girls	Comedy	950

PATHE FRERES.

Nov. 7	Max in a Dilemma	Comedy	446
Nov. 7	Micro-Cinematography. Recurrent Fever,	Educational	449
Nov. 9	Mexican Legend	American Drama	1,033
Nov. 11	A Black Heart	Drama	623
Nov. 11	Dutch Types	Colored Scenic	358
Nov. 12	A Gambler's End	Western Drama	1,000
Nov. 14	A Shadow of the Past	Dramatic	863
Nov. 16	Love Laughs at Locksmiths	Comedy	695
Nov. 16	Russian Wolf Hunt	Scenic	298
Nov. 18	Phaedra	Colored Drama	718
Nov. 18	Military Cyclist of Belgium	Educational	276
Nov. 19	The Other Way	Comedy	995
Nov. 21	The Old Longshoreman	Drama	331
Nov. 21	New South Wales' Gold Mine	Educational	659
Nov. 23	How Rastus Gets His Turkey	Comedy	598
Nov. 23	Wonderful Plates	Colored Trick	397
Nov. 25	Isis	Egyptian Drama	492
Nov. 25	A Dog's Instinct	Drama	479
Nov. 26	An Eleventh Hour Redemption	Drama	998

SELIG POLYSCOPE CO.

Oct. 31	Settled Out of Court	Drama	1,000
Nov. 3	The Early Settlers	Drama	1,000
Nov. 7	The Lady Barber	Comedy	1,000
Nov. 7	The Bachelor	Comedy	1,000
Nov. 10	The Vampire	Dramatic	1,000
Nov. 14	Mr. Four Flush	Comedy	990
Nov. 17	Gratitude	Dramatic	1,000
Nov. 21	No Place Like Home	Comedy	1,000
Nov. 21	The Dull Razor	Comedy	1,000
Nov. 24	The Merry Wives of Windsor	Comedy	1,000

URBAN-ECLIPSE.

Nov. 9	Secret of the Cellar	Drama	788
Nov. 9	A Trip Through Scotland	Travelogue	217
Nov. 16	The Rival Barons	Dramatic	860
Nov. 16	An Alpine Retreat	Travelogue	142
Nov. 23	Behind a Mask	Drama	516
Nov. 23	Nantes and Its Surroundings	Educ.	450

VITAGRAPH CO.

Oct. 29	A Day on the French Battleship Justice,	Educational	335
Nov. 8	A Tale of a Hat	Comedy	954
Nov. 11	The Nine of Diamonds	Drama	990
Nov. 12	Jean Goes Fishing	Comedy-Drama	998
Nov. 15	Drumsticks	Comedy-Drama	998
Nov. 18	A Modern Courtship	Comedy	635
Nov. 18	The Bum and the Bomb	Comedy	380
Nov. 19	Francesca De Rimini	Drama	1,011
Nov. 22	Suspicion	Drama	985
Nov. 25	A Four Footed Pest	Comedy	642
Nov. 25	The Statue Dog	Comedy	283
Nov. 26	Love, Luck and Gasoline	Comedy	997

PATHÉ FRÈRES FILMS

Release of November 26

An Eleventh Hour Redemption

Begins on a ranch in the west and ends fifteen years later with scenes of the Civil War

You Know What Our War Scenes Are

Intensely interesting from the commencement until the stars and stripes are placed on the hero's body

---

Release of December 3

The Maid of Niagara

Based on the old legend of Niagara Falls, and the tribal sacrifice of a beautiful maiden

SEE THE GENUINE NIAGARA FALLS

The Indian girl in the canoe goes over the falls

A SENSATIONAL SCENE THAT WILL THRILL

Full of action from beginning to end

Not a paleface in the picture

Release of Nov. 30

Who is Nellie?

A great comedy with a novel plot.
A picture that is possible.

Release of Dec. 7

An Animated Armchair

A screaming comedy.
A laugh in every foot. You can't help it.

Released Thursday, November 24th **Length about 990 feet.**

ROMANCE ON THE LAZY K

It takes a LUBIN to beat a LUBIN, and this LUBIN is one of the LUBIN beaters. It's a classy little story, told by some of the best of the LUBIN comedy players, almost entirely in beautiful woodland settings, with a speed and finish that will delight you. It's a dashing little story of four hearts sadly mismated, for the girls are engaged to the wrong fellows, or vice versa, as you prefer. It looks as if they might have a time of it getting things straight, but they did it through the medium of a mock duel that gives one of the funniest finishes to a film that has been seen in a long time. Don't miss this if you want to stay friends with your patrons.

The LUBIN (bell trade mark) is the sure sign of a success

Released Monday, November 28th **Length about 990 feet.**

SHADOWS AND SUNSHINE

Another story that doesn't remind you of anything you've seen before. The old clerk, driven from the post he had held for twenty years, in favor of the proprietor's nephew, seeks relief from the shadows of poverty, but the act of self-destruction leads not to eternity, but to the golden land of the sunshine of prosperity. You'll like this yourself, and so will the people who pay to come in.

See Description Inside

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H. F. HOFFMAN

The Film Index

"WHAT GREAT BEAR LEARNED'
Scene from a Melies Indian Drama

Vol. VI. No. 23. NEW YORK, DECEMBER 3, 1910 Whole No. 241

REAL FACTS

An actual test made by one of
the many users of

"Electra" PINK LABEL Carbons

Our Best Advertisement

"ELECTRA"

ELECTRA
TRADE MARK
PINK LABEL

CARBONS

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PRESIDENT AND MANAGER

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VICE PRESIDENT

B. H. BARNETT
SECRETARY AND TREASURER

FORT WAYNE LYRIC THEATRE COMPANY
FORT WAYNE, INDIANA

November 15, 1910.

Hugo Reisinger,
New York City.

Dear Sir:

Upon request of a large electrical manufacturer and a jobber, I made a test of your **"Electra"** Pink Label **Carbon,** with the following results:

Size of picture	**18 x 20 ft.**
Distance Projected	**75 ft.**
Current-A. C	**110 V., 60 cycle**
Amperes at Arc	**50**
Lamp	**Pathe**
Average Time per Reel	**20 minutes**
Number of reels per 6 inch "ELECTRA" Pink Label CARBON above and below (one pair)	**8 Reels**
Number of reels with same size carbon of a lately exploited brand	**6 Reels**

Remarks—**"Electra"** was only adjusted twice—light was soft and white. **"Electra"** almost noiseless.

Test made on Independent First Run and Licensed 90 day film.

As this is unsolicited on your I part, thought perhaps you would like to have the above. You may use this in any way you wish.

Very truly yours,

Sprague Green

Manager.

"ELECTRA"

ELECTRA
TRADE MARK
PINK LABEL

CARBONS

Do you want more conclusive proof of the superiority of **"Electra"** Pink Label **Carbons ?** If so, send for samples at my expense and make your own test.

HUGO REISINGER, Sole Importer

11 BROADWAY, NEW YORK

The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

MOTION PICTURES IN TUBERCULOSIS FIGHT

"The Red Cross Seal" by Edison Players to Assist the American Red Cross and National Association for the Prevention and Cure of Tuberculosis — An Entertaining and Instructive Picture

THAT motion pictures should play an important part in the great educational movements of the day is but natural. Up to now nothing has been discovered that wields so potent an influence over the indifferent classes and the unthinking masses as the lifelike portrayal such as is possible through the agency of the motion picture. To see is to believe. To say that such and such is the case lacks the quality of conviction that is possessed by the actual demonstration of the fact.

Heretofore, it has been impossible to make a general, far-reaching demonstration of conditions to be corrected, but with the motion picture, portraying things as they are, and displaying them throughout the length and breadth of the land simultaneously, great impetus is given to a definite movement of reform.

We have had the "Fly Picture," which has

AT THE ART SCHOOL.

accomplished more in one season to convince the public of the dangers of the common house fly than have the reams of printed arguments circulated in that crusade. Then came the "Milk Picture," which is performing wonders in educating the public to the necessity of a pure-milk supply. Now comes the "White Plague Picture," the latest of the line, which is destined to be equally effective in the fight against disease.

This picture, which will be known as "The Red Cross Seal," was made by the Edison Manufacturing Company, with the co-operation of the National Association for the Prevention and Cure of Tuberculosis and the American National Red Cross. The scenes depict actual conditions as they exist in the congested tenement districts of New York, and which occur in all cities. To give interest beyond the educational feature, the Edison players have woven a love story into the warp and woof of the fabric, producing a picture at once entertaining and instructive.

SCENE IN CHERRY STREET TENEMENT.

The story begins with a young woman who desires a training in art. She seeks admission to an art school, only to discover that she must pay a fee of $100 in advance. Not having the money, she sets about to earn it. Her home is in a Cherry Street tenement house—probably the worst in New York. Leaving her address with the secretary of the school, she goes away with the determination to get the money, and she is next seen doing art work in her humble lodgings.

On the occasion of her visit to the art school a young millionaire observed her presence and afterward picked up the slip of paper on which her address was written, slipping it into his vest pocket. To him life was somewhat of a bore; he had no occupation—needed none, as he was well supplied with money. In the course of events he receives a letter from the Red Cross asking for funds to prosecute its work, and also propounding the question, "Do you know how the other half lives?"

While this thought is in the young man's mind he discovers the forgotten address of the young woman whom he saw at the art school, and determines to find out how she lives, at least. Adopting a suitable disguise, he goes to the Cherry Street address for lodgings, and there discovers the young woman. He also discovers the awful conditions under which human beings exist in the old tenements. These harrowing details have been faithfully reproduced in the picture.

RED CROSS NURSE DIRECTING THE "CLEAN-UP."

In one squalid room a poor woman and several children are housed. The oldest son has tuberculosis in the first stage. His condition is serious, and a doctor has informed the mother that he will die if not taken to better surroundings.

In the meantime the young woman has won

(Continued on page 27).

The FILM INDEX

Published by
THE FILMS PUBLISHING CO.
(Incorporated)
No. 1 Madison Avenue, New York City
Rooms 6007-6008 Tel. Gramercy 5538

JAMES L. HOFF, Managing Editor

CHICAGO OFFICE:
401 Ashland Block 'Phone, Central 2651
JAMES S. McQUADE, Representative

SUBSCRIPTION RATES—One year, $2.00; six months, $1.00; three months' trial, 50c.; single copies, 10c. Postage prepaid to all countries in Postal Union.
FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

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Half "	30.00
One-Third "	20.00
Quarter "	15.00
One inch, single column	1.40

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CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word minimum, $1.00 one time. "Situations Wanted," not to exceed 4 lines, 25c. one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 3, 1910.

CASUAL COMMENT

WHO would have thought that an innocent little yarn like that paragraph about the Ox and the Frog, printed in The Film Index of November 19, would have created such a commotion in the editorial menagerie of our esteemed contemporary, the Moving Picture World? We simply "shot an arrow in the air" and the pesky thing made "a palpable hit."

One of the editors of the aforesaid esteemed contemporary confesses that he has a headache. "J'ai Mal de Tete" are his words which, we suppose, is a sort of Briticised-French for what he meant to write. The other, though he does not admit it in so many words, is probably suffering from a "Mal'" of the other end, together with a severe pain in the pocketbook; all of which is very distressing to note.

After reading the protestations of our esteemed and learned brothers of the pen, we are tempted to recite that other fable entitled "The Fox and the Grapes," but we fear that awful effect.

SPEAKING of protestations reminds us to observe that the editor of the M. P. World doth protest too much. Someone has said "assume a virtue if you have it not." The World assumes the mantle of "independence" and boldly proclaims its fearlessness. Words, mere words. We are constrained to exclaim: O, Independence; how many crimes are committed in thy name.

(Rather clever adaptation, that. Eh, what!)

But what is the truth?

Without fear of contradiction we say it: THE MOVING PICTURE WORLD IS NOT INDEPENDENT, AND NEVER WAS.

From its very inception it has been a truckling, time-serving sheet; mercenary to the last degree. For sale to anyone with the price of an advertisement—not even that, but to those who looked as if they had the price; for it has not always received its blood money.

For proof of its mercenary character one has but to turn to its pages. Has there been a single venture in the field of motion pictures, good or bad, which the Moving Picture World has not openly endorsed and secretly aided and abetted for a price or a promise?

Will somebody name one.

It has mattered not if the project was an apparent detriment to the business at large, all was grist that came to the mill of the M. P. World.

Everyone remembers the "Film Import and Trading Company" and the columns of praise which the M. P. World printed about it. To-day the M. P. World admits it was a "purely financial scheme without any solid basis of business operations."

When that concern was formed the World said it was a good thing and had come in time to save the picture business from certain chaos. Then it was giving the World double page ads. To-day it is dead and forgotten; it can't hit back, so the M. P. World fearlessly, even bravely, belabors its senseless corpse.

Great is "independence."

* * *

AS FOR The Film Index, it makes no apologies. Everybody knows where it stands and what it stands for—the best there is in motion pictures in America. As for the status of the dominant interests in the picture business of America the decision of the United States Circuit Court of Appeals has established that beyond question.

The Patents Company and the General Film Company will try to worry along without the support of the M. P. World, seeing that the latter does not like them.

* * *

HONESTLY, though, it's tough. After you have been permitted for a year or two to get away with the idea that you were the last word, the ultimate whisper, in the picture business, and then to be suddenly dropped from your exalted seat in the band wagon to the hard pavement with a hard bump—wouldn't it make you mad?

* * *

ANOTHER blow has been struck at the "Liberty and Independence" of this free country. A gang of alleged stock jobbers, trading under the name of Burr Brothers, have been rounded up by the U. S. Post Office authorities, upon the charge of using the U. S. mails to defraud.

The Film Index takes notice of this event for the reason that this particular concern, Burr Brothers, is the firm that jobbed the stock of the now defunct "Iconograph"" or Vitack Company, a sort of motion picture toy device capitalized at $1,000,000. Thousands of innocent and ignorant people were persuaded to buy this stock upon the argument that the public was so crazy about motion pictures that the "Iconograph" would be sold in every home in the land and enormous profits would accrue thereby. Nothing like that happened and what is left of the company is now in the hands of a receiver.

* * *

ANOTHER reason The Film Index has for directing attention to the Burr Brothers case is that another company has been formed with a million dollars capital to sell stock to the innocent and ignorant public upon practically the same plea that Burr Brothers made for the "Iconograph."

The Film Index regrets that its circulation is not world wide instead of being limited to the motion picture trade, that the public might be warned against this latest stock jobbing scheme. However, there is this hope that the disclosures of the Post Office authorities in the Burr case will have the effect of warning the public against all stock jobbing schemes of whatever nature or origin.

It may be safely proclaimed that there is no stock for sale to the public on the subscription plan by any legitimate motion picture business enterprise, and that the million dollar South Dakota corporation will not be able to show a million dollars in assets in a million years. **Let the public be warned.**

* * *

SPEAKING about this "land of liberty and independence." Isn't it singular that there should exist a class of individuals who are always kicking against the institutions of this Republic?

The anarchists, the "blackhanders," and the criminal classes and irresponsibles collectively, are always telling us that this is not a "free country." Fortunately the majority of the citizens of this Republic are able to discriminate between the terms "liberty" and "license"; fortunately they do not sympathize with the "bomb thrower," the kidnapper and the murderer, or with the violator of property rights, whether he be a common pickpocket or an infringer of a patent.

Therefore, we surmise that violators of the protective laws of this Republic will continue to be in constant danger of punishment for some time to come.

* * *

"WHOM the gods would destroy they first make mad." If that saying possesses any virtue then it must be concluded that our greatly esteemed contemporary has been marked by the gods for destruction, for it surely is as "mad as a hatter," and we'd have you to know that that's very, very mad.

Evidence that the above statement is true may be found on almost any page of last week's issue of our aforesaid "esteemed." Its double-headed editorial staff fairly fumes and froths in its outburst against "trusts" and sich. One of it attempted to tackle the legal aspect of the situation relating to the Motion Picture Patents Company's charter and its agreement with the licensed manufacturers. He goes on to mumble about court of appeals and agreements, says that something is "ultra vires," just like a person talking in his sleep, and about as senseless. Clearly the situation has addled his brain.

As an act of professional courtesy the editor of The Film Index feels in duty bound to come to the assistance of the editor of the "esteemed" (the one with the alphabetical appendage) and explain to him that the whole thing is a joke—a Yankee joke, which is the reason why he never can understand it, and never will know why.

PICTURE OPERATORS DINE OFFICERS

John J. Barry, of Boston, president of the International Alliance Theatrical Stage Employes of United States and Canada, and Lee M. Hart, of Chicago, secretary of the organization, who were delegates of the American Federation of Labor, which met last week in St. Louis, Mo., were also the guests of honor at a dinner given by the Local No. 143 Motion Picture Operators of that city.

The dinner came to the president and secretary of the association as a big surprise, and was one of the big events of the trip. The local operators saw that their guests should be entertained in the most hospitable manner, and the speeches delivered by Messrs. Barry and Hart assured Local 143 that they felt highly honored by being the guests of such an organization.

California, the Motion Picture Paradise

Land of Perpetual Sunshine. It Becomes the Mecca of All Picture Men

SUNSHINE. and lots of it, is the one great requirement for good motion picture photography. Artificial light may be used with good effect and in some scenes it is absolutely necessary to secure the effects desired; but after all "Old Sol" is still pre-eminent for photographic purposes, which is the reason for the present general exodus of motion picture makers to the land of perpetual sunshine—Southern California.

According to the statistics of the United States Weather Bureau there are more days of unbroken sunlight in that part of the United States, of which Los Angeles, California, is the commercial center, than in any other region. Not only that, but the climate is most salubrious in those parts in other respects. As

ESSANAY MOTION PICTURE RAILWAY COACH.

most of the great picture makers of America have their headquarters and studios in the North, they have found it necessary to send companies of artists and cameramen hither and thither during the winter season in search of proper climatic conditions in order to keep up with the demand for pictures. Much work of this sort has been done in the South, and two companies (Kalem and Selig) now have picture artists in Florida. But the experience of others has proved that Southern California affords the most ideal conditions, so the movement toward that region has become general.

The first company to demonstrate the advantages of the land of sunshine was the Biograph Company, whose forces spent last season near Los Angeles with excellent results, and which is now reported to be making arrangements for permanent studios in that city with a view to keeping a company of players there during the greater part of the year.

Following the example of the Biograph Company, the Selig Polyscope Company and the Essanay Film Manufacturing Company secured locations in California. The former located near Los Angeles, leasing the buildings and grounds of a once famous Spanish mission. The Essanay Company located its base of operations at San Jose, a little further north, and in the mountain region, but nevertheless admirably adapted for the purpose of the motion picture man.

Within the past few weeks steps have been taken by the Pathe Company, the Kalem Company and the Lubin Company to establish themselves in or near Los Angeles, so that before another month has passed the motion picture colony at Los Angeles will have assumed considerable proportions, giving that city the distinction of being the principal center of the picture producing industry after New York and Chicago. Studios will be built for the staging of such scenes as call for interior treatment, and the equipmentf or developing negative and printing positive film will be installed. The principal work of manufacture will still be performed in the main studios of the several companies.

The plans of the Kalem Company contemplate the construction of an equipment similar to that installed on the Kalem "Indian Farm" in Jersey, specially adapted to the taking of Indian pictures. William Wright, of the Kalem Company, has been in Los Angeles for the past week looking over the territory and selecting a suitable location for the company's operations. It is the intention of the Kalem company to lease a large tract of land about twenty miles from Los Angeles and to engage a number of expert horsemen to strengthen the regular stock company of players which is now on its way to Los Angeles. The company will be under the direction of Producer Kenean Buell.

The plans of the Lubin and the Pathe companies have not assumed definite shape as yet, but arrangements are being made by both concerns for the production of pictures at Los Angeles in the near future.

The operations of the Essanay Company at San Jose were the subject of an interesting story published in The Film Index some time ago. One of the features of that company's field equipment is a specially designed railway car fitted for the handling of negative or positive film; in fact, it is almost a manufacturing plant on wheels. An engraving from a photograph of this car is published herewith.

G. Melies, as has been announced, has found an ideal location for winter operations near San Antonio, Texas, where his company of players are already on the ground and hard at work producing pictures. There is lots of sunshine in Texas and the atmosphere is productive of splendid photographic results.

There remains to be heard from only the Vitagraph Company. Its plans for the winter season has not yet been announced, but it has been hinted that extensive operations in the South are in contemplation, and that the big motor yachts owned by Messrs. Blackton and Smith will be pressed into service. But whatever those plans are it may be taken for granted that something of a most interesting character will be evolved.

Operations as extensive as those undertaken by the several manufacturers of licensed pictures warrant the statement that the coming product will be of the greatest interest to the public. Exhibitors have come to realize that there will be no falling off in the quality and interest in pictures made under licensed auspices and those who hope for any degree of permanency have secured licensed service and are sticking to it. High class and dependability are the two principal requisites for success, and the licensed manufacturers are leaving no stone unturned to insure the continuance of those conditions.

TWENTIETH CENTURY CLUB HEARS STORY

National Board of Censorship Secretary Tells of Child Recreation on Motion Pictures

The Twentieth Century Club of Richmond Hill, Staten Island, N. Y., had for speaker at its combined programme and business meeting Nov. 14, Walter Story, secretary of the National Board of Censorship. His theme was "Child Recreation in Moving Picture Shows." There are 500 of these shows in Manhattan, with a half-million attendance, on an average. From 40 to 45 new subjects are put on every week. From 20 to 25 per cent. of the audience is made up of children. It is a rapid way of educating the foreign element among us.

The censorship board works under the Federation of Women's Clubs, the National Y. M. C. A. and other societies. It meets four days a week. In conducting the shows, the picture show management must observe the child law; must maintain proper order, respect the fire laws and ventilate properly. The manager of a show is simply a business man supplying material to his audience, as to the trade. The manufacturer is extremely sensitive to attacks on his outfit or way of conducting his show. He says: "We want to be known as respectable, because we are so."

OGDEN HOUSE ADDS ORCHESTRA.

The managebent of the Ogden Photoplay House, Ogden City, Utah, always alert to any improvement in the quality of their entertainment, have added three more instruments to the orchestra at the Globe Theatre, making it, under the able leadership of Miss Lillian Thatcher, one of the finest musical organizations in the city.

This new move is in line with the established policy of the company to give to the public the very best of musical and photoplay amusement that their liberal patronage makes practicable, and incidentally gives good employment to three more of Ogden's musicians.

This added expense of increased music will in no way detract from the quality of the pictures presented, and the same high standard of the past will be maintained.

"A SIMPLE RUSTIC TALE"

A Delightful Subject by Gaumont.

JAS. S. McQUADE

I MUST confess that as the weeks and months past the Gaumont product makes a constantly growing appeal to me. And this statement is made in an altogether unprejudiced state of mind, and is based on whatever critical knowledge of pictures I may possess, however circumscribed that may be.

While I think Gaumont turns out too many scriptural subjects, I must at the same time compliment the firm on the magnificent efforts made in that line. The great wealth of costumes and scenery displayed, and the stately pomp and pageantry of long by-gone days revealed in many of the films, fairly dazzle the eye and compel one to reflect on the scholarly study and ripe knowledge required to produce them.

SCENE FROM GAUMONT'S "A SIMPLE RUSTIC TALE."

The fine photography so uniformly shown in the Gaumont films is worthy of all praise. Indeed, it affects the eye much in the same way that sweet music does the ear, or as the harmonious flow of inspired poetry delights the mind. There is clearness without glare, and there are depth and shade contrasts without gloom. Moreover, there is a stereoscopic quality about the Gaumont product that makes one almost believe that he is viewing solid forms and objects instead of their reflection.

SCENE FROM GAUMONT'S "A SIMPLE RUSTIC TALE."

In "A Simple Rustic Tale," which I viewed in George Kleine's private exhibition room last week, I can promise, without any fear of disappointment, a delicious treat for picture lovers. The story is compelling, the photography excellent and the acting finished. I cannot remember when I have seen another film run off that offered such finished character acting as is to be found in the filmed scenes of this bucolic story. And the costumes and surroundings are all there, in perfect harmony with the characters.

The story is laid in France—in Brittany, I believe—and the scenes are both picturesque and instructive, portraying, as they do, rural life in that country. Dupont and Durand, two farmers, are near neighbors. The one has an only son, the other an only daughter, and the young people are engaged for marriage. It is nutting time, and while the lovers spend their Sundays in the woods, their fathers are playing cards and their mothers are chatting and gossiping.

SCENE FROM GAUMONT'S "A SIMPLE RUSTIC TALE."

We see the Dupont family making a call on neighbor Durand, and watch with interest the meeting of the lovers. The latter soon leave the old folks to themselves, and while the women engage in conversation, the men are seen playing a game of cards. It is evidently a well contested game, for both men are deeply absorbed in the issue. Suddenly Dupont jumps to his feet and seizes the cards in Durand's hand. Counting them he shows that Durand holds one card too many, and then, shaking his fist angrily in his neighbor's face, he calls him a cheat and a knave and rushes from the room.

The old ladies, happy in their cronying, are dismayed by the appearance on the scene of the angry Dupont, who, unceremoniously orders his wife to accompany him home and to sever friendly connections with the Durand family. Then he goes off to find the lovers, and interrupts their blissful reveries by a raucous command to his son to leave his sweetheart forever. And we see the timid youth shrink before his father and leave his promised bride to weep over the blight that has come to her happiness.

But the lovers are not so easily parted. There are midnight and other meetings at which they re-pledge themselves. Durand discovers them during one of these clandestine love feasts and gruffly bids young Dupont to be off, while he raises his hand threateningly to his daughter as he orders her home. Love, however, still continues to find a way and places for meeting until the climax comes. That arrives when young Dupont comes home late one night, and his father, suspecting the cause, refuses him admittance and commands him to leave.

The lovers, however, are not friendless, for they have in their mothers staunch allies. Mother Durand has a ready wit and, knowing her husband better than he knows himself, she plans to bring reconciliation between the families. She counsels her son to disappear, and arranges a hiding place for him in an unused building on the farm, where she supplies him with food. One other knows of the youth's whereabouts, and that is his sweetheart.

Now we see the elder Dupont moving around his farm, and noting here and there evidences of the work of his banished son. And we see the gnawing at his heart by the pained and sad expression on his face as he thinks of his absent boy. His melancholy grows daily, and although he is too proud to confess his condition to his wife, that knowing woman sees and understands just as well as he.

One day he sits forlornly in the barnyard, deeply lost in thought, when his old neighbor Durand passes. The latter sympathizes with the sorrow of his old friend, but hesitates to let his presence be known. His better nature finally prevails and he offers his hand in friendship. The two men immediately become reconciled, and they are soon joined by the wives and children, all beaming with the joy of great happiness.

Ths final scene is notable both for photography and easy, natural posing.

GOOD AMERICAN PATHES

A Domestic Problem and a Roaring Farce Comedy Big Spectacular Coming

"HER FIRST HUSBAND'S RETURN" is the title of a domestic drama by the Pathe American Company that possesses the quality of gripping interest throughout. It is a picture portrayal of one of those events of life that sometimes happen and form real tragedies. In this picture story the woman has married a second time. Her husband is called away on business and has bid an affectionate goodby. Just as he leaves, a rather disreputable looking man saunters up to the house. He recognizes the woman and walks in to startle her with his unannounced presence. When he has proved to her that he is the husband whom she thought had been killed in a railroad wreck several years before, the woman is greatly disturbed and consents to pay him the money demanded for his silence, upon which he leaves the house. During the night a burglar breaks into the place, and while he is in search for valuables, the first husband again returns. The burglar conceals himself just before the woman and her first husband enter the room. The man has secured the marriage certificate and threatens to reveal the situation to the second husband. A quarrel ensues, in which the burglar takes a hand to protect the woman. In the mixup, that ensues, the woman secures the revolver which her former husband has produced and holds up both the ex-husband and the burglar, compelling the first husband to produce the marriage certificate and the burglar to touch a match to it. Then she permits the burglar to escape, while she calls the police and hands over her ex-husband as the burglar. The second husband returns in time to catch her as she falls fainting from the effects of excitement. The plot is quite sensational and the acting is very effective.

The Animated Arm Chair.

In the way of a farce comedy the "Animated Arm Chair" by the Pathe American Company is sure to be a great laugh producer. The trouble arises over the fact that a girl's mother has forbidden her seeing a young fellow to whom she is very much attached. Taking a desperate chance, she invites the young man to her home at a time when her mother is away. The young folks are very much interested in themselves when the mother unexpectedly returns. There seems to be no escape for the boy and what to do is a problem. It is solved by throwing a chair cover over his head and compelling him to pose as an arm chair.

The girl manages to keep the mother away from this particular chair, but more visitors arrive and one finally sits down on the chair. As the woman is very large the chair objects to the burden and something happens that throws the company into terrible commotion. In fact, they are so badly frightened that they all run from the house. This is the young man's opportunity, and he escapes from the window while the women are holding a session outdoors. He comes sauntering down the street and is requested to go into the house and see what a terrible creature has taken possession. This is his chance and in his own way he disposes of the supposed intruder and becomes the hero of the occasion. When you see it in the film, you will appreciate the fact that "love will find a way."

A COMING SPECTACULAR PATHE PRODUCTION

Pathe Freres will release on Friday, Dec. 16th, a magnificent production of Little Snowdrop, adapted from Grimm's well-know fairy tale, "The Magic Mirror." This picture is one of those spectacular productions for which the house of Pathe is so famous.

Cheap cynicism boldly asserts that the modern child has no love for fairy tales, but cheap cynicism is a negative quantity when children are concerned, and it is solid rock-bottom fact that young and old love fairy tales just as much as they did in the dead and gone days. Their prime favorites, too, are the old-fashioned ones, and everyone who sees the title of Little Snowdrop appear on the screen, will clap their hands with delight, knowing full well what wonderful things must be in store for them. Nor will they be mistaken, for in this play are knights in glittering armor, gaily bedecked horses, fine ladies, dwarfs, and in a word, all the pageantry of fairy lore. All these wonderful beings and things are part and parcel of a splendid whole, over which a consummate knowledge of stage craft has cast its magic. Never have properties been more elaborate, never has scenery been more carefully worked up, and never has a palace looked more real than King Othon's palace. For months the film has been in preparation, but the cast and the trouble expended upon it have been well repaid.

The picture is also most gorgeously colored. The tale of Little Snowdrop and the Seven Dwarfs is so well known that it would be superfluous to repeat it here.

It is a long time since Pathe offered a treat like this, and we venture to say that this great spectacular production is sure to make a big hit wherever shown.

SCENE FROM PATHE DRAMA "HER FIRST HUSBAND'S RETURN."

SCENE FROM PATHE COMEDY "THE ANIMATED ARMCHAIR."

NEW HOUSE FOR FLATBUSH

Modern Photoplay Theater Will Be Erected on Caton Avenue—Will Also Give High Class Vaudeville

The old buildings on the easterly side of Flatbush avenue, nearly opposite Carlton avenue, Flatbush, Long Island, are being torn down to make way for another theatre. They are in the middle of the block between Linden avenue and Lenox road. The lease of the site, as filed in the Register's Office in the Hall of Records, shows that the property is to be used for the erection of a photoplay and vaudeville theatre. The site is 75x130 feet. The structure is to be put up by the Carlton Amusement Company, and will have a seating capacity of about 1,000 persons.

The management of the place will be in the hands of A. H. Schwartz, owner of the Washington Theatre, at 344 Fifth avenue and the head of the Carlton company. The structure will be of fire-proof construction and fitted with modern equipment. Mr. Schwartz says that although the nature of the entertainments has not been fully determined, it is contemplated to give vaudeville performances at moderate prices in addition to the latest motion pictures. The office of the Star and Crescent Realty Company was formerly on the site to be occupied by the new structure.

ARRESTED FOR ALLOWING WOMEN TO WEAR HATS.

There has been a great deal of newspaper talk about managers of photoplay theatres being arrested for having dark houses and allowing children under age to be admitted to their houses unaccompanied by their parents, but when it comes to arresting a manager for allowing women to wear their hats during a performance, that is certainly upholding a city ordinance to the letter.

Well, that is what happened last week to Charles Klopot, of the Star photoplay theatre, Youngstown, Ohio. Although Mr. Klopot is a practical stranger in Youngstown, and did not know of such an ordinance, he pleaded guilty, and stated he was glad that such a law was enforced. The fine, which was $2, was suspended by the judge, and Mr. Klopot promised that he would see that the ordinance in his house would be strictly observed in the future.

NEW DREAMLAND THEATRE OPENS

Bellows Falls Latest Photoplay Theatre Welcomes Large Crowds—Best Pictures Used.

The newest theatre in Bellows Falls, Vt.—the Dreamland—on Rockingham street, was opened to the public on Monday afternoon, Nov. 21.

For the past eight weeks workmen were busy on the new structure, which is of concreted blocks, the only building of its kind in town, and they have transformed it into a thing of artistic beauty, a cosy and well arranged theatre with a seating capacity of 325. About $5,500 has been spent in the construction and decorations. The policy of the house will be motion pictures and vaudeville.

The theatre is well heated by three wall radiators of 6 sections each, on both sides of the building. The system of ventilation is the latest and best devised. The interior is charming. The ceiling is painted in dark green, with a brown border and Indian red trimming. The stage is 20 feet deep, and has a 20-foot opening, with a drop curtain. The scenery is pretty and in good taste. There are two drop scenes, a parlor and street view. There is a dressing room on each side, and there are eight footlights and eight border lights on stage. The seats are larger than those ordinarily used in most theatres, the space between each row being 28 inches. The seats are of rockwood, with iron bases, and are set in concrete. The house is spacious, the height being 20 to 14 feet high, with a pitch of 1½ inches to the foot so that the stage may be clearly seen from every seat. There are four exits, two of which are fire exits, and are indicated by red lettered boxes. The moving picture machine is placed over the ticket office, and is in an asbestos booth. The screens for the pictures will be 12x14 feet. All doors swing outward.

From the outside the theatre is also attractive. An electric piano is on the left of the entrance and the ticket office is in the center. The lobby is finished in lght blue, cream and Indian red, and is 16 feet wide. Two big arcs give a full glare to the street, and the name of the theatre is cut in concrete above the entrance, and on the lobby is the name in brass letters. The front exterior is 22 feet high, and is a clean and attractive structure. The manager is Thomas H. Kiniry, who was so successful in old Dreamland.

THE STORY OF MOLLY FINNEY

Romance of Colonial Days Pictured by the Kalem Players

IN the early Colonial days, to be exact, in the year 1756—the depredations of the Indians were of common occurrence and many harrowing tales have come down through history of the hardships, privations and suffering of the white settlers at the hands of the cruel redskins. Prominent among these stories is that of "Molly Finney," a beautiful young girl living with the family of Thomas Means, at Flying Point, on the coast of Maine. The Kalem players have taken this tale and built about it a very interesting picture story, quite romantic in detail.

According to the tale, Molly Finney was stolen from the cabin of Thomas Means, by the Indians, who took her to the settlement of Quebec and there sold her as a servant to one of the wealthy families of the town. Years afterwards she was rescued and restored to her people. The picture version has it that Captain William McLellan, of the brig "Rose," was in love with Molly before her abduction. While being carried away by the Indians the girl managed to make known her destination by writing on a piece of birch bark which she throws in the water. This message is found by Captain McLellan and causes him to set out upon the search for his missing sweetheart. In his ship he sails to Quebec and there eventually effects a rescue under very dramatic circumstances.

In the picture scenic effects have been well chosen. The ship used might well have been a relic of bygone centuries. The costuming and the interior settings suggest Colonial days, and if the Molly Finney of the actual event was half as pretty as the sweet-faced girl who impersonated her in the Kalem picture, it is no wonder that Captain McLellan went to unusual lengths to accomplish her rescue. The concluding scene of the picture is a melodramatic climax that is most effective.

SCENE FROM "MOLLY FINNEY."

CHURCH WILL CONTINUE PICTURES.

At a meeting of the members of the Holy Name society, of the Church of the Blessed Sacrament, Newark, N. J., last week, it was decided to continue the photoplay theatre, in the hall on Clinton avenue for the public, the fund accruing from the sale of tickets to go to the church fund.

A new picture machine is to be purchased and the hall will be open Tuesday, Thursday and Saturday nights of every week. On Sunday afternoons pictures of sacred subjects will be shown. This entertainment will be for the children and members of the Sunday School.

NEW HOUSE AT REDLANDS OPENS.

On November 25 the new photoplay and vaudeville house at the corner of Stuart avenue and Orange street, Redlands, Cal., was opened to the public. The theatre is built on modern lines, being modeled after several of the big motion picture houses in Los Angeles. A heating and ventilation system has been installed. This contract calls for an expenditure of about $1,500. The lease for the building was signed Nov. 19 by H. B. Penoyer and C. K. Percy, of San Pedro, who are back of the project. Earlier in the season Scott & Cook intended assuming the management of the new place, but it is understood they dropped negotiations only recently.

It is planned by the lessees to give a motion picture performance and to introduce a vaudeville stunt at each performance. The house seats 600 persons.

ALL-FRENCH PICTURE THEATRE

Ed. M. Mairot opened a photoplay theatre at 368 Seventh avenue, New York, last June. This is in the French quarter and M. Mairot is endeavoring to cater to his compatriots. His theatre, which is tastefully decorated, seats 200, and it is his intention from now on to cut out illustrated songs and give only French songs sung by a good French vocalist. Needless to say, M. Mairot uses a Pathe professional model and is always hammering at his exchange for all the Pathe subjects he can obtain. In addition all the stores for several blocks around are kept supplied with window cards in French announcing that Pathe films are featured at this theatre. Mme. Mairot ably assists her husband at the ticket window.

FAIRY PHOTOPLAY THEATRE REMODELED.

Since the Fairy photoplay threatre, Ft. Wayne, Ind., has been remodeled, business has been increasing every week. On the opening night, Manager J. P. Mollett had to hang the S. R. O. sign out early in the evening.

The Fairy is one of the pioneer houses in Ft. Wayne, and always been looked upon as one of the elite theatres of its kind in that city. When they first opened, there were but 108 seats, but now it comfortably holds 300 persons.

CHICAGO LETTER

By James S McQuade

I WAS favored with a long and interesting conversation the other day by Mr. B. Nichols of London, England, who spent a few days here last week on business. Mr. Nichols is the agent for the products of a number of licensed American manufacturers, his territory embracing Europe, Australasia, Africa, Asia and South America. He makes headquarters in London and he has branch offices in all the European capitals. Mr. Nichols' visit to Chicago was made chiefly for the purpose of consulting with Mr. Wm. N. Selig, whose product is handled by him in all the countries mentioned.

As Mr. Nichols is traveling most of the time, in Europe especially, and always in the interests of the motion picture industry, it is only natural to expect that a man of his keen observation and thorough knowledge of the business would possess a store of valuable information. And this opinion was delightfully confirmed.

What impressed me particularly during the conversation was the enthusiastic and confident manner in which Mr. Nichols viewed the drawing power of the motion picture. And he was specially strong in advocating the exhibition of pictures by themselves, without the use of illustrated song, or high class singing numbers, or vaudeville. A grand piano and an organ, with first class players of these instruments, are the only requisites necessary, Mr. Nichols thinks for a theatre seating 500 to 700 people; but he is emphatic in declaring that every picture should have its appropriate music played while the film is being run. For larger theatres Mr. Nichols favors a well selected orchestra of seven or more pieces; but pictures must form the main feature and not be subordinated either to instrumental or vocal music.

In connection with appropriate music being selected for each picture, Mr. Nichols showed me a film calendar gotten out by his London firm, showing the releases for November, 1910. The title of the film appears with the trade mark of the maker and the release date, all in the same line. Then underneath the title is given the name of the musical selection to be plays while the film is run off. For example: "Dora Thorne," a Selig film, is given the music "Rose Leaves" (entr'acte). "If I Had the World to Give You" and dramatic music.

The film calendar is gotten out just as early as possible each month and is mailed to exhibitors so that they can secure the music from the publishers, or music stores, in time, care being taken to select such music as can be readily purchased from publishers or dealers. Mr. Nichols states that these approved musical selections are made by an expert who is engaged specially for the purpose. The expert sees the film subject run off and immediately fixes in his mind the appropriate music. From the London office these film calendars are mailed to exhibitors in all parts of Great Britain and Ireland. Similar calendars are issued in all the European capitals. This assuredly shows praiseworthy and encouraging progress and should be imitated in this country. The music sheets, I forgot to state, cost the exhibitors sixpence each, about 12 cents.

The London picture theatres have all been specially built for pictures and the shabby, small theatre has disappeared. Picture theatres in that city at present cost all the way from $20,000 to $75,000, and companies and capitalists are investing largely in such structures. One of these larger theatres, mentioned by Mr. Nichols, pays as high as 5 per cent. per month, or 60 per cent. per year on the capital invested; so that in less than two years the house will have paid for itself.

Where can our American capitalists de better than by investing in high-class picture theatres?

Mr. Nichols made one remark that sunk deep in my mind. It was this: "The moving picture theatre can better afford to pay high lease rent than any other business." Of course he meant a high-class modern house with a seating capacity of 1,000 or over. London has proved this; for fine picture theatres can be found on such public thoroughfares as Oxford and Regent streets. And the admission prices are sixpence and a shilling—12 cents and 24 cents.

The interiors of these modern London picture theatres are models of art and comfort. No expense has been spared to please the eye and to administer to the pleasure of patrons. Refinement and luxury are apparent on every hand and cheap effects are wholly lacking. In keeping with the surroundings, ladies and men—many of them—can be seen in immaculate evening dress. This suffices to show that a picture theatre of the right type will attract the most cultured patronage, and even the vulgarly inclined are forced to a higher ethical plane by such surroundings. Moving pictures are slowly but surely coming into their own.

Germany is about one year and a half behind England in the picture business; that is, in the type of theatres, quality of the shows and in the class of the audiences. But progress is being made, so Mr. Nichols informs me.

In Italy, the State and municipalities are establishing a strict censorship of film, and the vicious type of film subjects is being gradually forced from the market.

Fine picture theatres are to be found in St. Petersburgh and Moscow; but Russia, as yet, is in a very backward state. In Holland, Belgium, Denmark and the Scandinavian peninsula. pictures are popular and are steadily growing in favor. France does not do herself credit by her picture theatre system; but the near future promises better things.

The product of the American licensed manufacturers is in high demand in Great Britain and Ireland and on the Continent. Australia and Africa, too, hold it in high esteem.

Mr. Nichols told me an amusing story about the fate of the Imp film in the United Kingdom. Prior to the arrival of the first releases Laemmle painted things in the most lurid red by advance advertising. Exhibitors judged that "the greatest ever" was about to be sprung on them, and orders poured in to renting establishments for the first Imp releases, at a lively and unprecedented rate. The bubble burst on the showing of the first prints, and every exhibitor, who had swallowed the Laemmle advertisements and his booming of the great Miss Lawrence, wired to the renters the two words, "Never again." Critical opinion in "the tight little isle" was stronger than the Laemmle advertising and Imp film has become a memory there.

Mr. Nichols left for Philadelphia on Monday, Nov. 21, where he will call on Mr. Lubin, and thence will proceed to New York, en route for London.

Chicago Schools Will Show Pictures.

The Chicago Board of Education has decided to open eight school "centers" in about a fortnight, the final details being arranged by the members Tuesday, Nov. 22. These "centers" which will be open three nights a week will exhibit the best class of moving pictures, according to the statement of John D. Shoop, assistant superintendent of schools. Large phonographs will also be installed and patriotic songs and other music will be rendered. There will also be gymnasium and singing classes, illustrated lectures, debates and lyceum programs.

The nickel theatres will feel the effects of the new departure in a sense; but as the "centers" are open at nights and for only three at that, it is not expected that any appreciable loss of patronage will be experienced.

The "Policy" That Waned.

One has to smile at the attempt of the editor of the "Moving Picture World," in the issue of Nov. 26, to explain the "apparently contradictory opinions" of that publication about a certain picture, the said "apparently contradictory opinions" having been paralleled by me in my letter in The Film Index of Nov. 19.

Intelligent readers know the difference between "apparently contradictory" and "contradictory," and the quoted paragraphs speak for themselves.

I thank the editor of the "Moving Picture World" for reminding me that "to speak the truth without fear or favor" was one of the planks of the original policy of that paper. How has that pledge been fulfilled in my own case? Writing about my humble self the editor states:

"He has to do what he is told; write what he is told; think what he is told, all of which explains his remarks in the issue of his house organ for November 19," every statement of which is a falsehood, and the willful product of an envenomed mind.

Get back on your fence, Mr. Editor, or you will lose that accustomed crease in the seat of your nether garment. I forgive you for the lapse from your boasted "policy," because nobody who knows me will believe you. But I can scarcely forgive you for belittling a noble stanza by associating it with the spirit of your article. It is so touching to dabble in the verse of the famous author of "Gulistan," after one has attempted to cut a neighbor's throat!

The Saxe Enterprises.

It gave me considerable pleasure to meet Thomas Saxe, of the Saxe Amusement Co., of Milwaukee, last week, as it is due to him and his efforts that the exhibition of motion pictures has become so important a factor in the entertainment of the residents of that city.

Mr. Saxe now controls and manages six theatres in Milwaukee. Five of these—the Princess, Modjeska, Globe, Orpheum and Theatorium—use pictures only. The Crystal offers vaudeville and pictures. The Theatorium and Globe, with seating capacities of 270 and 500, respectively, charge 5 cents. The Orpheum, Princess and Modjeska, seating 450, 700 and 800 people respectively, charge 10 cents. The three last named houses have each a four-piece orchestra and a large pipe organ, the latter costing $2,200.

First runs are first exhibited in the Orpheum and Princess, down town houses, and are then used by the Modjeska and Globe, which are situated in the residence section. In these four houses strong singing numbers, consisting of character songs, with spot light, comedy duets, quartets, etc., are given. The Globe and Theatorium supplement the pictures by illustrated songs, the latter also being used at times in the other three houses. With the exceptions of the Modjeska and Globe, which are open evenings only, the picture houses run from 10 a. m. till 11 p. m.

Mr. Saxe assured me that while pictures are being run, a newspaper can be read in any of his picture theatres, a feature that has contributed greatly to their popularity and success, as well as to the advancement of picture entertainment in other houses which have followed his example. He uses either mirror screens, or others coated with aluminum, and the most approved lighting system.

Neatly uniformed girl ushers attend on patrons in the Saxe theatres. As is already well known, the interiors of the Princess and Modjeska are models of art and comfort.

Mr. Saxe is a close student of the exhibition end of the picture business, and is always eager to adopt new methods or to improve old ones, whenever such changes promise to satisfy better the desires of his patrons. While the business on Saturdays and Sundays is usually of capacity volume, Mr. Saxe thinks that better results should be given on other days than at present. However, he is showing to good paying business and believes that the future has still better things in store for the up-to-date exhibitor.

The General Film Company at 85 Dearborn street furnishes service to his circuit of houses.

Chicago Film Brevities

Mr. Schuyler Colfax, of the Eastman Co., Rochester, N. Y., was in the city for a few days last week, the guest of Wm. N. Selig.

A novelty streamer, made of waterproof paper, in two colors, has been gotten out by the Selig Company for advance advertising of the "County Fair," to be released Dec. 15. One letter of the title appears on each successive sheet of the streamer, and the whole forms an attractive and neat advertisement. Mr. Nichols, European representative, was so pleased with these streamers that he ordered 1,000 of them for use abroad.

R. W. Metcalf will open a new theatre, the name of which has not yet been decided upon, in Blandinsville, Ill., in about 10 days. He arranged for service at the General Film Co.'s office, at 85 Dearborn street, and also purchased machine and supplies.

F. L. Hough, Western demonstrator for the

(Continued on Page 27.)

"THE LAW AND THE MAN"

A Dramatic Vitagraph "Life Portrayal"

IF you can get away with it you're a good one. It remains to be seen that anybody can do a contemptible or dishonorable trick without being brought to account and suffer the consequences. The law and its technicalities are often sought as a means of escape but the man must be reckoned with when it comes to a question of honesty.

Peters is one kind of man, a mean avaricious, grasping and hardened in the pursuit for gain and when he tries to buy John Turton, a young lawyer, as his tool in his nefarious service he has not counted on the man, for Turton is a man of honor and integrity who, when he learns from Claire Morton that Peters is trying to swindle her father, readily rejects Peter's inducements and at Claire's request, takes her father's case in hand and throws himself heart and soul into the work.

Peters is driven to extremes and tries on the eve of the trial, with the assistance of thuggish hirelings and his unprincipled retainers, to do away with the young lawyer who has a narrow escape at their hands. Peters supposes that Turton is killed; his lawyer brings the case before the court and insists on an immediate trial of the case. Mr. Morton pleads for a postponement of the case owing to the absence of his counsel. Peters insists upon no delay and the case proceeds.

Everything seems to be going Peter's way when there is a hush in the proceedings and John Turton with head bandaged, rushes into the room and demands a hearing. He tells of the attack made upon him by the gang employed by Peters then goes on with his client's case, shows how Peters has tried to defraud Morton out of his lands and the price of his mining property, secures his conviction, comes out successfully with flying colors and winning Claire Morton's consent to marry him.

There is a dramatic stir to this picture that keeps us in a whir of delightful expectation. It has that which most pleases; the overthrow of wrong and the triumph of right. Besides, it is a phase of real life that we read about every day but very seldom see in actual performance and life as we see it in "The Law and the Man."

There is but one deduction in the objective thought in this "Life Portrayal" and that is, it pays to be honest and do right. We can draw a conclusion from this kind of production—it is the kind that has brought the Life Portrayals up to the standard of excellence which they have achieved.

SCENE FROM VITAGRAPH LIFE PORTRAYAL "THE LAW AND THE MAN."

WASHINGTON TIMES INVESTIGATION.

By the **Rev. William T. Russell,** Pastor of St. Patrick's Catholic Church.

I am not opposed to the motion picture house in principle, but I am opposed to its abuses. It is an institution which has developed in response to a demand. Generally speaking, the chief difficulty in making it an institution for good lies in controlling this demand. It is a problem inviting thorough investigation and study, but one, I think, not incapable of solution.

In the first place, I am of the opinion that the worst feature of the motion picture theatre is its tendency to over-stimulate the appetite of the public for amusement. When people give undue attention to entertainment and form the habit of attending the motion pictures every day, the amusement becomes decidedly unhealthful.

Secondly, this accentuated desire on the part of children to attend the shows often leads to other things of a serious nature which parents find difficult to correct. I have reason to believe that in many cases children form the habit of picking up stray 5-cent pieces around the house in order to obtain the necessary price of admission to the show.

Outside of the effect on character-development, produced by the constant attendance at these shows, there is that of the effect upon the body, which is of the greatest importance. The injury to the eyes, caused by the vibration of the light rays of the motion picture machine, is a subject which has been almost criminally neglected. The eyes of adults must suffer to some extent from the effect of this strong, flickering light, but the injury to the young, developing eyes of a child may be almost incalculable. Where shows are not continually patronized the effect of the light doubtless would be slight.

As yet the institution of the photoplay house is young, and we should lose no time in studying and correcting its harmful features before they work any great injury.

There is the feature of young children being kept up late attending the performances. The physically injurious consequences of this cannot be doubted, but it is to be hoped that enlightenment in the family will eventually lead to the abolition of this feature.

As to the operation of motion picture theatres on Sunday I am decidedly opposed to this. If these places are permitted to open on Sunday why should not theatres be given the same privilege?

Sunday is a day of rest as well as a day of divine service, but for people to go into the motion picture house, where the air is frequently stuffy, when they could spend their time in the parks, means that they have a disregard of their health.

Many people with but one day out of each week for recreation, who formerly went to the parks and filled their lungs with good, healthy air, now spend their Sundays cooped up in these cheap theatres, subjecting their bodies to severe tests when they might be giving them much needed recreation.

On the grounds of conserving physical needs, alone, motion picture houses should not be permitted to operate on Sundays.

As to the methods which should be employed in correcting the abuses that have grown out of these institutions I am in favor of anything but cumbersome machinery. In fact, the simplest methods, in my opinion, will accomplish the surest and most direct results.

The police should have the censorship of the films. I cannot see that a board of censorship could accomplish anything that the police may not. The latter regulate the productions at the theatres and, so far as I know, the public has no ground for complaint concerning them. If they can control larger theatres they should be able to hold the motion picture houses in check also.

Without having given the subject much thought I should say that the chief of police could install a system whereby the police officers would report several times during the week as to the character of films being displayed in the various houses throughout the city. Whenever report should be made of a questionable film an investigation could be made immediately and a decision reached as to whether the film should be barred. I have the greatest confidence in the ability of Major Sylvester and the Police Department to properly handle the situation.

If the method should prove practicable for censoring films the problem of reducing the over-appetite of the public for motion pictures may be handled with even less difficulty. It could be done by simply allowing a limited number of motion picture houses to be established within a given area.

Just as more saloons within a given number of blocks will result in more liquor being consumed, so more amusement houses will cause more people to spend money for unhealthful recreation.

Limit the number of motion picture houses and the demand of the public for this cheap class of entertainment will gradually adjust itself upon a normal basis.

School authorities should give the problems connected with the motion picture house thorough attention, for while they safeguard the health of the children during school hours, this effect may be stultified through their failure to keep them from unlimited attendance at the amusement places where their health and morals may be seriously injured.

In fact, the whole question is one which should be carefully considered by the public, and, with the enlightenment which will result from this, supplemented by practical police supervision, we may expect the motion picture houses, operating upon safe and sane methods to become an amusement not injurious to the public.

VITAGRAPH NOTES.

Christmas is coming and it is well to know what you are going to give your people at that season. You want to give them something that has the Christmas flavor of peace and good will toward men. Your good will is worth something; give your patrons what they want, something real good. The Vitagraph, as usual, has anticipated your wants, and will release "Jean and the Waif" on Dec. 24.

We can never forget the children at the yuletide, and the little waif is brought home to us and we take it to our hearts and home. Jean is there and there never was a dog like Jean. She's a beauty and we are always glad to see her. She is always so well behaved and does the right thing in the right place.

Here's a Christmas picture that is out of the beaten path and eminently a "Life Portrayal" in every sense of the word. A true and typical picture of a policeman's life. "Clancy," he's only a cop, but he's got a heart as big as his body and the courage that makes men, the right kind of men, with the generous nature of the race from which he sprung. A love story, a Christmas tree, and the little child, so essential to the Christmas spirit, are all there. The scenes are laid in and among the shadows of a great city and give an idea of what Christmas and every other day mean to the men who defend our lives and property. "Clancy" will start on his rounds on Friday, Dec. 23.

"In Neighboring Kingdoms."—A very picturesque, quaint film of ancient lore. A fairy tale introducing a pair of live geese that play a very important part in the story. Kate Greenaway's features lend a novel tinge to the costumes and characters. "Old Mother Goose" must have had a hand in this Vitagraph Christmas release just to please the children and fascinate the grownups. We all love to visit Fairyland and spend a good half hour outside this workaday old world. We can do so during the Christmas week. "In Neighboring Kingdoms" comes to us on Tuesday, Dec. 27. Between this and then don't forget "Playing at Divorce," "The International Motor Boat Races," "A Dixie Mother," and "The Light in the Window."

Miss Florence E. Turner, "The Vitagraph Girl," has returned from Maine in the flush of health and greatly benefited by her two months' vacation.

New photographs of the Vitagraph players have been taken; the thirty-eight members of the stock company have had special sittings for these pictures. They are of large cabinet size, of high finish and quality, suitable for lobby or wall display. These will be furnished to exhibitors at a nominal price and will be ready for sale by Dec. 1.

On Saturday night, Nov. 19, a "Viitagraph Night" was given at Portland, Me., by Miss Turner, the "Vitagraph Girl," with Jean, the "Vitagraph Dog," as an extra feature.

PLAYING THE PICTURES

By Clyde Martin

YOU may say it is none of my business, when I dwell on the illustrated song question, but, as I told you before, when the audience leaves your theatre, having heard some of the trash that is printed in music form and offered by some of the best-known publishers, they say, "The pictures were fine, but the music was disgusting." This throws as much blame on the piano player as it does the singer, and no matter what efforts the piano player has made to "play the pictures," the music has been condemmed.

I can safely say, that the song question in the motion picture theatres has had a great deal to do with the trouble that has been raised by the censorship boards in the different cities. I believe the songs that have been used in the picture houses have given the police and authorities more room for the action they have taken in their crusade against the picture business, than any picture that has ever been thrown on a screen. It is very gratifying indeed, to know that Chief of Police LeRoy T. Steward, of Chicago, has outlawed a number of these questionable songs, and I believe this has been brought about by the untiring efforts of C. P. McDonald, the Music Editor of The Show World. A censorship board has also been appointed by the city council of Springfield, Ill., for the purpose of barring from that city such suggestive songs.

Some of the songs that have been condemned by the Chicago Chief of Police are, "When I Get That Loving Feeling," "Oh, You Devil Rag," "Do Your Duty, Doctor," "The Dance of the Grizzly Bear," "Casey Jones" and "Her Name Was Mary Wood, but Mary Wouldn't." The daily papers of Chicago have taken up the fight with the Chief of Police and I believe the time is near when the authorities of the different cities will see their mistake in condemning the motion picture theatre; they will find it is the songs and not the pictures that need to be censored. It seems that the police authorities have hit the nail on the head when they have started at the bottom of the evil, the publisher, and the first complaints were filed last Wednesday in the Municipal Court of Chicago against H. S. Talbot, a publisher, at 184 Dearborn street, charging him with distributing a song that has failed to come up to the standard of decency established by the police department under the city ordinances. It is the aim of Sergt. O'Donnell, of Chicago, to make the rounds of the cheap theatres and listen to the songs, and any he finds beyond the limits of decency, he will arrest the singer. I believe C. P. O'Donnell, of The Show World staff, should have the glad hand out for anyone that will make a crusade against the late popular songs that the writers have to resort to smut to make them popular.

Have you ever noticed, when one of these "smut" songs are used in a picture house, they always get a hand? And have you noticed the hand comes from the "rough necks?" If you are catering to the low element of your city I can think of no better drawing card than such songs as "I Love It," "Company in the Parlor," "'Tis Hard to be a Lady in a Case Like That" or "That Lovin' Melody Rubenstein Wrote."

Has the time come that the publishers have to resort to such low, degrading stuff, in order to stay in business. It is a cinch the better class of people, the ones you are catering to, are not demanding this kind of "music."

There is no way possible for the general public to get a wrong conception of the publishers meaning in these titles and words. The publishers are making every effort to make it clear that they mean just what they say, for some of their advertising matter is lower (if possible) than the songs. For instance, in some of the advertising matter for the late song "I Love It," published by the Harry Von Tilzer Publishing Company, of New York, they say, "It is a little word, but can mean many big things." Now wouldn't this advertising look good on a three-sheet in front of your picture house? so the children could figure "it" out?

No, don't put me down as a crank, I write this because I know what is good for the picture industry, and what is not. If you are obliged to put on this trash in your picture house, if you cannot find decent music, don't cater to a family business, change your location, move to the slums and you will soon have a fat bank account.

Have you ever noticed, when the illustrated song comes on, the people, either leave the theatre or start up a conversation with those around them? and then as soon as the pictures start the house is quiet again. I think this would be enough to prove to the exhibitors that the majority of the people come for the pictures and not the songs.

On the other hand, if you can get a good singer, one that can handle good ballads and classic music you will find your audience will greatly appreciate the music, and it provides a good relief for your program. I believe the songs in the picture theatre would have a better standing to-day if the managers and singers would have used better judgment in their selections.

If this keeps up the illustrated song will be greatly injured and only spot light songs will be used. The fault is the carelessness of the slide rental agencies. They put me in mind of some of the fly-by-night film exchanges. I mean those that have not bought a reel of film for a year and are working on their original investment. The average slide renter is working on the same plan, when their customer has used their entire stock they give him repeaters until he gets next to himself and tries another. I recently saw a shipment of three sets of song slides from a house making a specialty of the rental business, with twenty-one slides, out of forty cracked, and two of the chorus slides missing. Good combination is it not? first run film service and five year slide service.

Well, to get back to "Playing the Pictures" there is another great point that is sadly neglected, not by the piano player but, by the manager, and that is, the care of the piano. I have found in visiting different picture houses, that nine out of every ten pianos are in need of tuning. I will say that the wear and rough use that some of them get, it would be well for the manager to have a piano tuner on his salary list and keep him employed the year round. But, with the average use a piano gets in a picture theatre, it should be gone over at least every six weeks by an expert, not a "dub."

A great mistake that is made by many exhibitors is, placing the piano in a pit. When you place a piano in a pit, it deadens the tone, and no matter how hard the piano player works, his music seems to have a dull finish. It is much better, if possible, to elevate the piano, so that the tones carry over the entire house and it makes the work much lighter for the musician. If you have room to place the piano on the stage next to the picture screen, you will find it will give great results. Another inexpensive improvement is to remove the rollers from the piano and place a heavy glass insulator under each corner, by raising the instrument from the floor it will add greatly to the tone quality.

In next week's article I will offer some suggestions of appropriate music for some of the notable releases of the last two weeks, such as "Sunshine Sue," Biograph, "Woman of Samaria" Pathe, and "Francesca Da Rimini" Vitagraph.

NEW JAMESTOWN PHOTOPLAY THEATRE OPENS.

The new photoplay theatre at the corner of Main and First streets, Jamestown, N. Y., opened to a crowded house Nov. 10. The program consisted of only the latest motion pictures and illustrated songs. As there will be no vaudeville or any prizes given, the management will change the entire program of pictures every day.

The house is modern in every way, and affords the patrons plenty of room; the seats being large enough for a patron to not be cramped. Good music is also one of the features.

APPEALS FOR MOTION PICTURES

Rev. J. R. Postlewait of Kansas City Wants One Installed in His Institute—Will Educate Children

Before a called meeting of philanthropic workers of Kansas City, Mo., which was held in the Y. M. C. A. auditorium last week, the Rev. J. R. Postlewait, of the Twenty-ninth street institute, delivered a most stirring address in behalf of motion pictures being used in charitable institutions. Just before the close of his discourse, he made this appeal: "Give me enough money to purchase, and the use of, instructive and amusing films, and I eventually will make more good law-abiding citizens out of the children of the poorer districts than by months of preaching."

The Twenty-ninth street institute, which is situated in the milling district of Kansas City, is to some extent isolated from the main part of the city. In that section there are thousands of children who have no place of amusement whatever, and by having a motion picture machine installed in the institute, would greatly add to the moral uplift of the children in that section of the town.

Owing to the lack of proper entertainment for the young people in that section, Rev. Mr. Postlewait says that the pool rooms and saloons take in about $800 every day, where, if there was some sort of proper amusement, not half that amount would be spent in such places. Besides trying to get a motion picture machine in the institute, Rev. Mr. Postlewait is having the gymnasium, reading rooms and baths completed in order that they may be used this coming winter.

PICTURES PAY IN FREDERICK, MD.

Since the City Opera House, Frederick, Md., installed pictures, business has been booming. Every performance is well attended, and the management is running more than 5,000 feet of the latest films daily. There is always some new and novel attraction to add to the interest of the entertainment which keeps the audience continually on the alert.

Until the City Opera House installed pictures, the management had found the theatre a poor investment—big attractions did not draw well, owing to the nearness of Baltimore and Washington. It was also thought that pictures would not add anything of consequence to the box receipts, but since they were installed, the house has been crowded nightly. Only the best and latest licensed pictures are used.

NEW PHOTOPLAY THEATRE FOR UTICA.

A motion picture theatre to cost about $6,000, is to be built in the near future on Mary street, a short distance east of Third avenue, Utica, N. Y. It will be called the Columbus Theatre, and will have a seating capacity of about 650 persons, all on the ground floor. The theatre, which is to be 52 feet wide and 80 feet deep, will have a pressed brick front with litholite trimmings in imitation of marble, a vestibule of tile and the interior of the building will be decorated in stucco. The ticket office will be located in front of the center of the vestibule. On the left of the entrance will be a retiring room for women, and on the right, one for men. There will be a box on either side of the orchestra pit. The proscenium arch will be built 20 feet wide and 12 feet high, the stage 12 feet deep and 3 feet, 6 inches from the floor. The floor will have a pitch of five feet from the entrance to the orchestra pit. Arrangements have been made for proper ventilation.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 13.—With a given system of electric mains running in front of a number of buildings, whether two-wire or three-wire system, perfect results can be had if the voltage supplied to the mains is constant, the mains are of proper size, the transformer of proper size, and the load properly balanced between the "neutral" and each outside wire.

With a system as that described above, great troubles may be experienced if the voltage varies, if the wires are too small, if the transformer is too small, or does not regulate well, and if additional load is added without consideration being given to the proper balancing of the load and the necessary increase in size of transformer, mains, service wires, electric meter, switches and fuses.

"ELECTRICAL TALK" NO. 14.
Electrical Service (Continued).

In "Electrical Talk, No. 13," I referred to an installation for a motion picture theatre in building J, of figure 29, you will recollect, or by referring to the last talk, you will see that the load for this theatre consisted of the M. P. lamp and a number of incandescent lamps, which had to be connected for 110 volts, and that in order to give this voltage, the electric light company had to use the neutral and one outside wire if the three-wire system, and we also found that the system became unbalanced on account of this installation, which is, of course, undesirable for reasons which have already been explained to you. The inconvenience from variations in the voltage not only effects the operator in the M. P. theatre as his light is likely to be poor, but it also effects other consumers supplied from the same system. In many instances the electric light companies find it convenient to make such a connection, because it has to be made in a hurry, or they do not anticipate difficulties which might arise therefrom. A much better way would have been to supply the theatre J with current from a separate transformer, the primary of which could be connected to the high voltage primary line wires, and the 110-volt secondary transformer wires could then be connected to the two-wire service. This would overcome all the trouble, and there would then be no voltage drop due to unbalanced load on account of the M. P. lamp in theatre J. It is the aim of all electric-lighting companies under modern management to avoid the unbalancing of a three-wire system by putting in separate transformers and service for customers who have a load of such nature that it is likely to unbalance the system, but sometimes it becomes necessary for the manager or the operator of the M. P. theatre to register a kick about the drop in voltage when the M. P. lamp is switched on and the consequent rise in voltage when the lamp is switched off, and the sooner the electric light company is made aware of this voltage variation, and corrects it, the better for all concerned.

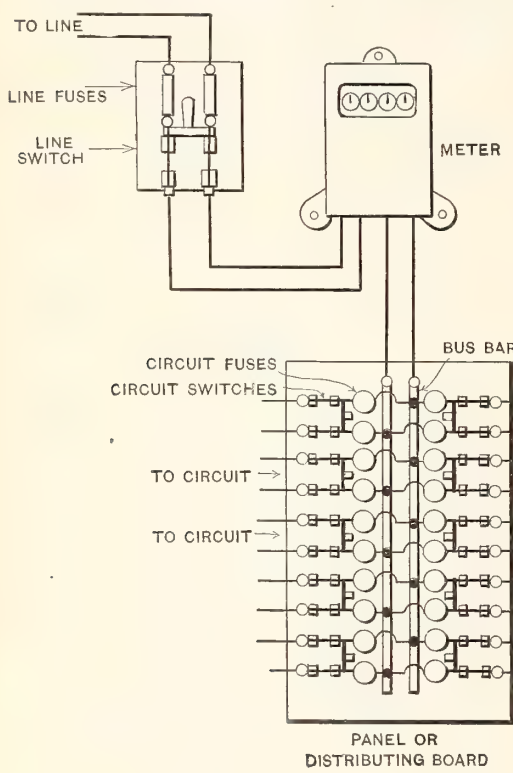


Fig. 30

The Electric Service Within a Building.

After proper mains have been brought into a building for the supply of electric current, a service switch with fuses of proper capacity must be installed as close to the entrance of the wires as convenient. The purpose of this switch is to disconnect entirely the electric current supply from the building at night, so as to insure perfect safety and also give the proprietor absolute insurance that no single lamp is burning which would cause the meter to register unexpectedly and unnecessarily.

The electric lighting company will then install an electric meter of proper size, and the wires from the meter may then be run to an electric distribution panel, which must contain the necessary fuses and switches for the protection of the various groups of lamps, fans, motion picture machines, flaming arc lamps, spot lights, etc. The panel board referred to is usually located at a convenient point where the manager or other person in charge has full control of every circuit, permitting the turning on and off of the various circuits, and the fuses should be of proper capacity to protect the wires connected to the switches.

The term "panel board" usually signifies a small switch board made of slate, upon which is mounted bus-bars to which the mains are connected, including also the proper number and size, switches and fuses which are connected to the bus-bars. The various circuits are then connected to the switches.

Two-Wire Service.

Figure 30 is a diagram illustrating a typical two-wire installation, including the following:

Line fuses;
Line switch;
Meter;
Panel board for 10 circuits.

It is evident that in place of the panel illustrated, a cheaper form of distributing board can be constructed. For instance, in place of the board illustrated, there could be used a number of double-pole, double-branch, combined cutouts and switches mounted on the usual form of porcelain base as illustrated in figure 31. Wherever panel boards or cutouts are installed, they should be mounted in a suitable box, which should preferably be made of slate, or it should be lined with sheet iron and provided with a door lined with the same material, so as to make a practically fire-proof cabinet, and the door should be provided with a lock, so that outsiders may not have opportunity to interfere with the fuses or switches. No panel box is complete without at leatst one extra fuse for each circuit to be on hand in case of an emergency.

A panel board should always be examined at frequent intervals to make sure that all connections are tight, also make sure that the fuse plugs, or any other form of fuse that are used, make good and perfect contact. The switches should occasionally be examined to see that the clips make good contact with the switch blade, and a little vaseline or flaked graphite applied to the clips will prove advantageous and will increase the life of the switch, also insuring better operation.

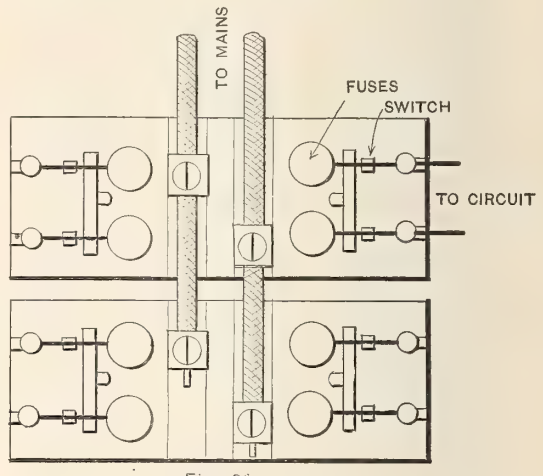


Fig. 31

Attention to these small details will oftentimes prevent trouble, and there is one thing you should remember, and that is that a loose contact or an overloaded wire, fuse or other connection always cost you money, because a loose contact or a small wire generates heat, and as this heat requires electric energy, it represents a useless expense, besides a loose contact will also lower the voltage to such an extent as to interfere with the proper operation of your installation.

SUMMARY.

Electric service within a building must be amply protected by proper fuses and switches, and a suitable distribution panel should be located at a convenient point giving full control of all circuits within the building.

Frequent examination should be made of all contacts, fuses and switches to insure minimum loss and to improve the operation of the lamps and apparatus connected to the system.

In our next "Electrical Talk" we will discuss the three-wire service within a building.

PART PROCEEDS WILL GO TO CHARITY.

At a conference between the lessees of the Colonial Theatre, Indianapolis, Ind., and Supt. M. T. Hyland regarding the law pertaining to the running of photoplay performances on Sunday, resulted in a decision for the photoplay managers. It was claimed that, if part of the proceeds were given to charity, the theatre people were not violating the Sunday amusement law.

There is a city ordinance prohibiting vaudeville performances on Sunday, but as this says nothing about photoplay shows, they will be permitted to run, providing that part of the proceeds go to charitable purposes. The managers are not only willing to do this, but will help any worthy charitable institution that is struggling for existence.

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

Warren, Pa., writes: I have had trouble with my Power's No. 5 Machine. The left side of the picture is fogged. This machine has always been this way.

Answer—As to your picture always being fogged, you might have a little oil on your lens or your condenser might need cleaning, or your cooling plate on the left hand side might extend out a little and in that way you would find that your picture would have a tendency to blur on our side. If such is the case I would advise you to file it down a little. Also, your lens may not be setting in the machine properly and that would have a tendency to make your picture blur on one side, or you might be working on a little angle. I could go on mentioning more things but in probability the cooling plate extends out too far. Would like to have more information and then I can get to it much better. Probably no fault of machine.

Ground, Mt. Holly, N. J., writes: When I have a ground in my lamp (arc) how can I find out which arm is grounded?

Answer—Attach a short wire to either binding post of an incadesent lamp socket. Throw in your operating switch, but do not light your lamp (arc). Put one end of your test lamp wire to one arm of your lamp (arc) near the carbon and the other to the rack bars, or base of your lamp, and if your test lamp lights the ground is in the other carbon arm. If it does not light try it on the other carbon arm the same way—by putting one end of the wire on the rack bars, or base of lamp, and the other on the carbon arm and if your test lamp lights the ground is at the first arm tried. If it lights on neither arm then the ground is elsewhere.

Van, Worth, Ohio, writes, asking the cause of dark spot in the center of his curtain. Says he has tried moving his lamp (arc) backward and forward as well as the whole lamphouse. Says his carbons are set as they should be. Is using alternating current and an Inductor. Also wants to know what focal length condensing lenses should be used for 9x12 picture at 46 feet.

Answer.—I think your trouble lies in the fact that you have your lower carbon just a little too far in advance of your upper carbon. This would cause the lower carbon to burn so that it interferes with the light, causing a shadow on your curtain. What you want on alternating current is to set your carbons so that they will be perpendicular,—that is, so that they are directly centered; so that the current in traveling around the carbon end will be evenly balanced. It is also possible that your condensing lenses are of a wrong focal length. What you need for that size picture at 46 feet is one 6½ inch and one 7½ inch condenser. Put the thick one towards the light and the thin one towards the screen. This rule, however, does not always carry out on a short distance. Some times you have to put the thin one (7½ in.) towards the light and the thick one (6½ in.) towards the screen. Measure your condensers as follows: Hold the condenser with the flat side up to a piece of white paper pinned to the wall. Then bring it in and out, being sure to hold it direct with the paper, until the image on the window is sharp and distinct on paper. Then measure from the paper to the flat side of the condenser. This will give you the focus of the condenser. It is more than likely though, that your main trouble is that your carbons are not set properly. Would like to hear further from you as to what success you have.

Out of Focus.

Hartford, Ct., writes: I am using an Edison One-pin Improved Exhibition Model Machine and sometimes I have a very fine picture that is good and sharp all over, then without touching the lens adjustment, the picture becomes dim, or I should say out of focus; then it becomes all right again. Then again the picture will be clear and bright on one portion and not in another.

Answer.—I think the trouble lies either in your aperture plate or your tension springs, or in both. Look carefully at your aperture plate, and if worn to any extent, get a new one. Set your tension springs so that they bear squarely on the tracks and then tighten so that they will stay. I am sure that your tension springs are loose and shift from one side to the other, causing the film to buckle slightly as it passes the aperture. Worn aperture plate tracks would have the same effect.

Setting Bushings.

Portland, Me., writes: Will you please tell me what is the proper way to set the eccentric bushings so that star and cam will run true? I have been told that there are several ways of setting them, but I would like to know the best way.

Answer.—As you say, you have been told there are several ways of setting the eccentric bushings but you want to know the best way to set them. Would say that as to the setting of the eccentric bushings, the whole thing is to set them so as to eliminate the lost motion between the STAR and CAM, at the same time keeping the two shafts (star and cam shaft) exactly parallel to each other. The slots in the bushings bear the same relative position to the hole, so that if one slot is the same angle as the other the two shafts are parallel.

W. A. McL., Oil City, writes: Would be pleased to have you answer the following questions throug your columns in the Film Index.

1. We use direct current. What would cause blue "ghost" or spot in center?

2. What would cause a blue fringe around the high-lights and titles, and how can it be remedied?

3. The picture is not as clear at the bottom as it is at the top. What would remedy that? I use Motiograph Machine.

Answer. 1. To eliminate the blue "ghost" or spot in center of picture would advise to move lamp (arc) back far enough so that the spot just covers the aperture. Also, you might move your lamphouse back or forward. If this does not take it out, would suggest changing to different focal length condensers. You do not say what distance you are working from, or what size picture you have; therefore, cannot advise you as to size of condensers needed, but could recommend 7½ inch focus condensers or one 7½ inch and one 8 inch focus condenser.

2. The blue fringe around the high lights and titles would indicate that your shutter is out of time with your picture. That is easily remedied as follows: Have the TWO wings just barely come together in exactly the center of the aperture just as intermittent sprocket starts to move and you will have it set right, and then your titles and high-lights as well as all the picture will come out all right.

3. To have your picture clear at bottom as well as top it is very essential that your screen be on the same angle as machine. I presume you are working from a balcony and that your picture is smaller at the top than at the bottom. In this case would recommend that you try and arrange your screen so that the bottom of screen would be brought nearer to the light and you will then get a clear picture at both top and bottom. I think that if you follow these instructions you will have no more trouble.

O. A. N., of Lindsborg, Kan., writes: We have noticed the articles in the Film Index regarding questions answered and, as we are very eager to give our patrons the best for their money, we must understand the operation of machine thoroughly and your information will be appreciated. We use an Edison Improved Exhibition One-pin Machine.

1. Would like to know a remedy for picture jumping both sideways and up and down on the screen?

2. A remedy for film jumping off lower sprocket, causing the loss of loop?

3. Are the bushings for the intermittent sprocket made for adjustment?

Answer. 1. The remedy for eliminating the jumping of film up and down on the screen, also sideways, is to adjust star and cam. To do this you loosen the set screws holding the bushings in the framing-carriage of the machine and use a screwdriver in the slots of the bushings, making very sure that the star and cam fit snug. Then tighten the set screws in framing-carriage holding bushings. This will eliminate the jumping of film up and down. If, after doing this, you find no good results, it is possible that the pins holding the intermittent sprocket are loose, causing lost motion in the sprocket, and in this case I would suggest new pins. The side movement of film is remedied by loosening the set screws holding the bushings and moving the bushing closer to the intermittent sprocket and then tighten the set screws.

2. Remedy for film jumping off lower sprocket. It might be that your lower sprocket is not in line with your intermittent sprocket, and if not, that would cause the film to jump off the lower sprocket; or the tension spring holding the lower roller on take-up feed sprocket may be weak, so that when a patch goes through it throws your film off. In this case I would recommend a heavier tension spring.

3. Bushings for the intermittent sprocket are always made for adjustment, and if adjusted properly you will always get a good steady picture. Would like to hear from you as to what success you have.

J. A., New York City writes: If white plastered wall would make a good surface (or screen) to project pictures on and what preparation he should put on it.

Answer.—Any clean, white solid surface makes the best screen for the projection of pictures. The use of a white plastered will is very good. No preparation is necessary other than a good smooth, clean surface. Should any spots get on same they can very easily be removed by using (lightly) a piece of sandpaper around a block of wood.

Tifen, Ohio, writes, how can he focus his Moving Picture before starting the machine.

Answer.—Take a piece of paper the same thickness and width as film, having the paper a little ragged, and put it in the machine, closing the gate upon it just as you would on the film and focus until it stands out good, sharp and distinct.

PATHÉ FRÈRES FILMS

TRADE MARK TRADE MARK

Another Great Feature

The Maid of Niagara

A STUPENDOUS INDIAN PRODUCTION

This picture is based upon the ancient legend of Niagara Falls and the annual sacrifice by the Iroquois Tribe of one of their most beautiful maidens to appease the Spirit of the Cataract.

To be Released Dec. 3

To be Released Dec. 3

Nothing more awe-inspiring has ever been seen upon the screen than the sight of the Indian maiden in her canoe plunging over the Falls.

NOT A PALEFACE IN THE PICTURE

Don't Miss This Great Sensation

PATHÉ FRÈRES FILMS

TRADE MARK TRADE MARK

TO BE RELEASED FRIDAY, DEC. 2

The Tale the Mirror Told

This magnificently constructed drama is a careful, well studied piece of work, beautifully acted. Nothing is forced and no impossible incidents are introduced.

A GREAT PICTURE

To be Released Dec. 7

AN ANIMATED ARMCHAIR

The real kind of comedy that all like.

A scream from start to finish.

To be Released Dec. 10

HER FIRST HUSBAND'S RETURN

A realistic drama based on a true story from life.

A picture that will make a hit.

TO BE RELEASED FRIDAY, DEC. 16

Little Snowdrop

Adapted from Grimm's Fairy Tale.
A magnificent colored production.

The chief character portrayed by the well known actress MLLE. HELENE DUMONTEL.

Never has acting been more perfect. Never have properties been more elaborate. Never has scenery been more carefully worked up. Never has the coloring been more gorgeous.

A GREAT FEATURE THAT ALL THEATRES MUST RUN

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, NOV. 28, 1910—4 REELS

BIOGRAPH—A Plain Song, dramatic, 997.

LUBIN—Sunshine and Shadows, dramatic, 990.

PATHE—The Border Tale, dramatic, 679.
A Freak, acrobatic, 385.

SELIG—The Queen of Hearts, romantic drama, 1,000.

TUESDAY, NOV. 29, 1910—4 REELS

EDISON—The Great Love, dramatic, 1,000.

ESSANAY—The Tie that Binds, dramatic, 963.

GAUMONT (Kleine) — The Flat Next Door, comedy, 722.
Tarscon on the Rhone, travelogue, 243.

VITAGRAPH—A Woman's Love, dramatic. 1,000.

WEDNESDAY, NOV. 30, 1910—4 REELS

EDISON—Arms and the Woman, dramatic, 975.

KALEM—The Touch of a Child's Hand, dramatic, 870.

PATHE—Who Is Nellie?, comedy, 650.
Finland—Falls of Imatra, colored scenic, 344.

URBAN (Kleine)—A Trip Through Ceylon, travelogue, 319.
The Return of Midnight, dramatic, 634.

THURSDAY, DEC. 1, 1910—4 REELS

BIOGRAPH—Effecting a Cure, comedy, 997.

LUBIN—Spoony Sam, comedy, 990.

MELIES—Pals, Western drama, 950.

SELIG—The Stepmother, dramatic, 1,000.

FRIDAY, DEC. 2, 1910—4 REELS

EDISON—The Cowpuncher's Glove, Western drama, 945.

KALEM—Elder Alden's Indian Bride, Indian drama, 945.

PATHE—The Tale the Mirror Told, dramatic, 646.
What a Dinner, comedy, 344

VITAGRAPH—Jack Fat and Jim Lean, comedy. 951.

SATURDAY, NOV. 3, 1910—4 REELS

ESSANAY—"Circle C" Ranch Wedding Present, dramatic, 1,000.

GAUMONT (Kleine)—Lured by a Phantom, dramatic, 712.
Nancy's Wedding Trip, comedy, 273.

PATHE—The Maid of Niagara, Indian drama, 995.

VITAGRAPH—The Preacher's Wife, dramatic. 1001.

BIOGRAPH CO.

"A PLAIN SONG."—"Love thy father and thy mother." Adhere strictly to this injunction and the way will be clear. In time of temptation or of threatening evil, the thought of our parents will lead us from the path of error. So many are the snares and pitfalls laid in the way of youth that it is only through this agency that an escape is made. This Biograph subject is a most lucid illustration of this problem. Edith is a salesgirl in a department store and toils arduously to eke the lives of her decrepit mother and blind father. Quasi-poverty is their condition, as Edith's meager pittance is all there is to depend on for the existence. Sadly she compares her ownloneliness with the condition of her storemates, as she views them passing by with their sweethearts, light-hearted and happy. Hence it is small wonder that she feels highly flattered and pleased at the attentions of a traveling repertoire manager who enters the store advertising his show, and presents Edith with two complimentary tickets for that evening's performance. The next day the manager appears again at the store and invites her to take a stroll with him. This is the first attention the poor girl has ever experienced, and when the manager tries to persuade her to go away with him it is a supreme struggle with inclination that prevents her leaving her old folks. The manager leaves her with ill-concealed displeasure and the next time he visits the store he tries to win her through jealousy by flirting with one of the other girls. This has the effect and she yields to the great temptation of meeting him after store hours. With renewed endeavor he persuades her and she at last consents to go away with him, leaving a letter for her parents to the effect that she is tired of the drudgery, and longing for pleasure has gone away. Arriving at the railroad station, where she is to meet her tempter, she sees a party of old folks on their way to the almshouse. One of them is sightless and a voice from the soul speaks to her. "Remember thy father and thy mother." And she does remember, seeing them most vividly in her mind's eye. This thought so impels that she at last realizes that she is playing with fire, and turning on her heel, runs back home to find that the letter she had written is gone from the table where she left it. However, her fears are allayed when she finds the letter in possession of her blind father who, of course, cannot read it. Taking it and tearing it to bits, she folds her dear old papa in her arms as her mother enters to share in the embrace. Her eyes opened to the falseness of the world, she is now more than ever determined to perform her sacrificial duty of caring for the old folks.

"EFFECTING A CURE."—Wifey, if hubby goes out to the club and hits up the "foolish water" more often than is concurrent with your views, don't waste energy in curtain lectures or upset domesticity by "going home to mamma," but wait and scheme, and there is sure to come a chance when you can either scare him into absolute corrigibility, or make him feel like thirty cents in Mexican money. This Biograph subject will afford many a wife an opportunity to profit by its lesson. Mrs. Wilkins and her mother leave home to spend the night with friends, and will return some time next day. Wilkins ejaculates the time-honored "Hurrah! Hurrah!" for he is afforded an opportunity of going to the club, indulging freely, and returning home at any old time with possibly a heavy head, but a fearless heart, as there will be no feminine voice calling into the outer darkness: "So there you are, you drunken brute." No need to climb stairs shoeless; no danger of bumping against furniture in black dark rooms. No, his entrance shall be made in a blaze of light. Well, all transpired as he anticipated. After the session at the club, during which ardent devoirs were paid to Great King Gambrinus, Wilkins is escorted home by a cabby. Sinking into a Morris chair, he falls to sleep in a jiffy. In this condition wifey and mother find him. Do they cry out and attempt to arouse him. Not much. Wifey and Mamma are wise ones, so with the aid of the friends of hubby, they devise a plan to cure him of his drinking. To this end they invent "the other woman," pressing into service a lady friend who writes a note to Wilkins accepting an offer of marriage which she pretends he made her while in his cups. Of course, he is in no condition to remember where he was or what he did the night before. In truth, he wasn't outside his club. The lady also accepts an invitation she pretends he extended to take luncheon with him at two o'clock at his house. The reception of this note affects him like a dynamite bomb. Rushing to the club he asks his chums, who are of course in on the scheme: "Did I?" They reply: "You certainly did." Even the girl, whom he also seeks out, keeps up her end of the trick and expresses her unalterable intention of coming to luncheon. Rushing back to the club he exclaims: "Good Heavens! I must get my wife out by two o'clock." A friend offers him two tickets for the matinee. "Ah, the very thing." He breathes easier when wifey and mother consent to go, but, curse the luck, just as they are about to get ready, in come two visiting friends. "Great Scott! I must have two more." These are procured after a mad race to and from the club. All the while the hands of the clock are pushing tantalizingly toward two P. M. The worst comes when the visitors decline to attend the matinee, so there promises to be a warm luncheon that afternoon at the Wilkins' domicile. Two o'clock arrives, and with it the luncheon party. Wifey meets the "other woman" with pretended injured dignity. Well, the result is that Wilkins is thoroughly in earnest when he exclaims: "Never Again."!

GAUMONT.
(George Kleine.)

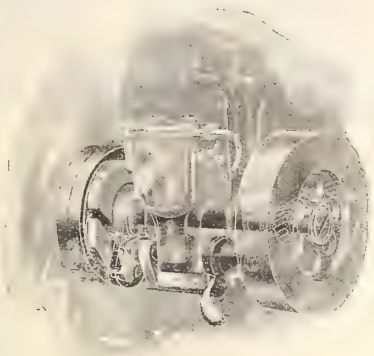
"THE FLAT NEXT DOOR."—At a family hotel the room of Mr. Young Man and Old Boy are separated by the apartment of a young and rich widow, who is fortunate enough to be loved by both. Mr. Young Man with youthful impetuosity is the first to make a declaration of love and is accepted. Mr. Old Boy, who is now treated coldly when he presents himself, is so grieved that he decides to commit suicide. After having found the barrel of a revolver too cold to bring about a really pleasant death he hits upon the idea of hanging himself and immediately lays plans for his "taking off." When the crucial moment arrives he finds inventive genius is indeed powerless against the pranks of fate, for when he makes the drop which was to prove fatal the hangsman's rope severs and the force of his fall carries him through the floor of his room into the widow's drawing room. It happens that at the same time two robbers are in the room and the sight of Mr. Old Boy entering through the ceiling so fairly frightens them that they make a rapid exit. Mr. Young Man who was in the drawing room when the robbers enter, became so frightened that he fled leaving the widow to the tender mercies of the rogues. The lady now pays her obligations to Mr. Old Boy by rejecting the young man and taking her rescuer in his stead.

"TARASCON ON THE RHONE."—A travelogue given to the motion pictutre public with the idea of making them familiar with a new city in the southern part of France. Tarascon is situated on the left bank of the Rhone opposite the town of Beaucaire and connected to it by a suspension and railway bridge. The city of Tarascon is about one hundred and fifty miles south of Lyons and is of interest to the traveler particularly for its several old gothic cathedrals, many ruined castles and the tombs of St. Martha and Louis II., King of Provence. We are first shown the bridge spanning the Rhone between the cities of Tarascons and Beaucaire, after which we are taken on a short trip up the river to the old castle which was begun by Count Louis II. in the Fourteenth Century, and finished by King Rene of Anjoe in the Fifteenth Century. The old turret stair and chapel entrance are charming examples of Fifteenth Century architecture. The castle is now used as a prison and it is but a few moments walk from this famous old building to the quaint market street and town hall which we next visit. After enjoying the various activities of the natives at this place of barter we are next shown the statue in memory of the town's deliverance from a dragon, La Tarasque, a legendary monster which threatened the town in the early part of the Fourteenth Century. Our little journey is shortly brought to a close by a little tour to the Villa Tartarn and the castle of Beaucaire which we view by the rays of the setting sun.

"LURED BY A PHANTOM, OR THE KING OF THULE."—This is a beautifully colored film telling the touching story of that melancholy ruler whose sorrow at the death of his sweetheart drove him to leave his throne and follow a vision to his death. The hero of this story was King of that legendary country of Thule, which is mentioned by several of

ANOTHER TERRITORY CONQUERED—Europe Surrenders to

POWER'S CAMERAGRAPH No. 6



No. 6
Intermittent Movement.

The return of our Vice President from Europe marks the introdution of **Power's Cameragraph No. 6** into the European market on an unprecedented scale. After careful consideration of the applications of a large number of houses for the "POWER'S" agency, the following agents were appointed:

Agents for Great Britain and Ireland
THE WALTURDAW CO., LONDON

Agents for Continental Europe
THE DEUTSCHE VITASCOPE CO.

These houses are leaders in their respective territories and their desire for the "POWER'S" agency is another strong testimony to the merits of Power's Cameragraph No. 6, in which they have shown their confidence by placing initial orders for one hundred and fifty No. 6 Cameragraphs.

These are the largest European orders ever placed for American moving picture machines and they mark the recognition abroad (as well as at home) of the superiority over all other machines of

"POWER'S No. 6"
Write for Catalogue E, Describing All Models

NICHOLAS POWER COMPANY, 115-117 Nassau Street, NEW YORK
FOR THIRTEEN YEARS THE LEADING MANUFACTURERS OF MOTION PICTURE MACHINES

the old historians and probably is the Orkney or Shetland Islands of to-day. It tells briefly of his disappointment and how in spite of the fact that he was surrounded by many good friends and was much loved of his subjects he divided his kingdom and keeping only the cup which had been given to him by his sweetheart started on a pilgrimage to find her soul. Beautiful effects of coloring and artistic staging have made this film remarkable.

"NANCY'S WEDDING TRIP."—Introducing a furious

ride an the back of a mad bull. Danger and comedy combined to produce laughs and thrills.

URBAN-ECLIPSE.
(George Kleine.)

"A TRIP THROUGH CEYLON."—That island in the Indian Ocean separated on the northwest from continental India by the Gulf of Mannar, is one of the best known localities in the world so far as the name

their ordinary avocations; we see women water-carriers, quaint native carts, and men with huge leaves alone is concerned, and perhaps one of the least well-known as far as to actual knowledge. The island which is about 271 miles in length and 137 miles in width, provides a fruitful field for the camera man. Ours has been decidedly successful in obtaining some of the more characteristic views of the island and its people. This is a film that makes tropical scenes very vivid and real. Natives are photographed at over their heads, to keep off the sun's fierce rays as they work. There is an air of novelty about the succeeding pictures of elephants at work. They are seen dragging and pushing huge logs and then the day's tasks over, the scramble, with extraordinary agility, considering their great bulk, down a steep slope into the river. Here they roll in the mud and squirt water through their trunks, to the discomfort of the keepers who must not leave them.

"THE RETURN AT MIDNIGHT."—A picture that makes clear the difference between French marriage customs and our own. A Frenchman of mature years loves a gypsy girl, and he is therefore very nonplussed when his father introduces a young lady whom he has arranged with the girl's father that his son shall marry. The old people are greatly upset when the man refuses the proposed match, and his father on seeing him in company with the gypsy, sends him from his home. The man marries the woman of his choice, though the alliance is not a very prosperous one, for we see them two years later tramping along the road near the man's home, and evidently in the last stage of destitution. The wife goes to the house of her husband's father and they give her food. Left alone to sleep by the kitchen fire, she admits her husband. The old man hearing the two goes down, thinking the woman is the decoy of thieves. He is about to fire at the stranger when his daughter-in-law rushes forward and knocks up the gun. The father takes pity on the pair, and overlooks his son's disobedience.

SELIG POLYSCOPE CO.

"THE QUEEN OF HEARTS."—A romance of two worlds, having its inception in the banking house of Conklin. Cashier Black refuses to consider a loan on Farmer Allen's farm for $5,000.00.

Dick Harmon, the sweetheart of May Allen, the oldest daughter, is unfortunately poor—poor in purse but rich in manhood and this is the one reason he does not meet with favor with Cashier Black, who also has turned the father's mind against him. Dick decides to go to the gold fields and endeavor to seek his fortune there with hopes that some day he may return and claim the farmer's daughter.

The bank cashier seeing the reverse fortunes of Farmer Allen, sees an opportunity to wend his way into the affections of the daughter by proffering financial assistance and accordingly calls at the home and is introduced to May and at once presses his suit—takes personal mortgage on the farm and shows many personal courtesies to Allen.

In the meantime, Dick has not found pan-washing a profitable venture and writes May discouragingly of his prospects. All serves to further Black's hold on the friendship of May, and the wedding day is set, the honeymoon begun, almost at the same moment a second message is received from Dick telling of his good fortune and referring to her coming marriage with Black, and asks her to await his arrival. However, unfortunately she was already on her way to Europe.

Dick arrives at the old home only to find that he is too late. Later we find Black and his wife seated in their villa at Monte Carlo. Their experiences in far away Italy were not at all pleasing and many times May's mind would wander back to the little farm and her girlhood friend Dick.

A quick succession of events transpire rapidly and we find the mortgage is bought up by Dick and what appears as an accident, resulted in the death of Black. The final reuniting of and return to America of May and her first love.

"THE STEPMOTHER."—A happy brother and sister awaiting some news from their father, who had gone to the city for a visit. In time a letter came that cast gloom over the happy little farm house, saying he had a great surprise for them—that he had met a lovely woman and they were now the proud possessor of a stepmother. They are instructed to meet them at the station. Nellie remains at home to prepare for the newcomer while Joe goes to the station. Upon their arrival home the new head of the family is installed with no small amount of misgivings upon the part of Nellie and Joe.

Trouble is soon brewing and the first family row occurs. Tom, Nellie's sweetheart, calls on her and the stepmother taking a liking to him, orders Nellie away. A handbill announcing a farmer's dance is circulated, so all decide to attend the festivities. The next day the stepmother drives to town to buy clothes for the picnic and on the way she inadvertently comes upon Tom walking in for the same purpose. He is invited to ride with her. The scene then reverts to the farm, where father and son are cutting wood and Nellie is doing the washing.

The trading done in town the stepmother and Tom start on their return. When near the home Tom is left behind, a diplomatic move of the farmer's wife. Upon her arrival the usual greeting to her husband is missing and he is plainly perplexed. The day of the festivity arrives and everyone for miles around are there, the stepmother leaves the gathering for a walk and Tom shortly follows unnoticed. As the collection hat is being passed the farmer notices his wife's hand bag and being without change to contribute opens the purse and to his surprise finds a letter addressed to him. Upon opening it he is astonished to find it from his supposed wife's real husband.

"John Bentley:

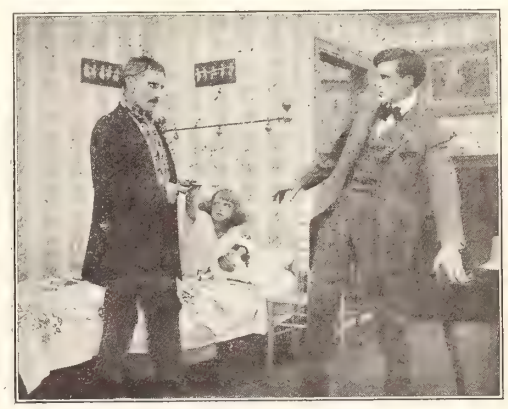
Dear Sir—The woman you have married is an adventuress. She is only after your money. she is my wife, but deserted me two months ago and I have but now learned of her whereabouts. The enclosed photo of her will prove to you that I am not mistaken.

"Sincerely yours,
"EMMETT BROWN."

The father, son and daughter go in search and find she and Tom in fond embrace and he is convinced that the woman is not what he had so fondly imagined her to be. Upon their return to the farm she is sent away and the little family is again back at its starting point. John Bentley, his son and daughter are again happy.

G. MELIES.

"PALS."—Denton, a young Easterner, arrives in the gold fields, looks about for a "find" and a partner. Entering a saloon he partakes of some refreshment, watches the patrons of the place and studies their characters. While thus engaged a young miner, named Harper, somewhat prejudiced against Easterners, engages in a quarrel with a Mexican who is



about to plunge a knife into the miner when Denton seizes his wrist and wrenches the weapon from his grasp.

Harper thanks Denton and, after learning the Eastern man's desire to find a prospecting partner, Den-

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"

"A WOMAN'S LOVE"

A wonderful story of unchanging love. Left and forgotten in Italy, an Italian girl comes to her afflicted lover in his hour of need, "New hopes to raise, new feelings to impart and pour celestial balsam on his heart. Greater gift than this was to man ne'er given; the last, best work, the noblest gift of Heaven." A Life Portrayal presenting a vital truth that cannot be too highly extolled.

TUESDAY, NOVEMBER 29th

"Jack Fat and Jim Slim"

Everybody wants to get in on this at the start and stay with it to the finish. Jack is an "all round" sport and Jim is "way up" in the game. They go to Coney Island, and maybe they don't do a thing when it comes to merry making. See this and get "the smile that won't come off." Try this big laugh cure; give your liver a turn. It's a regular grouch knockout and mirth promoter.

FRIDAY, DECEMBER 2d

THE VITAGRAPH COMPANY OF AMERIC

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

VITAGRAPH.

"LIFE PORTRAYALS"

"THE PREACHER'S WIFE"

A life drama that came near being a tragedy in which a man of lofty ideals is so overzealous in the glorification of self that he constantly denounces his young wife's girlish tastes and lightheartedness, until she is obliged to leave him, and on bended knees he acknowledges his faults and asks her forgiveness for his harshness and narrowness. It teaches that —"For Virtue's self may too much zeal be had; the worst kind of madman is a 'saint' run mad."

SATURDAY, DECEMBER 3d

NEXT WEEK

"Tintype Romance" Tuesday, December 6th

A refined comedy. Two young people have their tintypes taken. These lead to a quarrel and afterwards are the means, through the intelligence of a faithful dog, of bringing the two lovers together again.

"He Who Laughs Last" Friday, December 9th

Another refined comedy. A young fellow who is a martyr to the "guying" of his fellow club members turns the tables by getting the laugh on them and winning a pretty girl at the same time.

"The Colour Sergeant's Horse" Saturday, December 10th

"A horse! A horse!! My Kingdom for a horse!!!" like this one. He saves the colour sergeant's life and the regimental flag, and brings his master safely back to his sweetheart to claim her as his bride and reward for keeping the nation's standard inviolate.

Special Extra Release on Monday, November 28th

"The Renowned International Aviation Meet," at Belmont Park, L. I. Approx. length 1000 ft. **Price, 12c. ft.**

GAUMONT AND URBAN-ECLIPSE

The KOSMIK FILMS

Announcements are printed regularly, and mailed free to interested parties. Posters are reproduced from interesting scenes in each film. Sold at 15c. Full description of each current release appears on another page of this issue.

"The Flat Next Door"

A Comedy with a Love Motive

About 722 Feet

"Tarascon on the Rhone"

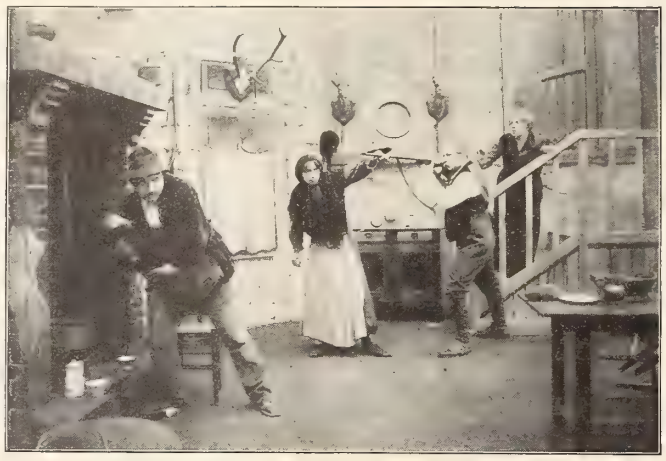
Travelogue

About 243 Feet

Gaumont Release of Tuesday, November 29, 1910

"THE RETURN AT MIDNIGHT"

A Drama About 634 Feet



"A RAMBLE THROUGH CEYLON"

Travelogue About 319 Feet

"Lured by a Phantom"

A Colored Drama

About 712 Feet

"Nancy's Wedding Trip"

A Comedy

About 273 Feet

IMPORTED BY GEORGE KLEINE, 52 STATE STREET CHICAGO, ILL.

MANUFACTURERS' BULLETINS.

(Continued from page 15.)

ton joins forces with him and they start in to work a lead and strike paying dirt.

They have hardly started operations when Denton meets with a serious accident and again Harper shows the manner of man he is by nursing his pal back to health and strength. This brings about a strong friendship and they go to work with a will and it is not long before they strike it rich. Weighing up their gold dust they find they have a handsome pile and are now on easy street.

Harper goes out to work and has proceeded but a short distance when he is seen by the treacherous Mexican who stealthily watches him on his way and then makes tracks for the pals' shack.

Just after Harper leaves the shack Denton receives a telegram from his wife telling him his mother is sick and advising him to return home at once. He leaves a letter for Harper with the despatch stating that he will leave the gold dust intact as he has sufficient cash and the message will explain the cause of his hasty departure.

The Mexican can be seen peering through the window watching Denton and the hiding of the dust in the chimney. Denton then hastily exits and hurries for the train. The villainous greaser enters the cabin, steals the gold and destroys the letter and telegram and replaces them with a note saying Denton had gotten tired and skipped.

When Harper returns and finds the note he is furious, tells the sheriff and follows Denton East. Arriving at Denton's home town he traces him through an accident to a little child who happens to be Denton's own daughter. He carries the child home and the next day calls to see the little girl, and while he is sitting by her bedside Denton comes in.

It is a dramatic situation, but after explanations and the reception at that moment of a "wire" from the sheriff in the gold field announcing the confession of the Mexican all is understood and once more the two men become pals and renew their bond of friendship.

LUBIN MFG. CO.

"SHADOW AND SUNSHINE."—The clerk grown grey in the faithful service of a single employer, arrives one morning to find the young nephew of his boss occupying the desk he himself has had so long. Brutally he is told that he is too old to perform his duties properly and is ordered away. At first his stunned brain is unable to comprehend the situation, but gradually he comes to realize that he is being dismissed and frantically he pleads for a chance to make a living, pointing out that with the small wage paid him he has been unable to save anything and in a frenzy seeks to take his chair by force from the younger man. But he is driven from the office and in a daze he makes his slow progress homeward to tell the faithful wife that he has been dismissed.

Here, at least, he finds sympathy, but it is the sympathy of a common sorrow, for she, too, realizes that they have been plunged into the Shadows of Poverty. Bravely the old man goes out to look for work, but none have use for him and sometimes churlishly, sometimes with pity he is told there is nothing for him. One or two offer charity, but this is refused. He cannot bring himself to take alms. And when the shadows seem the blackest a solution of the problem seems to suggest itself. He cannot longer support his wife. Their scanty store of money will last longer if there is only one to spend it and all will be kinder to the widowed woman. His foot has caught in a length of rope and with this in his hand he seeks the seclusion of a deserted building. Throwing the rope around a beam and climbing upon an old box he murmurs a brief prayer and kicks the box away. The beam is rotten and the sudden weight tears it from its support. There is a shower of plaster and something that tinkles and the surprised suicide finds himself sitting amidst thousands of dollars in gold and paper money. It seems a dream at first but the money is very real and with trembling hands the old man fills a pocket. Now that he has money he feels more brave and he returns to the old office to argue with his employer against his dismissal. It is to no avail, but in his vest pocket is a pencil, the property of the firm. This is taken from him and the employer insists upon making further search for what he terms stolen property. The gold is disclosed and refusing to believe so strange a tale a policeman is called in and all adjourn to the police station. It is agreed that the money does not belong to the old man, but a young reporter "doing police" draws out a copy of his paper and shows that the old man is heir to the property and therefore the legal owner of the money. The clerk is released, the employer given stinging dismissal and the clerk passes from out of the Shadow of Poverty into the Sunshine of Prosperity.

"SPOONY SAM."—Sam could not help spooning any more than he could help eating. He had three square meals a day and spent the remainder of the time spooning pretty Sue. Sue was quite willing to be spooned though there was another chap who wanted to marry her and Sam had a fine time. But Pa Sprague, Sue's father, had forgotten long ago the time when he himself was young and he had no sympathy with spooners. He told Sue she could not see Sam except in the house where Pa and Ma could keep an eye on them and Sue, like a dutiful daughter, sent word to Sam. But that didn't help matters much.

Sam spooned just the same. That was too much for Pa Sprague and he went after the minister. Immediate marriage took Sam all of a heap and he made a sprint for the door that was a record-breaker, and he didn't stop running until the sight of a young married couple admiring their first baby. That gave

EDISON FILMS

Tuesday, Dec. 6th

The Winning of Miss Langdon

From Richard Harding Davis' Story, "Peace Manoeuvres"

An unusually bright story dealing with the State Militia and played in light comedy up to the end, when it becomes serious. The hero, a man of fashion, who has not taken life any too seriously, has a desperate hand to hand fight with two ruffians and shows that when an emergency does come up he is equal to it.

Wednesday, Dec. 7th

ON ONE REEL

The Life of a Salmon

Taken on the Coast of British Columbia

A scenic picture of great photographic beauty, showing the Pacific salmon in their native streams, and as caught by thousands in the ocean.

Amateur Night

This is literally a scream. The name suggests the character and the comedy is well worked out.

Friday, Dec. 9th

The Captain's Bride

BY

John Luther Long

Mr. Long is the latest of well known authors to contribute to Edison films. The story is far out of the ordinary, is dramatic, touching and embodies a highly sensational scene of a shipwreck.

Another great picture will be released Dec. 16th, "THE RED CROSS SEAL." Don't fail to book it

Send us your name for the KINETOGRAM Mailing List

EDISON MANUFACTURING CO.

73 LAKESIDE AVENUE, ORANGE, N. J. 90 WABASH AVENUE, CHICAGO, ILL.

Sam the idea that he would like to get married and he went back after Sue but meantime the other fellow had come along and Sue had decided that she would rather marry a man who did not spoon so much, but who meant it more. The minister was still there and the knot was tied before Sam poked his face through the doorway and announced that after all he thought he would be married if it wasn't too much trouble to the minister. Pa Sprague told him what he thought of him and Sue added an appendix. Then Pa Sprague took a malicious delight in putting Sam out of the house so Sam went and spooned somewhere else.

PATHE FRERES.

"A BORDER TALE."—A band of smugglers are waiting at a tavern in a wild part of Bohemia for evening in order to carry some goods across the frontier. The entrance of Hansel, a customs officer, does not disturb them, as they know that he is in love with Malvina, the innkeeper's daughter. Presently the chief of the band enters accompanied by Zingara, a gypsy dancing girl, who is also one of the band. She offers to tell fortunes. The cards are shuffled and Malvina cuts a heart, for love, and a spade, the sign of death. Malvina looked scared, but Zingara's light laugh as she scatters the cards brings back a smile. The others leave, and Zingara is about to do so, when she sees a messenger hand a note to Hansel. She and the chief watch, and learn the instructions to the officer to lie in wait for the smugglers that night. Zingara is forced by the orders and threats of the chief to divert the danger by luring Hansel into their power. This she does, but afterwards releases him at the cost of her life, for in endeavoring to shield him from the pistol of the chief her own heart is penetrated by a bullet. So the evil omen of the cards comes true, although it is poor Zingara who pays forfeit. Her brave act, however, affords Hansel means to collect his men in time to intercept and overpower the smugglers, and Zingara's death is avenged by that of the chief at the hands of Hansel himself.

"A FREAK."—It is rather difficult to describe what the artist in this film does or does not do in the matter of twisting and turning his serpent-like form into extraordinary positions. As a contortionist the man is a marvel, and it seems almost incredible that he should possess a bone or a joint in his body. As it is, his limbs and body are at times twisted out of all human shape, giving rise to astonished exclamations as to how, without being made of rubber, he can possibly do it.

"WHO IS NELLIE?"—George Robbins thought that he would surprise his wife and buy her a horse for her birthday. She had been brought up in the country, and had always as a child been accustomed to have a horse at her disposal. George accordingly called at Greerson's livery, and after looking over some good-looking hacks, selected one called Nellie and gave his check in payment. Soon after his return home he is summoned to his office on pressing business, and leaves in a hurry. His wife, who adores him devotedly, discovers his check book on the floor, and with that curiosity that is born in most women, begins to look through it. Imagine her surprise when she finds the stub of the last check marked "For Nellie, $200." She has caught her husband deceiving her, and she has positive proof of his guilt. She can take no other step but return to her mother. So, leaving a note for George, that he can go to his Nellie, she departs. George returns as she is leaving the house, but she refuses to talk to him. Looking around he finds her note and also the check book. He begins to understand her actions. He writes her a line that he can explain everything

THE TIE THAT BINDS

Released Tuesday, Nov. 29

(Comedy-Drama)

Length, Approx. 953 feet

A comedy-drama photo-play, refreshingly new in plot, with a serious theme brightened with clean and clever comedy situations.

The kind that gets **the laugh that's on the level.**

"HOW THE REPORTER GOT THE STORY"

This Week's Best Comedy is an Essanay and Here It Is.

"CIRCLE C" RANCH'S WEDDING PRESENT

Released Saturday, Dec. 3

(Western Comedy)

Length, approx. 1000 feet

Just bubbling over with mirth, heart interest, sentiment! A big, wholesome, laughing hit—characteristic of the Essanay's best work.

Better begin yelling for it **now.**

Get Essanay Posters at your exchange. There's class to them.

Read the descriptions of the above pictures in the Index.

LONDON
5 Wardour St. W.

ESSANAY FILM MFG. CO.

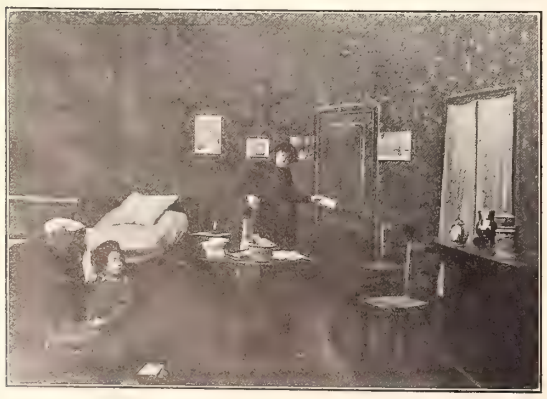
435 N. CLARK STREET, CHICAGO, ILL.

BERLIN
35 Friederich Str.

if she will meet him the following morning. She keeps the appointment and George takes her to Greerson's, but even here she is not satisfied until Greerson shows her the check itself, and Nellie is brought out for her inspection.

"FINLAND—FALLS OF IMATRA."—Tumbling, rolling, crashing, ever changing, but always the same, the waters of these glorious rapids are shown to perfection in this film. Sometimes the great masses of translucent green water crested with foam and overhung with filmy mists of spray, confront the vision in an uninterrupted vista. Sometimes the ceaseless movement of the waters is viewed through the delicate foliage of silver birch and larch, and from time to time a broadside view of the mighty torrent is flung upon the screen. Never are the rapids anything but superb, and at night, when the moon casts her magic beams upon the waters, turning the high-flung spray into showers of diamond drops, the fairylike beauty of the spectacle is beyond the limitations of words.

"THE TALE THE MIRROR TOLD."—Louisa Gerrin, a widow with a little boy of six years, is endeavoring to struggle her way through life. Her landlord refuses her any extra time for payment of her rent, and with a heavy heart she sends little Jack to school and goes to her own work as a sewing woman at the house of a well-to-do maiden lady. She keeps wondering what she will have to do now, that it looks as if she will be ejected from her lodging. It is hard for her to work, and her eyes wander aimlessly around the room. They rest upon a well-filled purse on the sideboard. She is tempted and she tries to dismiss the thought of stealing by applying herself more assiduously to her work. She cannot, however, resist. No one would know that she took it—there are other servants in the house—and Louisa rises from her chair to advance to the sideboard, then struggles with temptation, to retreat again to her chair. The mistress has at this time just sat down in her chair in the adjoining room to read her paper. She reads about a lady who was murdered by her servant for her purse. Instinctively she feels for her own, and remembers where she left it. She rises to fetch it, but in the mirror sees Louisa take it from the sideboard. Louisa has scarcely reseated herself before she is assailed with remorse. Her better self asserts itself, and not knowing that her mistress is watching her she replaces the purse. The old lady enters and finds the landlord's letter on the table, which she reads behind Louisa's back. A few seconds later little Jack comes in from school proudly wearing a medal presented to him for diligence. The old lady, compassionate for his mother, whom in the goodness of her heart she now desires to aid as delicately as possible, hands him four gold coins under the pretext of wishing to give him an additional reward.



"WHAT A DINNER!"—Dr. Chimp is decidedly eccentric and apparently rather likes to chew his way

through a good dinner before retiring to rest. It is probably the excellence of this last meal that is responsible for the weird nightmare that assails him during his sleep. Certain it is that curious things befall him, as, for instance, the finding of himself in the kitchen of an old woman decidedly witch-like in appearance. Strange animals, shadowy in outline, but large in bulk, spring into existence at the instant command of the witch's black cat, and disappear with equal suddenness. Then the old woman sends her visitor flying before her broom, and he finds himself in his bed again. Imaginary struggles with elusive burglars and a clumsy nondescript-looking official end the night, and in the gray morning the doctor awakes to find himself desperately fighting the bed clothes.

"THE MAID OF NIAGARA."—The film opens with some love scenes between Esoomgit, a young warrior of the Iroquois tribe, and Red Doe, a chief's daughter, and one of the most beautiful of the Iroquois tribe. They return to the great camp, and Esoomgit seeks out her father, but he refuses his consent to her marriage with Esoomgit, stating that only a chief should marry his daughter. Great rivalry existed

between the Iroquois and the Bison Indians, so when at a meeting of the two tribes Esoomgit excels himself by winning not only the marksmanship competition, but also the riding and swimming contests, it is only natural that he should be proclaimed a chief, and his marriage to Red Doe sanctioned by her father. It was now time for the annual sacrifice to propitiate the Spirit of the Cataract. This ceremony consisted in the selection by lot of one of the most beautiful daughters of the Iroquois and placing her in a canoe to float to death over the falls. The maidens take their seats in a circle. An arrow is shot high in the air. It falls at the feet of Red Doe. Escomgit is horrified. His bride-to-be is the one selected for the sacrifice. He tries to dissuade her. Her Strong sense of honor and duty to her tribe, how-

BIOGRAPH FILMS

Trade Mark. Trade Mark.

A PLAIN SONG.

Released November 28, 1910.

A PLAIN SONG

The Power of Filial Devotion.

"Love thy father and thy mother." This is the most important injunction in all of God's commandments, for nothing will save youth from the snares and pitfalls laid in the way as this. It was the love little Edith bore her parents that saved her when sorely tempted to go away to what at first seemed a life of happiness. She, living a life of abject lonesomeness, caring for her poor old mother and blind father, listens to the persuasions of a traveling theatrical manager, and is finally induced to accompany him as a member of his repertoire company. At the railroad station she sees a party of poor folks on their way to the almshouse, and the sight seems ominous of the probable fate of her own parents, awakening her love for them, thus saving her from the fatal step.

Approximate Length, 997 feet.

EFFECTING A CURE.

Released December 1st, 1910.

EFFECTING A CURE

A Lesson to the Wives of Recreant Hubbies

Hubby since his marriage had been paying little trips to his club, and on this particular evening when wifey and mother are to be away on a visit overnight, he plans to do things up brown. Hence after a long session at the club, he is escorted home by a cabby and deposited in a morris chair, where wifey and mamma find him upon their return in the morning. Instead of jumping on him they fix up a plot that makes him sincere in his resolution "Never Again." The plan they employ makes him an apparent victim of a bunch of indiscretions while under the influence of drink. The moral to wives is don't lecture, but frighten.

Approximate Length, 997 feet.

RELEASE DAYS OF BIO RAPH SUBJECTS, MONDAY AND THURSDAY. Get on our Mail List for Descriptive Circular.

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52 State Street, Chicago, Ill.

ever, prevails. She enters her canoe and paddles out from the shore. The swift current carries her along. She approaches the great Falls of Niagara. She is soon on the brink and then goes over the edge, en-

gulfed in the great mass of water, to be ultimately dashed upon the rocks below a lifeless corpse. Esoomgit follows down the banks of the river disconsolate. He finally reaches her dead body. His life

is spoilt. He wades out in the raging torrent and is quickly sucked under, but he knows he will meet his love in the Happy Hunting Grounds.

KALEM CO.

"THE TOUCH OF A CHILD'S HAND."—The Kalem release for Wednesday, Nov. 30, is entitled "The Touch of a Child's Hand," and the title is truly descriptive of the theme. A contrast is drawn between Mr. Livingston, a wealthy widower and his little son Billie, and Dan Newton, a working man, and little Jimmie, his son. Each boy is idolized by his father. It so happens that little Jimmie is accidentally run down and killed by Mr. Livingston's automobile. Mr. Livingston does all that a gentleman could do to comfort the grief-stricken father and to make reparation, but Newton, crazed by his loss, his bereavement following a long period of hard luck, completely upsets his reason and in his ravings he comes to the conclusion that his loss of his little son can only be balanced by the death of Mr. Livingston's little boy. And with this idea in mind Newton gains entrance into the Livingston house at night and makes his way to the little boy's bedroom. He kneels by the child's crib, is about to plunge a knife into the heart of the sleeping child when the boy, stirring uneasily, lifts his little hand and places it gently on the cheek of the would-be assassin. The touch of the child's hand is sufficient to restore the father to his reason, and realizing the enormity of the deed he had contemplated he breaks into tears and is thus found by Mr. Livingston.

Accompanying "The Touch of a Child's Hand" is a pretty travelogue picture entitled "Up the Thames to Westminster," in which some novel photographic effects are introduced.

"ELDER ALDEN'S INDIAN BRIDE."—The Kalem Indian picture for Friday, Dec. 2, is again founded on a well authenticated historic episode and is entitled "Elder Alden's Indian Ward." During the period when the Puritans were in many parts of the country friendly with the Indians, it is well known a number of the prominent chiefs were frequently callers at the homes of the whites, and were often on terms of confidence. Elder Alden was a Puritan of a stern religious frame of mind, who had entered into such friendly relations with Chief Squantum, a noted Pequot Indian, and Chief Squantum, to show his faith in Elder Alden, brought to the Puritan his little son to be brought up as a white man. Elder Alden took in the little Indian boy and brought him up as one of his own, and when the lad reached young manhood his Indian blood asserted itself, and he not only refused to work, but in addition demanded the young daughter of Elder Alden as his squaw. Enraged at being refused of this, he left the Alden home and went back to his tribe, there becoming a thoroughly bad Indian and a leader in uprisings against the whites. His final act of treachery was to head a foray against the little settlement in which the Alden home was located. The aged Chief Squantum learning of the proposed raid traveled many weary miles to give the settlers warning, but he was too late, and the painted redskins headed by his own son burst into the Alden home just as the old chief was warning them to prepare their defense, and when thus confronted by the treachery of his son the old chief draws his knife and in defending the young girl kills his own son.

EDISON MFG. CO.

"THE GREATER LOVE."—How many tragedies of life are hidden behind care-worn faces. How many heart-aches are closed to the gaze of the passive eye. How little we really know of our fellow men. Each minute as it slips upon its way carries with it a dying groan, a cry of anguish, a sigh of oblivion. Each hour is the saddest in the whole life of someone, each hour the happiest to some other wayfarer, but of all the heartaches of all the agonies of the mind, the strongest of them all is when a mother realizes that her boy is a common thief, that he has thrown the inheritance of manhood away that all she has lived and suffered for has gone down in defeat. Ah, what agony is in her heart. It is just this agony that Mlle. Pilar Morin has so wonderfully portrayed in the Edison latest picture, "The Greater Love," which is Mlle. Morin's masterpiece in the motion picture world. She has given as her greatest work in every sense of the word, running the entire field of emotion of love, sorrow, anguish, self-sacrifice and renunciation of all that life holds dear. A wonderful piece of work summed up in a clear, simple, dramatic story that holds the spectators in its grip from the first glimpse of the young girl with her joy of life and triumph of loving to the supreme self-sacrifice of a mother's love for the sake of her boy.

The story itself is situated in the provincial district of France and reveals that stern law of the French parent who has command and control over the life and will of his child. The heart of this little French peasant girl has gone out to a young barrister whom she worships and who worships her with all the holy loyalty of a noble love, yet centuries of custom forces its way between them and the girl is compelled to bow down to her father's will. At the signing of the marriage contract we are shown her heart in all its sufferings and now time passes on. It is twenty years later and we see the result of a father's law. Annette, the daughter, has married her father's choice he is a coarse cruel brute—her life is crushed—the only gleam of joy that lights up her face is when her eyes rest upon her

KALEM

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THE RESCUE OF MOLLY FINNEY

A TRUE STORY OF COLONIAL DAYS

Released Friday, Dec. 9 **Length 1007 Feet**

This is the well known story of the Puritan girl who was captured by the Indians and sold at auction in the streets of Quebec. How she succeeded in getting a message back to her friends in New England and how she was finally rescued are shown in the film with exact fidelity to history. "The Rescue of Molly Finney" is an educational production of unusual merit. **Beautiful in photography, correct in scenic environment.**

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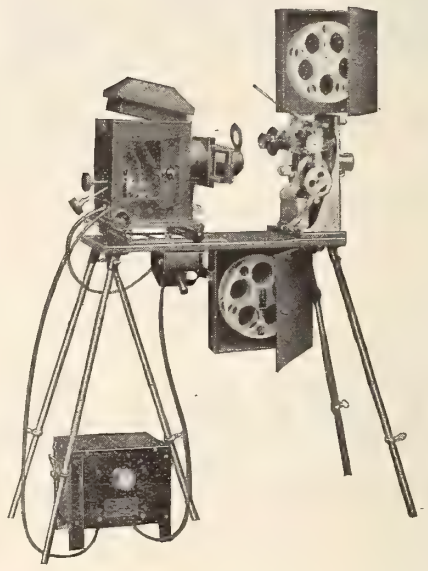

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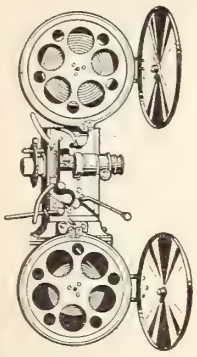

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son, her boy. She worships him, but ere the day closes, the awful truth is revealed to her that her boy is a thief. Mlle. Morin at this point reaches the supreme climax of the art of silent drama. A moment more and the gendarmes are in the room searching for the thief and then the dumb terror seizes her. She sees her boy a prisoner. She sees him behind the iron bars—she sees him suffering. Ah, then the greater love comes forth and she takes the guilt upon herself. "I am the thief," but the law of a lie rarely finds a home in happiness and relief. It always reacts upon the offender which is clearly shown in this picture when she is brought before the justice. Who should it be but her former sweetheart. Here before the man she loves, she condemns herself with a lie as a common thief and he is forced to sentence her to one year at hard labor. We then catch a gleam of her prison life and finally her release. We then see her wandering back to her native village, penniless heart-broken and alone. Through the window of a village inn she beholds her boy gambling and drinking. She sends word to him but he turns from her. Can human being suffer more? At last she is found by the judge, taken to his home and through his love and care we realize that her life will be sweeter and that her boy will learn to bow down before that greater love which has given so much for him.

This picture is superbly mounted and the cast is one that is of the highest possible type. The Edison Company can well claim it as the masterpiece of Mlle. Morin's motion picture work.

"ARMS AND THE WOMAN."—Another story of the rugged life of the mining camps of the West. Mrs. Cushing, a widow, and her two children, a beautiful daughter and a son, whose inclinations are wayward, are residing in the mountains of California where Mrs. Cushing's late husband had some mining claims. The story opens when Mrs. Cushing receives by registered mail a package containing some two thousand dollars in currency, being the total sum realized on the sale of her husband's estate in Iowa. The son has just asked his mother for a loan of money. She at first refuses him but finally gives him some gold pieces and he leaves the home informing his mother that he is about to invest the money in such a way as to increase its amount. Without telling her son anything about it, in fact hiding the circumstances from him, Mrs. Cushing dispatches her daughter with the money which has just been received by registered mail, to deposit same where she can pay some assessments for work on the mining property. The girl starts with a satchel containing the currency and takes the stage at Dutch Flat. Meanwhile her brother has gone with the gold pieces given him to a gambling house where he loses every cent of it. A suspicious character is interested in his losses and watches him keenly. At the critical moment he calls him aside and is talking to him very earnestly when Hank Young, the big stage driver of Dutch Flat, steps up and informs young Cushing that he had better beware of the stranger, that he doesn't like the cut of his jib. Cushing resents any interference and Hank moves away rebuffed. We now watch the events which transpires in front of the postoffice at Dutch Flat. The stage comes in with a load of passengers who dismount and among them who start out on the next lap of the journey is Miss Cushing holding the bag with the money. There is some talk between the driver, Hank Young, and the postmaster about a messenger on the box, and he tells him that he will find the messenger at the next stop. The coach pulls out of Dutch Flat and no sooner has it gone than we see Young Cushing and the suspicious character trailing through the mountains over a short cut to head off the stage. When the latter arrives at the way station where the messenger was supposed to mount the box, Hank is informed by the stableman that no one is there to go with him. He tries to induce some cowpunchers to ride on the coach, but they refuse, saying they have business elsewhere. Miss Cushing, who is now the sole passenger in the stage, is somewhat afraid of being alone and the driver invites her to ride with him on the seat. We now reach a corner of the road at a wooded spot in the mountains. Young Cushing and his friend are seen masking themselves and going to ambush in order to hold up the stage. This they do and all seems going their way when Hank Young, the stage driver, recalls the fact that the little woman beside him has confided to him that there is two thousand dollars of her mother's money in the bag at her seat. He suddenly rouses himself to action and it will be necessary to see the film to realize the way in which he put the bad men to flight and the quietus on the stage robbing aspirations of Young Cushing. The thrilling moment of the picture is when Miss Cushing discovers that one of the robbers is her brother. She tells this to Hank and he relieves the tension of the situation in a most clever manner. Young Cushing has been badly wounded and Hank rushes his horses back to Dutch Flat where the sheriff attempts to arrest the man in the coach. Here Hank shows his quickness of wit by telling the sheriff that the wounded man was a passenger in the coach. For this he receives a look of tenderness and gratitude from Cushing's sister. Hank in his rough way has saved the family honor and the last scene of the picture shows him giving young Cushing the lecture of his life and its effect upon the boy. Hank leaves with the gratitude of mother and sister and a promise from the wayward son to live in the future as a wiser and a better man.

Altogether a dramatic, entertaining story acted with a full measure of the realization of the importance of the parts and scenically, photographically and in point of accuracy to detail, a film up to the best.

"THE COWPUNCHER'S GLOVE."—No matter how many motion pictures dealing with the life of the Western man of the plains are given to the market, there is always room for one more. The scope is so broad, the plains are so vast, and human nature so varied that there are hundreds of interesting subjects yet to be gleaned from the man on the horse with his "devil may care" life, his wonderful vitality and his deep human love, or hate, as the case may be.

"The Cowpuncher's Glove" is only another chapter in his life that is well worth reading. We are first introduced to the Western home of a father and daughter. The cowpuncher enters, and we can easily see that his heart is set upon winning the girl's affection in any way that is possible; but the girl evidently has other views upon the subject, as she does not seem particularly overjoyed at his behavior, although her father practically promises her hand in marriage upon the cowpuncher's return from the roundup. Here we are shown a glimpse of the roundup, and in the next scene we are acquainted with the fact that Jim, the cowpuncher, has not been entirely honest in his dealings and now stands in a fair way of having his neck stretched from the branch of a cedar tree by a lynching gang before morning. This information is communicated to another cowboy by his finding of a glove outside of the county jail window, in which glove is a note from the prisoner imploring the finder, in the name of mercy, to give him a chance to start life over again and be honest.

The stranger does not know the culprit, nor has he an opportunity of seeing him, but moved by the appeal for help he takes the chance, and succeeds in securing the keys of the jail and throwing them in through the barred window to Jim without either man seeing the other. The only reward he has for his service is the pair of gloves, which are initialed, in which he found the note. Slipping them into his pocket he passes on into the night, while Jim, a few moments

A. C. TYPE.

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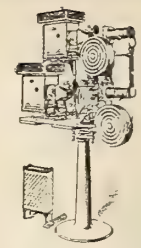
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later, makes his escape without knowing whom or what his benefactor was like.

The cowboy who assisted in Jim's escape afterwards meets the girl of the first scene and wins her love. He does not know that her father has promised her in marriage to Jim until he sees a letter from the latter in which he threatens to come and take her away for his wife that very night. The young lover decides to head off his plan, and the two men meet on a swinging bridge over a dangerous chasm. Here ensues another Edison thriller in the way of a desperate fight, which only terminates when Jim discovers his glove in the possession of his antagonist and the truth is revealed to him that this is the man who saved his life from the lynching gang.

Th final scene is filled with dramatic intensity and splendid action. The lovers are united, and the audience will be found laughing at the quaint situation at the close.

A strong, vital Western picture with befitting backgrounds for the character of its subject.

ESSANAY CO.

"THE TIE THAT BINDS."—Miss May B. Nice, the daughter of a millionaire, through an odd incident,

meets young Will Grow, a star reporter on a city daily, and though neither of them press the advantage offered to make an acquaintance, both have been duly infatuated.

In the meantime, May's father and mother have quarreled, and when Mrs. Nice finds the photograph of an actress in her husband's pocket she is enraged and announces that she will immediately take steps to obtain a divorce. The millionaire's protests and appeals fall on deaf ears, and Mrs. Nice hurries sobbing from the room.

Mrs. Nice goes to her sister's, where she relates the story of her husband's awful duplicity. From there she visits the office of her lawyer, states her case, and makes known that she wants a separation.

The scene changes to the newspaper offices, where Grow, the reporter, learns of the contemplated suit for divorce by Mrs. Nice. With instructions to "get the story" from his chief, Will is sent to the Nice mansion, where a dozen or more reporters from other papers have gathered, but fails to gain an admittance.

However, undaunted by a first failure, he searches for a scheme by which he can gain admittance to the Nice home. An opportunity comes when a drunken paperhanger, who has been employed in the Nice household has been discharged by his employer and Will, averring that he is an expert paperhanger, is given the position.

He makes a bad botch of the paper hanging, but obtains the gist of the story when he overhears a conversation between Mr. Nice and his attorney. Will is taking notes when May enters. The two recognize each other and Will is finally forced to confess that he is a reporter.

Despite the girl's pleadings and the father's threats, Will declares he will publish the story, and immediately takes off his overalls and goes to the newspaper office.

May desparingly seeks some plan to bring her father and mother together and thus stave off the unwelcome publicity which will result if Will's story is published. May learns that her mother has gone to her aunt's, and immediately she hastens there. It is not long before the mother is convinced that she acted hastily and is willing to forgive her husband.

An hour later Will, who has deeply regretted the necessity of printing the story, receives the following note:

"I have succeeded in bringing about a reconciliation and so no use for your story. Come to the house at once. May B. Nice."

Later Will learns that, though he has lost a good story, he has won the love of May, and the photoplay ends, with the wife and husband happily reunited and their daughter and her lover plighting their troth.

"CIRCLE C RANCH'S WEDDING PRESENT."—This comedy photoplay is a feature among the Essanay Company's recent Saturday releases, and is one of the most humorous comedies they have ever released.

John Baxter, a prosperous old ranchman, who has never had much learning himself, and who has suddenly become obsessed of the idea to "edicate" his cowboys, hires a young lady in the East to come out and take the crew in hand, and makes announcement of his plan a few days previous to the arrival of the teacher by posting a notice on the door of an old shed which is to serve as the institution of learning.

Little Bill Swipes, the mascot of the crew, is the first to see the notice and hastens off to tell the other boys who, upon investigating for themselves, are loud in denunciation of their employer's whim.

However, when the young lady arrives and Bill and Lariat Pete meet her at the train, both agree that she is some school teacher and the prospect brightens.

School commences and every cowpuncher of the outfit is on hand bright and early to partake of the fruit of knowledge. Bill rings the bell and the pupils take their seats while Miss Gregg instructs them in the profundities of their studies such as spelling "dog," "cat," etc.

Finally the spelling lesson is over and the boys leave, all save Bill, who suddenly finds the teacher in tears over a letter she is reading. Bill hurries out and tells the others of teacher's grief and a ruse is planned by which they can obtain the letter and find out the trouble. It is Bill who gets it and the letter reads: "Dear Daughter: Doctor orders me to change climates if I want to live. Please send me money at once to some out West. Your mother."

Soon the problem is solved when Bill, always taking the initiative, removes his hat and deposits therein his last dollar and invites the others to do the same. A collection sufficient to bring the mother West is finally scraped together, but no word of their plan is imparted to the little school mistress.

Not long after young Billy Baxter, fresh from an Eastern college, arrives home and immediately falls in love with the little school teacher. The proposal is cleverly worked by use of a blackboard and chalk, and the boys of Circle C find them in each other's arms.

A few days later the wedding is announced, but upon the urgent request of the boys it is postponed until a certain wedding present which the boys have in mind arrives.

At the wedding the present is brought forth and proves to be Mrs. Baxter's mother. Nothing is left to complete the little lady's happiness as she throws her arms about her mother's neck and murmurs her gratitude to her former pupils.

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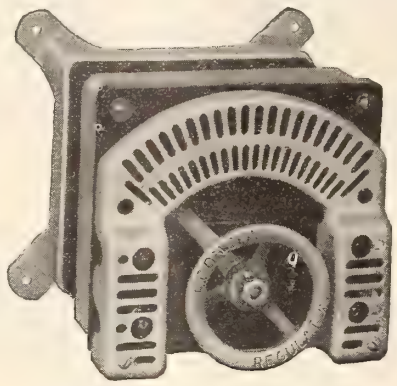

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NEW ORLEANS

NOTE TO EXHIBITORS.—Following is a short description of our western dramatic subject "A Western Woman's Way," which, owing to an unavoidable delay in shipping this film, could not be included in the enclosed issue of the Essanay Guide.

"A WESTERN WOMAN'S WAY."—Release of Saturday, Nov. 26. Big Bill Todd, a worthless wanderer from Dead Horse Camp, falls in with Dick Broadhurst, a young miner. Claiming to be a prospector in hard luck, Todd arouses the sympathy of Broadhurst, who takes him home and stakes him to a good meal and later offers him work as a helper at his mine.

Bill, far from feeling any gratitude to his benefactor, merely takes advantage of the first opportunity to rob Broadhurst and effect his get-away. Seeing Dick display a roll of bills at the time, Todd slips away and shoots him from behind. He robs Broadhurst, who has been badly wounded and makes his escape before the other miners, who have heard the shots, reach the spot.

They at once notify the sheriff, while others of the boys start to carry Broadhurst to his house. Bill Todd, however, has the start of them and reaches there first. He knows that the posse will be on his trail and that unless he is well mounted he cannot escape them. To overcome this, he forges a note to Broadhurst's wife, stating that he has shot a man who was seeking to jump the claim and asking for a horse. He signs Dick Broadhurst's name to this and Mrs. Broadhurst loses no time in giving him the best horse in her husband's string.

However, before he can leave the house the posse arrives and Mrs. Broadhurst hides him and misdirects them. She then helps him to saddle and he rides away. Scarcely has he left, when two of the miners arrive, carrying the wounded Dick. Learning the truth, and realizing that Todd has too much of a start to enable the others to overtake him now, Mrs. Broadhurst acts with characteristic Western expediency.

Seizing a gun, she hastily runs up the side of the mound beside the house. From this elevation Todd is still in sight. It is a long shot, but it finds its mark and the outlaw's cunning has failed, when opposed to the wit and nerve of the miner's wife.

VITAGRAPH CO.

"A WOMAN'S LOVE."—This is an Italian story, showing the constancy of woman's love. What is more appreciated and more easily forgotten than a woman's love?

A young Italian artist, in love with and loved by a sweet country girl, is "discovered" by a gentleman, visiting the home of the young people, to be a genius of great ability and future. He induces the young fellow to go to the city with him to take up the study of art and make a name for himself.

The young fellow goes and becomes a great painter, courted and feted by a large following of admirers. He forgets his country sweetheart, although she keeps a constant watch for his letters and anxiously awaits news of his success or whereabouts.

After a year or more news eventually reaches the poor girl through a newspaper, and then she learns that he has become blind and must lay aside his paint and palette forever. In his blindness he is deserted by his so-called friends and admirers and becomes very poor, but there is one who still loves him and goes to him in his hour of need. The sweetheart of his younger days comes to the city and does not give up her search for him until she finds him, comforts him and takes him back to her home.

A woman's love is unmeasurable and is generally staunchest when a man is weakest; it gives all and never speculates on recompense; her love is its own reward. A stronger and more convincing evidence has never been given than this picture of "A Woman's Love."

"JACK FAT & JIM SLIM AT CONEY ISLAND."—"Whew! Is it hot enough for you, Jim?" "Yes—plenty and a little bit more." This is the beginning of a conversation betwen Jack and Jim as they sit on their respective fire-escapes one hot day in August. Jim is glancing over his newspaper and sees an announcement of a big day at Coney Island. He shows it to Jack, and they decide to beat it for the sands without letting their wives know anything about it. Silently they steal down the ladders, and are soon on their way.

Arriving at the Island, they throw themselves into the fun, which is fast and furious. Their wives discover their absence, find the newspaper, and seeing the flaming announcement of Coney's allurements, guess the cause of their husbands' sudden disappearance and determine to follow them.

Seven feet six inches of attenuated man and five feet of concentrated 350 pounds of fat are enough to attract attention anywhere. Everybody rubbers, and everybody laughs themselves sick when they see the long and the short of it in bathing, riding around on the carousels, on the camel's back, in the "Sugar Bowl," "Down and Out," the "Cake Walk," "Bamboo Slide," and all the rest of the stunt that will upet the dignity of anybody.

To add to the fun the gay benedicts meet a couple of sporty ladies who visit the Island with a diminutive beau, whom they lose sight of in the company of Jack and Jim and who keeps tagging after them like a little poodle dog.

In the midst of their fun their wives come upon them, and a lively chase ensues, but they manage to evade them or keep a lap or two ahead of the poor women all the time. They don't get near them until the two truants have had a large day of it and stop with their lady friends to refresh themselves at the ice cream and soda-water stand. The two wives then take them in hand and march them to their homes, where we see them the next day seated on the fire-escapes recounting their experiences and laughing over the good time they had down at the isle by the sea.

"THE PREACHER'S WIFE."—Rev. Daniel Gwyn, a fine-looking but somewhat austere circuit rider of the country districts, while on his way to fill the pulpit of one of his charges, meets Kate Mackey, a winsome and charming lass, who assists the preacher in watering his horse. He is duly grateful, and at the same time attracted by the comeliness of the girl, and she seems charmed by his manner and bearing.

Upon reaching her home she tells her father about the itinerant minister who will preach at the village church, and they both go to hear him. His preaching is forceful and impressive. After the service Kate and her father take occasion to congratulate him and express their appreciation. At the same time there passes between the preacher and Kate looks that betaken a growing fondness for each other. Kate's father invites the clergyman to his home, and thus he and Kate are thrown into closer relations until he asks her to marry him and the father gives his consent.

After the marriage he shows her he has little, if any, sympathy for the natural feelings and characteristics of his young wife, and she chafes under the restraints he puts upon her, denouncing her love of pretty hats and other things that a young person naturally longs for. The last straw is reached when he snatches from her hands a book she is reading and throws it into the fire.

She leaves her husband. On her way from her home she meets a young fellow, who notices her disturbed mind and pretends to sympathize with her and offers to help her. She writes her father about the intolerance and severity of her husband and the step she has taken. Her old dady finds her, takes her home, and once more she is his companion and comfort.

Her husband discovers her absence, and learns the reasons for deserting him, then realizes that in his anxiety for his own salvation he was entirely blind to the happiness of others, and his severity has destroyed that which he so much cherished—the love of his wife.

He hastens to make amends and ask for forgiveness. He goes to his father-in-law's home, confesses his narrowness and fanaticism, pleads with his wife to return to him and he will show that consideration, and give her that love and liberty to which she is entitled. She consents to forgive him, feeling assured that he has learned a lesson not soon to be forgotten, and bringing him to a realization of the love and kindness which draw people unto Him whose gospel he preaches.

PLANS FOR MOTION PICTURE THEATRES.

Strange as it may seem to experienced motion picture exhibitors, it is nevertheless a fact that many theatres are erected in which the operating booth is an after thought. Mr. J. H. Hallberg, the "Economizer" man, told the writer of a case over in New Jersey where the theatre was finished and the exhibitor then asked where he should locate the booth, and "Believe me," said Mr. Hallberg, "he was obliged to do considerable scheming in order to place the booth so as to project a picture properly."

In this connection, Mr. Hallberg informed the writer that he is every day in receipt of letters from prospective exhibitors asking for his advice in the building and arrangement of the equipment. Where he simply acts as consulting engineer, of course Mr. Hallberg charges for his services, but where his advice and experience is called for in connection with the sale of an equipment, no extra charge is made. Too much stress cannot be laid to the importance of getting started right in the motion picture business and saving the necessity of later changes. Intending exhibitors will do well to avail themselves of Mr. Hallberg's well known thoroughness and the fact that he is in a position to furnish complete equipments.

C. F. Goodrich, owner of the Royal theatre, at Green Bay, Wis., and the Bijou at Menominee, Mich., passed through the city last week on his way home, after attending his mother's funeral at the old home in Michigan. Mr. Goodrich is enlarging the seating capacity of the Royal, so that it will accommodate 150 more people. He reports excellent business at both houses.

FOR SALE.

1,000 feet reels film, $5 to $25 per reel; professional stereopticons, $20; sprocket wheels, any machine, $1.50; Edison, Power's, Lubin machines, new, $100. For rent—Film, $1 to $2 per reel per week. Will buy—Passion Play, films, machines. H. DAVIS, Watertown, Wis.

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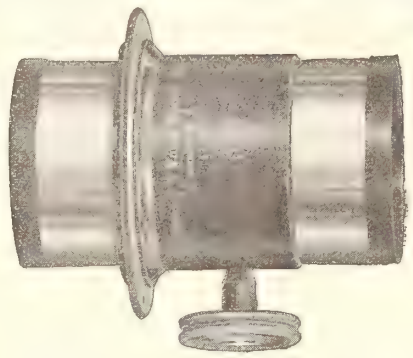

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CHICAGO LETTER

(Continued from Page 7.)

Edison type B machine, returned from a trip to Kentucky last week. He reports business very fine in his line and that he sold a machine to every person called on during his stay.

The Broadway, a new theatre built by Elias Jones, in Lincoln, Ill., will be opened Monday, Nov. 28. Mr. Jones visited the General Film Co., at 77 South Clark street, the past week, and arranged for his service and purchased the necessary outfit.

L. Jarodski will open his new theatre in Danville, Ill., Monday, Nov. 28. He arranged with the General Film., at 77 South Clark street, for a high class service last week, and also purchased a machine and supplies.

T. M. Ditman, owner and manager of the Ravenswood theatre, 4525 East Ravenswood Park, was seen last week and was all smiles over the business done. Manager Ditman always decorates the front of his theatre when he has a strong feature film, and his patrons, who are highly cultured, know that he has something specially good when they see the mass of colors out in front. He made an unusually fine front display for "Abraham Lincoln's Clemency," Saturday, Nov. 19, and turned large numbers away. The Ravenswood seats only 250 people.

D. E. Rice, owner and manager of the Grand theatre in Calumet, and of the Lyric, Ishpeming, both towns being in Michigan, was a visitor last week at the offices of the General Film Co., 85 Dearborn street. Manager Rice formerly obtained service from the Western Film Exchange of Milwaukee, but has now arranged with the General Film Co. to book both his houses.

What almost amounts to an impossibility is sometimes requested from motion picture machine supply houses. For example, the Kleine Optical Co., of Chicago, recently received an order for a projecting lens that would produce a stereopticon picture 4 feet wide, at a distance of 95 feet. While the projecting distance is not out of the ordinary ,the size of the picture is, and the manager of the lens department evolved an adjustable lens that would produce a 4 foot picture anywhere between 63 and 113 feet. This he did by applying the principles of a photographic tele-photo objective to a projecting lens.

J. C. Deagan of this city is widely known among exhibitors as an expert manufacturer of musical bells, for use in motion picture theatres. Many exhibitors have installed a set of these bells and have found that additional pleasure has been given their patrons thereby. See the Deagan advertisement on another page in this issue.

MOTION PICTURES IN TUBERCULOSIS FIGHT.

(Continued from Page 1.)

a prize for the Red Cross stamp design, and the winning has brought her the hundred dollars to pay the fee at the art school. Happy in her good fortune, she hastens to tell the poor woman next door and hears the verdict of the doctor. Here is a new and greater need for her money, and she bravely gives up her ambitions in order to save a human life. Putting the money in an envelope marked "From a Friend," she slips it under the door of the poor woman's apartment and goes back to her own room for a good cry. The advertisement of the art school, which she has kept before her all this while, is taken down and torn up.

The young millionaire, who has picked up an acquaintance with the girl by this time, happens in and see what has happened, but doesn't get a very clear explanation of the girl's sudden change of plan until the woman next door enters to tell of her good fortune in finding the money; then the young man knows what has happened. This is a sort of revelation to him and opens to him a field of usefulness that he had not dreamed of before. Acting upon the suggestion, he engages a Red Cross nurse, and soon a transformation is effected in the squalid quarters. The sick boy is also taken to the hospital for treatment.

All this is shown in the pictures, which include a view of the roof of the Vanderbilt clinic where tubercular patients are treated.

To conclude the love story, the girl gets a message summoning her to the home of the young man on Fifth Avenue. The time is Christmas, and while she is standing under a spray of mistletoe the young man makes that his excuse for kissing her; but there is no concealing the fact that he has another reason, which proves quite agreeable to the girl after she realizes that he is the acquaintance of the slums. A final scene shows the Red Cross stamp design for this year, and, by double exposure, a very pretty kissing scene.

This picture will be employed extensively in New York and elsewhere by the Red Cross to push the sale of its stamps this year. A number of meetings for that purpose have already been arranged in different parts of the city. The officers of the several societies interested have expressed thir grat dlight with the picture, and unusual results are expected.

WANTS PICTURES OF WALRUS HERD SENT TO PRESIDENT.

B. B. Dobbs, of Seattle, Wash., who took a motion picture of a herd of 10,000 walrus in Bering Sea, from the deck of the schooner Helen Johnson, has been asked by Attorney-General Wickersham, by wire, to go to Washington and show the pictures to President W. H. Taft.

It is said that Dobb's pictures of this huge herd, which was so dense that the schooner changed its course, and that the snap shots of the polar bears on the icebergs will become the property of the American Museum of Natural History of New York.

The old Weast Theatre, on Fulton street, Peoria, Ill., will now be devoted entirely to motion pictures and high class vaudeville. The new lessees of the house are Sandy McGill, Wiley Bracket, Charles Nathan and Felix Greenberg. Mr. Greenberg will manage the house.

Nathan Goldberg and Max White House have purchased the Star theatre, Greenville, N. Y., and will run motion pictures in the future. The managers will eliminate vaudeville.

THE WEARING QUALITY

of a Motion Picture Machine is next in importance to Quality of Pictures. Nothing is more annoying than a breakdown, and that's what you're liable to get where the wearing quality has not been demonstrated by years of service.

G. B. JONES, of Lawrence, Kansas, says, Nov. 6, 1910: "The Motiograph is a strictly superior machine. Its main beauty is that it is dependable. I have never had a breakdown with a Motiograph."

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MOTIOGRAPH

gives the best pictures and the greatest **durability,** and requires the least attention.

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A MELIES INDIAN DRAMA

"What Great Bear Learned" Is a Powerful Story of Indian Life

(Subject of First Page Illustration.)

THE old saying runs: "All is fair in love and war," but when we go into it we must take our chances.

In a western town a venturous Mexican beauty is in love with a young Mexican of rather doubtful scruples, for whom she is willing to do anything, although she knows he is dishonest and deceitful (such is the way of women).

Her lover is playing cards with a group of cowboys and, in order to win the "stakes," cheats by means of having his beauty pass him an extra card. She is caught doing this and the cowboys cover the pair with their revolvers. They seize the Mexican and are for lynching him, but by the cajoling entreaties of the girl they allow him to go, with the provision, however, that he never return to that country again.

The pair shift as best they can in the wilds of the country round about. While near a river the Mexican discovers a band of Indians washing gold and straightway rushes to his enamorita to inform her of the fact and plan some way of obtaining this precious metal.

"Great Bear" is the chief of this band of Indians whom the girl has met in her wanderings. To him she goes with the intention of obtaining information as to the whereabouts of the gold. She pretends to love him and he finally reveals to her the hiding place. The Indian's wife happens along and is shocked to find the Mexican woman in the arms of her husband. The chief throws her aside and continues to believe in this new love, but the squaw has her suspicions, spies on the Mexicans and discovers a plot to steal their gold. She rushes back to the band with this news and the Indians arrive upon the scene just in time to prevent the schemers from escaping. "Great Bear" learns the truth and challenges the Mexican to a duel. In a firece struggle the chief wounds his antagonist. The Indians tie him to his horse and put the woman on the horse and command them to go, warning them never to return.

"Great Bear" is overcome. He stands dejected before his wife, but this little woman acted out of pure love for him and willingly takes him back and forgives.

TERMINAL THEATRE SOLD.

The Terminal Theatre in Cauley Hall, near Sullivan Square, Charlestown, Mass., opened for the season, under new management, November 12. While the general admission is a "dime," on Saturday afternoons the management will cut the price to 5 cents for women and children. It is the purpose of the manager to give mostly educational pictures at that performance.

The program will be changed every Monday, Wednesday and Friday, with special pictures for the Saturday matinee. Between the pictures Mr. Siller, a Boston tenor, will sing some popular songs, he will be assisted by Miss Smith, formerly of the Orpheum Photoplay Theatre, Boston.

NICKEL THEATRE, MONTREAL.

The accompanying photo represents one of the most progressive motion picture houses in Eastern Canada—"The Nickel." Its program always consists of refined and unoffensive pictures, and its patronage is of the very best. Some of the good points of this theatre are good pictures, courteous treatment to patrons, no packed aisles, and everybody a comfortable seat. The electric signs in the cut were made by the Denis Advertising Signs, Limited, of this city and are worked on the flasher principle.

FOOTBALL GAME ON LANTERN SLIDES.

For the first time in the history of the photoplay theatre we have a football game in pictures. The Levi Company of New York has released for this week's "Current Event" a series of pictures of the Yale-Harvard football game. The set consists of sixteen or eighteen lantern slides of the most important plays of that fierce struggle on the gridiron. Each picture depicts a turning point in the game and shows with remarkable clearness the many interesting scenes of that popular contest that has created widespread newspaper notoriety.

Because of the great interest everyone has in college sports, this "Event" release should be an attraction in any picture theatre.

J. AND J. CO. NOW OFFER
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Record of Weekly Licensed Film Releases

(Week of Nov. 28 to Dec. 3, 1910)

Exchange No.	Title	Maker	Class	Length Feet	Date Released	When Run
.....	A Plain Song	Biograph	Drama	997	11-28-10	.....
.....	Sunshine and Shadows	Lubin	Drama	990	11-28-10	.....
.....	The Border Tale	Pathe	Drama	679	11-28-10	.....
.....	A Freak	Pathe	Acrobatic	285	11-28-10	.....
.....	The Queen of Hearts	Selig	Drama	1000	11-28-10	.....
.....	The Greater Love	Edison	Drama	1000	11-29-10	.....
.....	The Tie that Binds	Essanay	Drama	963	11-29-10	.....
.....	The Flat Next Door	Gaumont	Comedy	722	11-29-10	.....
.....	Tarascon on the Rhone	Gaumont	Travel	243	11-29-10	.....
.....	A Woman's Love	Vitagraph	Drama	1000	11-29-10	.....
.....	Arms and the Woman	Edison	Drama	975	11-30-10	.....
.....	The Touch of a Child's Hand	Kalem	Drama	870	11-30-10	.....
.....	Who is Nellie ?	Pathe	Comedy	650	11-30-10	.....
.....	Finland-Falls of Imatra	Pathe	Scenic	344	11-30-10	.....
.....	A Trip Through Ceylon	Urban	Travel	319	11-30-10	.....
.....	The Return at Midnight	Urban	Drama	634	11-30-10	.....
.....	Effecting a Cure	Biograph	Comedy	997	12-1-10	.....
.....	Spoony Sam	Lubin	Comedy	990	12-1-10	.....
.....	"Pals"	Melies	Drama	950	12-1-10	.....
.....	The Stepmother	Selig	Drama	1000	12-1-10	.....
.....	The Cowpuncher's Glove	Edison	Drama	1000	12-2-10	.....
.....	Elder Alden's Indian Bride	Kalem	Drama	945	12-2-10	.....
.....	The Tale the Mirror Told	Pathe	Drama	646	12-2-10	.....
.....	What a Dinner	Pathe	Comedy	344	12-2-10	.....
.....	Jack Fat and Jim Lean	Vitagraph	Comedy	951	12-2-10	.....
.....	"Circle C" Ranch Wedding Present	Essanay	Drama	1000	12-3-10	.....
.....	Lured by a Phantom	Gaumont	Drama	712	12-3-10	.....
.....	Nancy's Wedding Trip	Gaumont	Comedy	273	12-3-10	.....
.....	The Maid of Niagara	Pathe	Drama	995	12-3-10	.....
.....	The Preacher's Wife	Vitagraph	Drama	1001	12-3-10	.....

Replying to the many inquiries, The Film Index wishes to make the fact plain that the above table is a permanent feature and will appear every week, giving all the licensed releases for the week, with the current song slide releases on the back of the sheet. This page may be cut out and placed in a permanent file.

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

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THE NAME

SCOTT & VAN ALTENA

on a slide means the **BEST** the world affords in song slides.

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59 Pearl Street New York City

SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK

Scott & Van Altena.

"WHEN I GATHERED THE MYRTLE WITH MARY."—Words by Will A. Heelan; music by Seymour Furth; published by The Jos. Morris Co, New York. Both the lyrics and composition of this selection will readily indicate to any music lover that it is out of the ordinary in every respect, and entirely distinct from the general run of popular songs. That Scott & Van Altena should produce an appropriately beautiful set of slides is to be expected; and, forsooth is true.

"I WOULDN'T GIVE MY HEART TO ANYONE BUT YOU."—Words by Edgar Leslie; music by Ben Edwards; published by Leo Feist, New York. Honest, Mr. Exhibitor, we'll have to give either Mr. Scott or Mr. Van Altena (neither will confess) credit for a discerning eye for beauty. If, after seeing this set of slides, you wouldn't gladly give your heart to the most model model therein, why then, dast it, the drinks are on us. Then, too, it is a novelty set. Ten novelty slides a la S. & V. in one set will make you sit up and take notice to say the least.

"COME AWAY, LITTLE GIRL."—Words by Al. Bryan; music by Geo. W. Meyer; published by F. B. Haviland Pub. Co., New York. A love ballad with well set, well executed, appropriate illustrations by Scott & Van Altena.

De Witt C. Wheeler.

"YOU ARE THE LIGHT OF MY LIFE."—Published by F. B. Haviland Pub. Co. A high class ballad of the better class; bound to please any audience. It would surprise one not well versed in photography how at this time of year Wheeler is able to get the most beautiful summer scenery for his backgrounds. Old boy Boreas doesn't bother this producer's work at all, for the latter "puts one over" on nature and gives us green leaves, beautiful flowers and superb lawns in November. How does he do it? Well, it took him fifteen years to discover a perfect method. The finished goods he gives to you of the song slide world, but the secret is rightfully his.

"TAKE ME BACK TO DEAR OLD DIXIE."—Words and music by R. M. Stults; published by F. B. Haviland Pub. Co. A timely song, so far removed from the everyday love ballad that it is refreshing. Lyrics and melody are both treated in a pleasing manner. This is a pictorial set of slides containing many beautiful views of the South and Southerners. Even the piccaninnies among the cotton are to be found in these illustrations.

"LOU."—Words and music by Dave Kaplan and Joe Samuels; published by Billy Watson Music Pub. Co. A dainty little love ballad, well treated both in theme and melody. Slides that treat the love theme masterly are posed before a background of beautiful lakes, and are finished with a moonlight effect that lends softness and charm.

Alfred L. Simpson.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred Bryan; music by Geo. W. Meyer; published by the House of Haviland. The story is of a mischievous kid who catches the ice man kissing his ma. He wants to get even, so procures germs from a druggist and gives them to a string of people, finally reaching the ice man, and that's the one he's after. The amusing scenes are cleverly depicted by Simpson.

"KELLY'S GONE TO KINGDOM COME."—Words by Sax Rohmer; music by T. W. Thurban; published by Will Rossiter. The song that Maude Lambert, the dainty comedienne, featured in Lew Fields' "Midnight Sons." In the slides Simpson has shown a real areoplane, Kelly under the ocean, Kelly in an airship, and any number of humorous situations. Most of these pictures were made during the recent International Aviation Meet.

Levi Company, Inc.

"DIXIE ROSE."—Words and music by Dave Reed; published by Shapiro. Here is a great song with a beautiful melody. In discussing this number the publisher claims that from present indications it will become the season's biggest hit, and that he intends to go after it for all it is worth. A statement like this from Mr. Shapiro is sufficient in itself to show the true value of the song, and when he says he is going after it it is as good as made. The slides are fine and in keeping with the excellent work the Levi Co. are now turning out.

"I CAN'T LIVE WITHOUT YOU."—Words by Paul Hamilton; music by Harry Jasper; published by Jerome H. Remick. A simple little waltz ballad with a bewitching melody. Easy to play and easy to sing, consequently should become very popular with all song slide singers. The slides are perfect, good looking models and clever love poses. A very good number.

Excelsior Slide Co.

"ALL OVER TOWN."—Words by Al. Thahern; music by Percy Wenrich; published by F. A. Mills, New York. The lyrics tell of a rumor that flies around town of the marriage of a popular young lady to "one of the boys." She is "kidded" very much about it, as one can readily see in these illustrations. An aeroplane novelty in this set gives a clever rendering of the line "all over town."

"SPRINGTIME BRINGS ROSES AND YOU."—Words and music by Kendis & Paley, and published by them. The two authors were for many years with Shapiro, but have now branched out into the publishing business under their own name. The illustrations for this song show a marked improvement in this firm's production, which, if kept up, is bound to be fruitful. We refer especially to artistic coloring.

RECENT RELEASES.

Scott & Van Altena.

"OH, YOU RAH! RAH! BOY."—Words by Jack Mahoney; music by Theodore Morse; published by Theodore Morse Pub. Co., New York.

"PLAIN LITTLE COUNTRY GIRL."—Words by J. Brandon Walsh; music by Al. W. Brown; published by Victor Kremer, Chicago.

"SIGHING."—Lyric and music by Leroy Stover; published by Harold Rossiter Music Co., Chicago.

"I WOULDN'T GIVE MY HEART TO ANY OTHER GIRL BUT YOU."—Lyrics by Edgar Leslie; melody by Pen Edwards; published by Leo Feist.

"GODLEN HEARTED DAISIES."—Words by Elizabeth Gordon; music by W. R. Williams; published by William Rossiter, of Chicago.

"THAT DREAMY ITALIAN WALTZ."—Words by Joseph McCarthy; music by Al. Piantadosi; published by Leo Feist.

"I'M ON THE RIGHT SIDE OF THE RIGHT GIRL AT THE RIGHT TIME AND PLACE."—Words by Monroe Rosenfeld; music by J. Fred Helf; published by J. Fred Helf Co., New York.

De Witt C. Wheeler.

"PUT YOUR ARMS AROUND ME, HONEY."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co.

"WINTER."—Words by Alfred Bryan; music by Albert Gumble; published by Jerome H. Remick & Co., New York.

"COWBOY."—Words by Bobby Heath; music by Chas. O'Donnell; published by Jerome H. Remick & Co.

"GEE WHIZ, SWEETY, I'M STUCK ON YOU."—By James Brockman and Bert Fitzgibbon; published by M. Witmark & Sons.

"OH, THAT MOONLIGHT GLIDE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co.

"THAT'S WHEN LIFE'S ONE GRAND SWEET SONG."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York.

"WHEN THE IVY TURNS TO BROWN AND GOLD."—Lyrics by Hansen and Klein; music by Al. F. Butler; published by Jerome H. Remick & Co.

Alfred L. Simpson.

"MOTHER, DEAREST SWEETHEART."—Words and music by Wm. T. Vayo; published by Wm. T. Vayo Music Co., Boston, Mass.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds; published by the House of Haviland.

"LITTLE PUFF OF SMOKE, GOOD NIGHT."—Words by R. W. Lardner; music by Chas. White; published by Victor Kremer Co., Chicago, Ill.

"I WILL LOVE YOU ALWAYS JUST FOR AULD LANG SYNE."—Words by Robert F. Roden; music by Ed. V. Cupero; published by J. Fred Helf Co.

"I'M GOING TO TAKE THE TRAIN FOR HOME, SWEET HOME."—Words and music by Herbert H. Ingraham; published by Shapiro.

"MOONLIGHT MAKES ME LONESOME FOR A GIRL LIKE YOU."—Words by Jack Yellen; music by Geo. L. Cobb; published by Chas. I. Davis.

"MY MAMIE ROSE."—Words by E. Ray Goetz; published by Shapiro.

Levi Company, Inc.

"THAT CERTAIN PARTY RAG."—Words by Edgar Selden; music by Tom Kelly.

"A LASSIE BY THE SEA."—Words and music by Bernice Phillips; published by Phillips Music Co., Dorchester, Mass.

"POLLYWOG WIGGLE."—Published by Shapiro; written and composed by Edgar Selden, Al Byran and Fred Fisher.

"OH, YOU CHICKEN."—Words by Ray Goetz and music by Fred Fisher; published by Shapiro.

"GO WAY FROM ME, I HATE YOU; COME BACK TO ME, I LOVE YOU."—Words by Will D. Cobb; music by John H. Flynn; published by Shapiro.

"WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE."—Words by Dave Radford; music by Leo Bennett; published by the Cadillac Music Co.

"I'LL ALWAYS BE YOUR FRIEND."—Words and music by Nellie V. O'Grady; published by F. B. Haviland.

Excelsior Slide Co.

"THAT LOVIN' LAZY RAG."—By Billy Gaston and Edgar Selden; published by Shapiro.

"EVERY CORNER OF THE WORLD HOLDS YOU."—Words by Arthur J. Lamb; music by Felix Brandon; published by the music house of Laemmle.

"BECKIE, STAY IN YOUR OWN BACKYARD."—By Norman and Young; published by F. A. Mills, New York.

"THE LITTLE HOUSE THAT'S BIG ENOUGH FOR TWO."—By Howard Humphrey, published by Jerome H. Remick, New York.

"SOMETHING DOING, KID."—Words and music by Marion Monroe; published by the music house of Laemmle, New York.

"TELL IT TO MURPHY, SWEENEY KNOWS IT."—Words by Paul Cunningham; music by Harry Seymour; published by F. A. Mills.

"LOU, LOU."—By Chris Smith and J. John Larkins; published by Seymour Furth Music Pub. Co., New York.

A SUCCESSFUL CONCERN.

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AMONG THE EXHIBITORS.

T. H. Moore is planning to erect a photoplay theatre at Ontario, Idaho.

Edward Tyler will erect a modern photoplay theatre at New Orleans, La.

F. B. Starks and John Day are the new proprietors of the Lily photoplay theatre, Florence, Mass.

Leslie W. Davis, who was one of the partners of Davis & Morris photoplay theatre, Greenville, Mass., has sold his interest to his partner, Pero Morris.

Manager Hersker, of the Family theatre, of Hazelton, Pa., purchased the motion picture machine from the Star Amusement Co. The machine is practically new, having been used by the management of the Star but a month.

B. Bornstein has a contract to erect a photoplay theatre for A. J. Margoline, of Philadelphia. The new house, it is said, will cost $10,000.

Bartman & Presthold, of Milwaukee, Wis., are building a $6,000 photoplay theatre on North avenue, near 26th street.

The New Broadway Theatre, in Lawrence, Mass., will be strictly devoted to motion pictures. The house is one of the most imposing in the state.

Samuel Dressler is planning to open a photoplay theatre at Spring and Sylvan streets, Hoboken, N. J.

A new photoplay theatre will be erected in State street, between First South and Second South streets, Salt Lake City, Utah.

The Gilmore photoplay theatre, Springfield, Mass., will open sometime during the coming week. Besides first class vaudeville only the latest licensed pictures will be exhibited.

J. C. Burke & Son, have been granted permission to erect a photoplay theatre at 124 Main street, Springfield, Mass. It will cost $5,000.

Ivor James, Teddy McNeal and George Stauffer, will run a picture theatre at Williamstown, Pa.

Lyman Howe is showing his best pictures in the Northwestern cities of the United States.

Another photoplay theatre will soon be running in Troy, N. Y. The name of the owner has not yet been given out.

It is understood that W. F. Rennalls of Newburyport, Mass., will rebuild the Orpheum photoplay theatre. The new improvements will cost $12,000.

Joseph Siarkiewick of Unionware, Mass., left for the west last week, when he will start a photoplay theatre.

Manager Wilkie, of the Crystal theatre, Emporia, Kan.

NEW CORPORATIONS.

North West Amusement Co., Butte, Mont., renting and leasing motion pictures; capital, $15,000; directors: A. S. Bailey, J. F. Stone and E. T. Lowman.

The Revier Motion Picture Co., Salt Lake City, Utah; make and lease motion pictures; capital, $50,000. Incorporators: Harry and B. H. Revier, R. L. F. Stelts, C. N. Sutton, William Howard and D. B. Hempstead.

The Broad Amusement Company, of 9 Clinton street, Newark, N. J., filed articles with a capital of $25,000, of which $2,000 is paid up. The incorporators are Henry Robrecht, William Kiehm and Louis Schlesinger, all of Newark.

Oldfield Auto Motion Picture Company, New York City; to engage in the business of theatrical managers and to deal in moving picture machines, films, etc.; capital, $2,500. Directors: Lawrence H. Sanders, Isaac Lowenthal, Henry Martin, New York City.

Elf Amusement Company, New York City; to build and lease theatres to exhibit moving pictures; capital, $50,000. Directors: Joseph M. Lester, 678 Westchester avenue; Charles H. Langdon, 1046 Hoe avenue; Louis Phillips, 858 Union avenue, New York City.

The Mansfield Amusement Company, Columbus, O., to operate picture shows, penny arcades and park amusements with $10,000 capital stock, was incorporated by Fred I Spellman, Mary A. Hilton, Joseph Hilton, James Hilton, Gertrude E. Spellman.

Hudson-Fulton Amusement Co., New York City, formed to engage in the theatrical business, to maintain and conduct theatres, moving picture shows and other places of amusement. Capital, $5,000. Directors: Jake Schwartz, 424 West 115th Street; Zick Melasky, 149 Madison Avenue; Louis B. Eppstein, 1 West 92d Street, New York City.

PUBLIC APPRECIATION.

It is not always easy to convince that powerful critic, the "Public," of the worth of something offered for its consideration, but once it understands that it is being dealt with fairly and honestly, and that a really meritorious article is waiting for approval, the endorsement given is spontaneous and generous.

The Motiograph has probably had an easier time than most innovations in securing public recognition, because of its unusual features, and its manufacturers realize keenly how fully the public appreciates the many points of advantageous excellence the Motiograph possesses.

This appreciation is shown every day by the many reports telling how much benefit the users are deriving from the Motiograph, and how highly it is prized as an economical and effective machine, so the Enterprise people have reason to feel that the "Public" is certainly their friends.

WILL MEET AT CHITTENDEN HOTEL.

Instead of meeting at the Southern Hotel, Columbus, O., Dec. 5, as was reported in a recent issue of The Film Index, the Exhibitors' League of Ohio will meet at the Chittenden Hotel at the same given date.

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Last 4 Weeks' Productions of Licensed Film Makers—Dec. 3

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Nov. 14	Sunshine Sue	Dramatic	998
Nov. 17	The Troublesome Baby	Comedy	492
Nov. 17	Love in Quarantine	Comedy	505
Nov. 21	The Song of the Wildwood Flue	Drama	996
Nov. 24	His New Lid	Comedy	563
Nov. 24	Not so Bad as It Seemed	Comedy	432
Nov. 28	A Plain Song	Drama	997
Dec. 1	Effecting a Cure	Comedy	997

EDISON CO.

Nov. 15	Into the Jaws of Death	Dramatic	990
Nov. 16	The Stolen Claim	Dramatic	1,000
Nov. 18	The Toymaker, the Doll and the Devil,	Comedy	990
Nov. 22	His Mother's Thanksgiving	Drama	995
Nov. 23	Through the Clouds	Drama	1,000
Nov. 25	A Daughter of the Mines	Drama	995
Nov. 29	The Greater Love	Drama	1,000
Nov. 30	Arms and the Woman	Drama	975
Dec. 2	The Cowpuncher's Glove	Drama	1,000

ESSANAY CO.

Nov. 19	The Little Prospector	Drama	960
Nov. 15	Love at First Sight	Comedy	978
Nov. 21	That Popular Tune	Comedy	593
Nov. 21	Hank and Lank	Comedy	390
Nov. 26	A Western Woman's Way	Drama	1,000
Nov. 29	The Tie That Binds	Drama	963
Dec. 3	"Circle C" Ranch Wedding Present	Drama	1,000

GAUMONT.

Nov. 19	Lisbon Before and During the Revolution,	Historical	727
Nov. 19	Spanish Loyalty	Educational	283
Nov. 22	Cast Into the Flames	Biblical Drama	381
Nov. 29	The Flat Next Door	Comedy	722
Nov. 29	Tarscon on the Rhone	Travelogue	243
Dec. 3	Lured by a Phantom	Drama	712
Dec. 3	Nancy's Wedding Trip	Comedy	273

KALEM CO.

Nov. 11	The Attack on Fort Ridgely	Indian Drama	1,000
Nov. 16	The Way of Life	Dramatic	990
Nov. 18	Jim Bridger's Indian Bride	Dramatic	1,000
Nov. 23	The Lad from Old Ireland	Drama	1,005
Nov. 25	The Roses of the Virgin	Drama	1,000
Nov. 30	The Touch of a Child's Hand	Drama	870
Dec. 2	Elder Alden's Indian Bride	Indian Drama	945

LUBIN MFG. CO.

Nov. 7	The Taming of Wild Bill	Comedy	990
Nov. 10	The Mystery of the Torn Note	Drama	550
Nov. 10	The Gambler's Charm	Drama	450
Nov. 14	The Street Preacher	Dramatic	990
Nov. 17	Right in Front of Father	Comedy	990
Nov. 21	Caught by the Camera	Comedy	990
Nov. 24	Romance of Lazy K	Comedy	990
Nov. 28	Sunshine and Shadows	Drama	990
Dec. 1	Spoony Sam	Comedy	...

MELIES.

Oct. 27	Under Stars and Bars	Drama	970
Nov. 3	Birthday Cigars	Comedy	970
Nov. 3	Generous Customers	Comedy	970
Nov. 10	A Mountain Wife	Drama	980
Nov. 17	His Sergeant's Stripes	Dramatic	950
Nov. 24	The Cowboys and the Bachelor Girls	Comedy	950
Dec. 1	Pals	Western Drama	950

PATHE FRERES.

Nov. 14	A Shadow of the Past	Dramatic	863
Nov. 16	Love Laughs at Locksmiths	Comedy	695
Nov. 16	Russian Wolf Hunt	Scenic	298
Nov. 18	Phaedra	Colored Drama	718
Nov. 18	Military Cyclist of Belgium	Educational	276
Nov. 19	The Other Way	Comedy	995
Nov. 21	The Old Longshoreman	Drama	331
Nov. 21	New South Wales' Gold Mine	Educational	659
Nov. 23	How Rastus Gets His Turkey	Comedy	598
Nov. 23	Wonderful Plates	Colored Trick	397
Nov. 25	Isis	Egyptian Drama	492
Nov. 25	A Dog's Instinct	Drama	479
Nov. 26	An Eleventh Hour Redemption	Drama	998
Nov. 28	The Border Tale	Drama	679
Nov. 28	A Freak	Acrobatic	285
Nov. 30	Who Is Nellie?	Comedy	650
Nov. 30	Finland—Falls of Imatra	Colored Scenic	344
Dec. 2	The Tale the Mirror Told	Drama	646
Dec. 2	What a Dinner!	Comedy	344
Dec. 3	The Maid of Niagara	Drama	995

SELIG POLYSCOPE CO.

Nov. 7	The Lady Barber	Comedy	1,000
Nov. 7	The Bachelor	Comedy	1,000
Nov. 10	The Vampire	Dramatic	
Nov. 14	Mr. Four Flush	Comedy	990
Nov. 17	Gratitude	Dramatic	1,000
Nov. 21	No Place Like Home	Comedy	1,000
Nov. 21	The Dull Razor	Comedy	
Nov. 24	The Merry Wives of Windsor	Comedy	1,000
Nov. 28	The Queen of Hearts	Romantic Drama	1,000
Dec. 1	The Stepmother	Drama	1,000

URBAN-ECLIPSE.

Nov. 16	The Rival Barons	Dramatic	860
Nov. 16	An Alpine Retreat	Travelogue	142
Nov. 23	Behind a Mask	Drama	516
Nov. 23	Nantes and Its Surroundings	Educ.	450
Nov. 30	A Trip Through Ceylon	Travelogue	319
Nov. 30	The Return at Midnight	Drama	634

VITAGRAPH CO.

Oct. 29	A Day on the French Battleship Justice,	Educational	335
Nov. 15	Drumsticks	Comedy-Drama	998
Nov. 18	A Modern Courtship	Comedy	635
Nov. 18	The Bum and the Bomb	Comedy	380
Nov. 19	Francesca De Rimini	Drama	1,011
Nov. 22	Suspicion	Drama	985
Nov. 25	A Four Footed Pest	Comedy	642
Nov. 25	The Statue Dog	Comedy	283
Nov. 26	Love, Luck and Gasoline	Comedy	997
Nov. 29	A Woman's Love	Drama	...
Dec. 2	Jack Fat and Jim Lean	Comedy	...
Dec. 3	The Preacher's Wife	Drama	...

Released Thursday, December 1st. **Length about 990 feet.**

SPOONY SAM

Spoony Sam could spoon and Sal Sprague enjoyed the spooning, so the only ones to kick were Pa and Ma Sprague, who had forgotten their own courtship days. Pa Sprague got the minister and told Sam if he wanted to spoon to get married and spoon in his own home where it wouldn't bother anyone else. Sam was scared and beat a retreat and when he decided that he thought he would like to get married he went back to the Spragues' only to find that Sue had married the other fellow.

The LMC stands for the best.

Released Monday, December 5th. **Length about 990 feet.**

On the Mexican Border

A spirited story of love, revenge and rescue in the Southwest, in which the local color is strongly marked and a dramatic tale tersely told by players of stellar worth. The sort of stories your audiences constantly demand.

See Description Inside

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BRANCH OFFICES
CHICAGO, 22 Fifth Ave.
LONDON, 45 Cerrard St., W.
BERLIN, 35 Friederich Str.

"PALS"

Released Thursday Dec. 1st

Length about 950 feet

There is something of the real sort about this picture that makes us feel the strength of real frendship and the vileness of its enemies. One of two men, who are partners in a mine, is called home suddenly. Leaving the camp hurriedly, he lays a note for his "pal" explaining his departure. A Mexican "greaser" enters the cabin, steals their gold and substitutes a note saying that the partner, becoming tired of work has gone and taken the gold. The other partner believes it and there follows a wonderful dramatic scene when the two meet in the United States. This is a story of western life you cannot afford to miss.

Released Thursday, December 8th. Length about 950 feet

"What Great Bear Learned"

An Indian drama with wild and historic scenes of unusual beauty, a tableau of decisive interest, absorbing depth and earnestness. An Indian chief is "taken in" by a Mexican beauty, who pretends to love him, but who is only working to get his money for her real lover. The chief's squaw risks her life to discover the Mexicans' game. She is rewarded by renewed love of her estranged spouse, whom she willingly forgives and takes back.

G. MELIES

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H. F. HOFFMAN

The Film Index

"IN THE WILDERNESS"
Selig's Big Feature Subject

Vol. VI. No. 24. NEW YORK, DECEMBER 10, 1910 Whole No. 242

Released Thursday, December 8th. Length about 990 feet

REGGIE'S ENGAGEMENT

Reggie was a hall-room boy in love with Celestina, whose papa was worth a few millions. When Reggie was invited to Celestina's fine country home he pressed his other pair of trousers and prepared to "make a good front." But luck was against him. A freshly painted bench on which he sat, an accidental exchange of suit cases with a bibulous tramp and a misunderstanding with Celestina's papa give Reggie plenty of trouble. He gets out of it, though, and wins Celestina besides. This is a continuous laugh.

The Lubin is the sure sign of success

Released Monday, December 12th. Length about 988 feet.

AN EXILE'S LOVE

Karl, Prince Boroslav, exiled from his native land and deprived of his rank and estates, finds employment as a gardener on a Southern estate. He loves his employer's daughter the first time he sees her and wins the girl from a rival. Just after they are wedded a cablegram arrives announcing that the prince's title, estates and military rank have been restored to him by the Czar to whom appeal had been made.

See Descriptions Inside

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

LUBIN MANUFACTURING COMPANY,
MODEL NEW STUDIOS
20th and Indiana Ave., PHILADELPHIA, PA.

BRANCH OFFICES
CHICAGO, 22 Fifth Ave.
LONDON, 45 Gerrard St., W.
BERLIN, 35 Friederich Str.

The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

"THE COUNTY FAIR" REPRODUCED IN PICTURES

Famous American Comedy Drama, Great Theatrical Success, Splendidly and Faithfully Produced by the Selig Polyscope Company

BY JAMES S. McQUADE

AT the very outset, I am confident in promising exhibitors a roaring big treat in "The County Fair," a full length feature film that will be released by the Selig Co., December 15. I got such enjoyment out of a private exhibition of this film that I wish to pass it along, so that as wide publicity as possible can be given in advance.

For "ripping" fine action, clever comedy work and dramatic strength, I can commend "The County Fair" to everyone who has a fit of the blues. It stimulates like a breeze from the mountains and brings back the light-heartedness of youth with its joyous laughter. At least that has been my experience, and it will be that of everyone (not irreclaimably lost in the gloom of melancholia) who views this film in operation. All of which may seem extravagant praise; but I only enthuse when heartily stirred up.

As was stated in my Chicago letter several weeks ago, Mr. Wm. N. Selig purchased the rights and stage effects—mechanical and otherwise—of the "Neal Burgess County Fair" from the Burgess estate, through Sanger & Jordan, of New York City, for the production of this film. That was nearly six months ago, and, in the interim, at convenient periods, the various sections of the film have been negatived.

The mechanical apparatus employed by Burgess in the famous horse race scene not being

THE HORSE STALLS.

considered sufficiently realistic, an actual equine contest of speed, on a real race track and given at a real county fair, was substituted. Advantage was taken of the County fair, held at Galena, Ill., one week last summer, to produce this section of the film, the members of Selig's Eastern stock company employed in the cast being transported thither, with the indispensable camera squad and the producer.

And I can assure the reader that this horse race in Selig's "County Fair" is a hummer and the real thing. Then you have the grand stand and the judges' stand, and a clear view of the horses in the get-away, in the first quarter, the half and in the final dash. To watch the thronged and excited spectators in the grand stand, at the finish, more especially those characters interwoven in the story, makes you feel inclined to jump to your feet, wave your hat frantically, and whoop her up generally. It surely is a horse race scene that will go down as a masterpiece in the history of picture production.

The splendid photography, which marks this film throughout, will increase the pleasure of everyone who sees it run off.

IN THE GRAND STAND.

Popular as the old dramatic production of the "Neal Burgess County Fair" has been, I question if it afforded, in its long years of prosperity, more delightful or more pleasurable entertainment than the Selig "County Fair" is destined to furnish picture lovers. This film should be extensively and painstakingly heralded in all possible ways. The unique and attractive novelty streamers gotten up by the Selig Polyscope Co. for this feature film should be used liberally by every exhibitor.

The opening scene shows us the beaming substantial form of Otis Tucker, who has been courting the dear old spinster, Miss Abbey, for 14 long years, but who has never had the courage to pop the question. He is in a real estate office and learns with great mental perturbation that the Abbey farm is for sale. Forthwith he takes the train asd soon arrives at the old New England homestead.

He is warmly welcomed by the be-ringleted Miss Abbey and pretty Sally Greenaway whom the elder lady has adopted. Soon afterwards two waifs from the Bowery, New York, appear on the scene. They are Tim and "Taggs," sent by the commanding officer of a Salvation Mission in New York, to the good hearted spinster for employment.

"Taggs" is another "Topsy," full of girlish pranks and side splitting antics. She presents the letter recommending herself and Tim, and shocks the finical, prim old maid by keeping her hat on and chewing gum with an industry that threatens dislocation of the jaws. Aunt Abbey finally adjusts matters by snatching the offending hat from the matted head and by dislodging the gum forcibly from between the rapidly working teeth. Then there is wrath and dismay, for the "horrid stuff" sticks like glue and besmears both hands in wavy streaks. Sally, however, relieves the situation by taking off "Taggs" to her room.

Otis, fearing for Tim after such a trial of Aunt Abbey's temper, takes him away to the stables, the lad being recommended as having a good knowledge of horses. There the boy recognizes a thoroughbred among the horses and shortly afterwards tries him out with great satisfaction.

In the meantime Otis has returned to the house and proposed to Aunt Abbey, the happy consummation of his hopes being blasted by the mischievous "Taggs," who impishly comes

COLD MOLASSES WINS BY A NECK.

to the scene, just as the lovers are about to embrace. Otis shows that marriage is the only way open to lift the $1,500 mortgage on the farm, as the lady refuses to accept a loan.

Next we see constable Hammerhead, who has come to serve dispossession papers on Miss

(Continued on page 28.)

The
FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 10, 1910.

CASUAL COMMENT

'TIS an awful affliction to be bereft of the saving sense of humor. The other day "Puck," a widely known "funny paper," which lampoons the foibles of good, bad and indifferent and is no respector of persons or things, took a hack at motion pictures in a cartoon.

The Dear Old Ladies of the Moving Picture World were very properly horrified because of the sacreligiousness of the "funny little fellow" and seriously proceeded to call him to account.

Having administered so salutary a castigation to the ribald "Puck," it was to be hoped that the Moving Picture World had earned the approval of all interested in the welfare of motion pictures. Imagine our surprise upon reading in the columns of The Dramatic Mirror the following slighting, almost offensive allusion to the serious efforts of our esteemed contemporary:

> Poor "Puck!" He is entitled to our sympathetic tears. He got himself in for a spanking administered by those fatherly fellows who run the "Moving Picture World." It appears that "Puck" (it is the illustrated humorous weekly that is referred to) published recently a two-page cartoon attack on motion pictures, illustrating the vicious and unspeakable character of these devilish inventions and their horrifying influence on the innocent youth of our land, said cartoon being based on the popular belief entertained by those wise people who, never having seen a picture show, know all about them. The nature of the cartoon need not, therefore, be described. The offense, it will be admitted, was great, and such as we might expect from an unruly little chap like "Puck," who is best when he confines himself to laughter. But to be chastised, lambasted and warned hereafter to be good in the terifying manner of the giant ogres of the "Moving Picture World" is a punishment too great—it is cruelty, nothing less.
>
> There should be no doubt about what "Puck" will do in this matter. He will come whimpering to the knees of his masters with the "amende" demanded. He will, at least, if he knows when he is well off. He is probably right now cringing and trembling in rear at their office door, and what is more, he will never dare offend again. Let the motion picture people the world over rest easy on that score. Their watchful guardians, the editors of the "Moving Picture World," the special stewards of their welfare, as it were, have seen to it that "Puck" shall never again have the temerity to brave their just anger and resentment. Let us pity poor "Puck," but let us at the same time sing praises and thanks to the stern and powerful champions who have selected themselves to safeguard the welfare of motion pictures.

"Giant Ogres," indeed. We fear the Dear Old Ladies of the Moving Picture World have fallen in parlous times that their conscientious efforts to defend the honor of the industry, of which they are the voluntary chaperones, should arouse such slighting comment. As the ever ready champions of the down trod The Film Index would remark to The Dramatic Mirror: Quit your "spoofing"; this is no occasion for levity.

* * *

BUT let The Dramatic Mirror looks to its laurels; a nemesis is on its trail. For some time The Film Index has held to the opinion that The Mirror was the only general amusement publication that printed unbiased criticisms of motion pictures; also, that its comments upon current pictures were intelligent and helpful to the picture producers.

That, we repeat, has long been our opinion; but it seems that we have been mistaken all along. The grievous error into which we have fallen is now pointed out by another amusement journal which announces that it is about to "institute a department for review and comment" of pictures, which will be "viewed by a competent judge of the relative merits in motion pictures." The journal in question admits that it has "not the slightest doubt that this plan will meet with instant and widespread approval," because it marks another step on the part of that publication "in advance of all other publications which devote space to pictures"; also, because all others are pikers, or words to that effect.

* * *

REGARDING the journal in question the editor of The Film Index has a well-defined opinion which has been expressed privately on many occasions when such information was solicited by prospective advertisers, and, so far as we have been informed, that opinion has proved to be correct. Far be it from us, then, to say there is no place for our unnamed contemporary in the motion picture field, but it should come with clean hands and a nobler purpose than is revealed in its announcement.

* * *

THERE be those still alive among the picture men who remember that laconic message from the publisher of our unnamed contemporary bidding them to "go to h—l" when he was invited to foregather with them. Since then, some three years ago, the bitter pill of envy and disappointment has been griping his guts. Unable to longer endure the pain of separation from profit and prestige, lost through his own stupidity to other publications more progressive and more intelligently managed than his own, this once disdainful publisher now hangs out the white flag of surrender. If the mountain will not come to Mahomet, then will Mahomet go to the mountain.

Intelligent, conscientious reviews and constructive criticism of motion picture subjects may, in time, earn for this publisher and his paper the reward he seeks. But his declaration does not ring true. We fear for the result, for the stream seems to be muddied at its source. The Film Index wishes him and his paper success in the undertaking, nevertheless, for the cause of motion pictures will not suffer by the acquisition of friendly journalistic effort; but this particular publisher and his assistants will profit if they will take a few leaves from the books of their more intelligent, more progressive and more experienced contemporaries, whose efforts they affect to despise.

WE were greatly amused and edified upon reading in the Moving Picture World an extended criticism of a Powers "independent" picture, entitled "When the World Sleeps." The criticism was written by one of the editors of our esteemed contemporary who, lest it should be forgotten, reminds the reader that he was once a dramatic critic, a producer, a playwright, an author and "all the rest of it" (which must mean the actors and the incidental music); all of which, he claims, is his warrant for his presumption in writing about it at all, and which leaves us no possible excuse by which to explain how he came to write that which was written by him.

Do you get it?

Now, this astute critic proceeds to "knock the block" off that particular picture by pointing out how utterly silly and mechanical the whole plot is—a singular characteristic of the great majority of "independent" pictures. If he had stopped at that he would have uttered but the simple truth, but in the course of his ruminations he utters this:

> The Powers picture plays are increasing in favor in the moving picture field, because they are improving in consistent good qualities; the photography is improving; the settings are improving; the acting is improving. In fact, quietly and without ostentation, the Powers picture plays have forged right to the very head of the Independent product. And frankly, of their kind, I do not think a better picture is made in this country. * * * This play was finely acted, finely staged and finely photographed.

We say this "While the World Sleeps" picture and found it to be a complete and emphatic refutation of everything that is claimed for the Powers pictures in the foregoing paragraph. A Pathe picture run immediately after it served to emphasize and to clinch the refutation.

We do not pretend to see many "independent" pictures—one now and then holds us for a long time; but if "When the World Sleeps" is a good sample of the Powers product, and the Powers product is the best "of the kind" made in this country, what, in heaven's name, are the rest of the "independent" pictures like?

Any reader of The Film Index who imagines he is missing something by not running "independent" pictures will be satisfied to "wear the shackles of the trust" after seeing this picture.

* * *

LAYING aside the merits—or demerits—of the picture itself, we must point out the fact that the critic of the Moving Picture World has utterly failed to discern the true motif of the subject of his lengthy criticism. To elucidate:

> Man gets telegram saying he must send brokers $5,000 in the morning or be wiped out. Wife sees telegram and is deeply distressed. Friend comes to stay all night; has $5,000, which husband puts in safe. Wife walks in sleep and takes money out of safe. Next morning friend wants money—it's gone. Friend gets detective. Next night wife again walks in sleep and puts money back in safe. Friend, husband and detective see her do it. Mystery solved. Picture ends.

Here's the criticism of the M. P. World editor:

> There is nothing impossible in "When the World Sleeps." Its faults are faults of construction. Let me offer a suggestion. It was not necessary for the husband to be short $5,000 for the success of the play. Eliminate that incident and you have a perfectly feasible drama.

The critic is wrong: Eliminate the incident of the husband being short $5,000 and the reason for the wife's somnambulistic exploit is eliminated. There is a psychological suggestion, a telepathic communication betwen the husband and wife—she with knowledge of his financial stress and access to the safe; he with a desire to take the $5,000—result wife in her sleep tries to help him out of trouble. Next day disturbance about lost money operates psychologically to influence her to put it back. That is the only explanation of the wife's somnambulism, for it

does not appear that she is a chronic sleep-walker. If she was the psychological suggestion would still be necessary to impel her to do that particular act. So we fear that the astute critic will have to make a further demand upon his experience to evolve a "perfectly feasible drama" from this hodge-podge of a plot.

NO USE FOR BOOKLETS

Editor The Film Index.

Dear Sir:—In your issue of November 12th we see that your Chicago correspondent writes on the opportunity for the manufacturers to cut out their advertising booklets and replace them by bulletin or leaflet.

We give great importance to our lobby display and think that it is the best advertising for the theatres. There has been a decided change in the moving picture business everywhere for the past two years, and this change is felt in a way that the exhibitors are taking care of their lobby display. The A. B. C. posters have been a great help to the exhibitors. We have a special department taking care of the posters and we keep all our theatres supplied with them all the time, but there is nothing that draws the public to the theatres like the story of the film itself published in the lobby.

We use the Association films exclusively, and there is not one of the Association manufacturers who are publishing leaflets of this kind. I believe it would be to their great interest to be the first to introduce the general use of them. The booklet and advertising matter which they are sending to their exhibitors at present are perfectly useless, as we find all the particulars we want in The Film Index, and their pamphlets and advertising matter generally go in the paper basket.

There should be a poster of about ten by twelve, made with the story of the subject and some cuts or photographs taken from the film, and you would see that all the exhibitors would get busy and have frames made that size and it would help them a great deal.

Yours for the good of the business,
Starland Limited,
Paul Le Maquam, President.
Winnipeg, Man.

ASK THE MANUFACTURERS

Editor The Film Index.

Dear Sir:—Can you tell me why the majority of the manufacturers prefer to spend useless coin by mailing us exhibitors fancy little booklets when we would send them a vote of thanks for just a plain little one-sheet like the Biograph and Lubin, Kalem and Melies, so we can paste them up in our front for the public to read—we read The Index. People nowadays want to see and read what you are going to show them—a word to the wise ought to be sufficient.—M. G. Perrin, Mgr. Lyric Theatre, Evansville, Ind. (about four years in business—same place).

PHOTOPLAY THEATRE REOPENS

The Clemeny photoplay theatre, Broadway, Dover, N. H., the first house of its kind in that city, which was opened about two years ago, was reopened Thanksgiving night, under the management of A. E. Williams, a well known theatrical man.

During the summer the house has been practically rebuilt and put in first class condition. The new management is running the best of motion pictures and vaudeville at prices that will assure the same. At the performance Thanksgiving night, the house was crowded at both performances.

WOULD IMPOSE ON EXIBHITORS

Commissioner of Licenses Oliver Complains in Letter of Improper Use of His Department by Some Lighting Concern

That some concern is making improper use of a recent order to the exhibitors of New York City by Commissioner of Licenses Oliver to light up their theatres is evident by the following communication, issued by that official last week:

Mayor's Office,
Bureau of Licenses,
City Hall, New York.
Nov. 25, 1910.

Sir: I am in receipt of some printed advertisements issued by persons engaged in the business of selling devices for the lighting up of moving picture theatres, which are worded in such a way, or which by the use of the official letter head of this office, make it appear that the officials of this bureau desire that all motion picture shows adopt these devices for use in their premises.

I trust that your dealings heretofore with this bureau are sufficient in themselves to refute any statements or insinuations that the officials of this bureau are in any way concerned with the conduct of your private affairs.

I consider the purchase of your supplies and apparatus entirely your private business.

In regard to the lighting apparatus, I beg to inform you explicitly that we do not care whether your show house is lit up with a patent device or one of your own making. It makes no difference whether the device is costly or cheap. All that is necessary is to light up the halls while the pictures are being shown. It does not make any difference how you do it.

I wish this to be particularly understood, for I do not wish you to be imposed upon by any persons claiming that they are acting with the sanction of this bureau in offering to sell their goods to you. Nor do I wish this bureau misrepresented by having you believe that we could engage in such a wretched enterprise.

We have not approved or disapproved of any lighting device or any other kind of a device to be used in a motion picture show house. We want you to feel absolutely free to choose whichever apparatus is suited to your means and fancy, and do not wish you to make your choice with the fear of prejudicing yourself in the eyes of this office.

We wish you to freely feel that our assistance and advice is always at your disposal, and that we would not in any way go beyond our official duties in supervising the conduct of your show house.

Respectfully,
FRANCIS V. S. OLIVER, JR.,
Chief of Bureau.

NEW YORK EXHIBITORS MEET

Exhibitors Association is Addressed by Commissioner of Licenses Oliver and Others

An informal meeting of the Motion Picture Exhibitors' Association of New York City was held Monday night, Nov. 28, at Driscoll's "Nicoland" Theatre, 161st street and Third avenue, New York City. About two hundred members attended and listened to an interesting programme of speeches and entertainment.

Francis V. S. Oliver, Jr., Chief of the Bureau of Licenses, Mayor's office, was the main speaker of the evening. He touched upon the censorship of films, the value of lighted houses and the unsettled condition of the exhibition business in New York City. The chief's views on censorship have been given at length in these columns before. Regarding existing conditions, however, he expressed himself in favor of an ordinance that should establish a "uniform set of laws," that should determine and embody under one head the laws of the various city departments as they apply to the picture theatre. Under present conditions the authority of the license, fire and building departments often conflict and place the exhibitor in the predicament of not knowing where he stands.

Naturally, the exhibitors would favor the successful enactment of such an ordinance, and the suggestion, coming, as it did, from the lips of a city official, has bound together those who were formerly rivals, with one accord—to improve their business conditions.

Other speakers were Robert T. Luce, counsel to the association; F. H. Richardson and several others.

A number of interesting demonstrations of various picture apparatuses were given, including an elaborate exhibition of the Simpson Solar Screen, which is in use in the "Nicoland."

HALLBERG WILL PUBLISH BOOK

In a letter to The Film Index, Mr. J. H. Hallberg, author of "Electrical Talks," writes that he is in receipt of numerous inquiries from theatre managers, of which the following is a good sample:

Have been very much interested in your "ELECTRICAL TALKS" in the Film Index, but have lost most copies of same.

Kindly advise if these "TALKS" have been, or will be published in book form, and how soon I will be able to get one.

Thanking you in advance for the favor of a prompt reply, and wishing you much success in your good work, I am, Yours very truly, (Signed Elbert Lowery,
The Bonita, Columbus, Ga.

Mr. Hallberg wishes to say in reply to this and similar inquiries that it is his intention to publish the "Electrical Talks" in book form as soon as the series has been completed in The Film Index. This will be welcome news to those who have lost any instalment of the articles. Such a book will be of great value to picture theatre managers.

WHY?

An exhibitor at Westminster, Md., wants to ask a few questions in the paper so that the manufacturers will see them. He begins with this one:

"Why do the exhibitors have to pay for posters?"

The others are much the same.

The exhibitor seems to have the impression that the manufacturer of anything ought to furnish the posters to advertise that thing. Under some conditions that is the rule, as in the case of patent medicines and food products. But in such cases the article to be sold and the method of selling and profit taking are quite different from pictures and picture theatres.

Probably the best reason for the present method is that the cost of free posters is greater than any manufacturer could stand. Another reason is that things which are given away are seldom put to their proper use. Manufacturers of shoes and other things tried this once and found out that less than ten per cent. of the posters which they gave to retail dealers were ever used. Then they charged the retail dealers for those posters and they were posted. The same would be true of the picture posters.

As it is now, the exhibitor who is really in earnest and wants to advertise his photoplay house is glad of the chance to buy posters and pictures of photoplays and to use them to the best advantage. At present manufacturers are making posters at a loss.

LUNA AND ISIS THEATRES CHANGE HANDS

The Luna and Isis theatres, Salt Lake City, Utah, which have been controlled by Max Florence, passed into the hands of the new proprietors on Nov. 19. These gentlemen are J. B. Ashton, F. A. Ball and O. Embry, and they will make a number of improvements in these motion picture playhouses. The first innovation at the Luna is the securing of a man from New York who will, at each performance, deliver a lecture illustrated with pictures on lights and shadows of New York. At the Isis the Speery Sisters have been secured. One of the young ladies has a perfect baritone voice and the other is a high soprano.

WASHINGTON TIMES INVESTIGATION

By James F. Mackin, Pastor St. Paul's Catholic Church.

The motion picture, like all modern inventions, may be a most useful instrument or a most terrible scourge.

In the hands of intelligent educators it may be made to illustrate science, religion, history, and travel, as no other agency can. But for this it needs also intelligent and conscientious supervision.

In the hands of selfish mercenaries it will become a potent engine for destruction of the faith and morals of the young, and here, in my opinion, the greatest danger lies.

The effort made by The Washington Times to ascertain the influence of the motion picture houses, and the discussion of the subject by the International Washington Humane Conference, has given the people of Washington a rare opportunity to acquaint themselves with every phase of the problem; its opportunities for good and evil; what constitute its principal needs of correction, and what methods should be pursued to insure this correction. It is an opportunity that should not be slighted, but which should be made the most of at the earliest possible time.

As far as I have been able to judge the principal evils connected with the operation of motion picture houses have all been touched upon in the various discussions of the subject. There is some difference of opinion as to the proper classification of these evils, but in my own mind there is no doubt as to which is the most serious and should be given first consideration.

It is the almost total lack of parental scrutiny of the children who attend motion picture shows. While this lack, in general, is one of the saddest features of modern society, it is particularly pronounced with respect to the cheap amusement resort.

Young children are allowed to wander at will on the streets after nightfall, without an escort or older companion, and, as a natural consequence, they are attracted by the brilliant lights and glitter surrounding these establishments. They gather on the pavements and meet those whom they never should know. The ruin of many can be traced to this cause alone and here the fault lies with the parents, and not with the children.

I am strongly in favor of the recommendation made at the Humane Conference that children be prohibited from attending motion picture shows unless escorted by their parents, or proper adults.

How this prohibition may be brought about I am not prepared to say. I should not be surprised to see it cared for eventually, as far as this city is concerned, by a stringent curfew law.

So strong is my belief in the evil consequences of the child being permitted to attend these shows unescorted that, unless there is a stop put to it through the influences of an enlightened public opinion, I am of the belief that nothing short of a curfew law may be able eventually to control it.

Next to the restriction of children, I am impressed that the most important feature to the motion picture houses that needs to be regulated is that of the films. Undoubtedly, there should be a rigid censorship of all films, for there can be no estimating the consequences on a child's mind of a based picture upon criminal or immoral suggestions.

When good, clean pictures are displayed, and the children who see them are properly chaperoned, the motion picture theatre has become largely an instrument for good. At least, its worst evils have been eliminated, and the others may be gradually disposed of by the employment of less radical means.

Too much stress cannot be laid upon the importance of proper ventilation and protection from fire, but these features are already under the control of the municipal governments, and it is to be presumed that they are being safeguarded as well as they may be under the law.

Regarding the operation of the motion picture houses on Sunday, I cannot say that I am opposed to this feature, provided they are not allowed to be kept open when church services are in progress.

The motion picture theatre would not be permitted to run in opposition to church, but during the hours when there are ordinarily no religious services being held, I can see no objection to their being patronized as a place of rest and recreation.

I was most impressed with a suggestion made by a delegate to the Humane Conference. Masujiro Honda, of Tokyo, who decried motion pictures which are calculated to inflame the minds of youth with contempt and hatred for other nationalities. Mr. Honda referred to a picture such as one showing a Japanese spy stealing valuable government secrets. Such films can accomplish no good, and, as Mr. Honda pointed out, they may lead to disastrous results.

As to the method to be employed in censoring films, I would suggest the creation of local boards clothed with legal authority. They might be operated as humane societies are. The latter have accomplished wonderful results in the protection afforded dumb animals. Motion picture censorship societies may achieve vastly more important results, both to the nation and to the individual, in throwing a safeguard around this new influence, apparently permanent, which operates so effectively upon the youth of the land.

"OLD NORRIS' GAL"

A Melies Western Drama

A GREAT man once said he believed there was a future in the West for every young man. He advised young men who wished to make a success to journey to that developing part of the country.

Frank Gray, in Melies coming release "Old Norris' Gal," is just such a young man. As a lawyer he has failed completely in the East, so packs his duds and takes a train to Idaho to make a fresh start. His hopes are rather crushed at first because business does not respond as quickly as he had expected. During the dull moments he frequented the village saloon where most of the inhabitants of the town congregated. A most peculiar circumstance in this place unexpectedly gives him a case. Mary Norris has come into the saloon to serve notice on the proprietor to discontinue selling liquor to her father on the grounds that he is an habitual drunkard. The saloon-keeper laughs at herand defies any snip of a girl to give him orders what he shall or shall not do, and asked her who would prosecute such a case. Frank Gray jumps to his feet and proffers his service to this young lady, who is being bullied.

Meanwhile Mary Norris persuades her father to leave the place and go home with her. On the way, owing to his staggering, she falls down a bank and is badly hurt. For the first time in his life old Norris realizes what drink will lead a man to and what odd accidents it will cause. He rushes to his daughter's side and after ascertaining that her life is safe, pledges himself to never touch liquor again and sticks to his promise.

Meanwhile the friends of the saloon-keeper. "Bud" Sykes, decide to send a committee of one to Frank Gray and demand him to call the case off. The young lawyer absolutely refuses and then the gang plots a scheme to kidnap him. They suspend him by a rope over the precipice and try in this way to extort the promise from him to drop the case. Then they build a fire under the rope and our attorney would have been no more had it not been for an Indian squaw whom he had once befriended. This grateful soul carries the news of his persecution to Mary Norris, who arouses the sheriff and arrives upon the scene just in time to hold up the gang and save Frank's life.

SCENE FROM MELIES SUBJECT "OLD NORRIS' GAL."

In due time "Bud" Sykes is convicted and the lawyer's reputation is won. All through the first struggle he has entertained fond regards for old Norris' daughter, and now that he is successful, makes no bones about it, but he pops the question fairly and squarely before old Norris himself. Could one be more worthy of this girl than he, who had saved her father from the life of a drunkard and made her home happy? That she marries him amidst cheers and demonstration by the populous is answer enough to that question.

"Old Norris' Gal" is an example of excellent photography and able acting. It heaps credit upon the firm of Melies.

PROCTOR BUYS ANOTHER HOUSE.

The biggest theatrical deal to ever take place in Elizabeth, N. J., was transacted Nov. 26th, when F. F. Proctor purchased the Marcus Loew photoplay and vaudeville theatre on Broad street. The house was, perhaps, one of the best known photoplay theatres in New Jersey, and was a worthy rival to the Proctor-Keith houses in this section of the country.

With the purchase of the Loew theatre, Mr. Proctor now controls nearly all the first class picture and vaudeville houses in the state. With two houses in Elizabeth, two in Plainfield and one in Perth Amboy, it makes an excellent circuit for the Proctor performers to play before going on what is called "big time."

The manager of the house under the Proctor management will be Frederick Thomsen. Mr. Thomsen stated a few days ago that the house would be practically rebuilt during the coming summer.

What Mr. Proctor paid for the house was not stated, but as it was one of the best paying theatres in New Jersey, it is said that Mr. Loew made a good profit on the deal.

Moore & Jacobs, of Morgan City, La., have opened a motion picture show in this city and gave the first entertainment Nov. 12.

W. H. Marple, of Wichita, Kan., has purchased the Best Theatre, of Little Rock, Ark., formerly operated by H. A. Peckham.

Playing the Pictures

By Clyde Martin

SINCE I have been conducting my articles in The Index I have received many letters from musicians asking suggestions for appropriate music for certain releases that have been booked in their theatres for some future date. It is very gratifying indeed to know that the musicians in the better class of theatres are looking after the details of the picture music and bettering their own conditions, as well as the conditions of the theatres.

I will be glad to receive suggestions at any time from picture musicians, and at any time I can be of service and give advice on appropriate music for any certain release I will do so, either by letter or through the columns of The Index.

Last week I received an inquiry from a Western exhibitor asking for a list of the most important traps and effects to be used by the drummer and behind the screen. From the tone of the letter I was led to believe the exhibitor was located in a small town with a limited number of amusement seekers to draw from, but was willing to take a chance at educating more picture fans by improving his show as much as his income would allow. I believe there are many more of the smaller exhibitors that are willing to spend a little money on effects, and for their special benefit I publish the list I believe to be complete for the small town show.

On the drummer's rack I would advise, as the most essential effects,

Sand Blocks	Triangles
Castanets	Tambourine
Crash Cymbal	Telephone
Wood Block	Electric Door Bell.
Tom Tom	

The balance of the effects should be handled from behind the screen, and you should make it a point to have a competent person in charge of the concealed effects, as the least mistake on the part of your effect man may ruin a scene or possibly a whole picture. The most important line of effects to be usesd behind the screen consists of

Baby Cry	Midway Musette
Rooster Crow	Dog Bark
Hen Cackle	Chimes
Mocking Bird Whistle	Gongs
Steamboat Whistle	Cow Bawl
Sleigh Bells	Revolver
Tugboat Whistle	Wind Machine
Locomotive Whistle	Auto Horn
Horse Hoof Imitation	Thunder Sheet.
Train Imitation	

It is seldom that you will find use for some of these effects, but it is well to have them on hand. Take, for instance, such a picture as "The Legacy," that clever production by the Vitagraph Company; just think what a help your tug and steamboat whistles would be to the scene where the old couple is shown on the ferry, crossing over to the New York side. The reason I mention this picture in particular, the first matinee this picture was run in our theatre the effect man was on the job, but the only thing he had was one tug and one steamboat whistle, and the Hudson River was a very tame affair that afternoon. But after the matinee I searched the town over and scared up fifteen or twenty good whistles. That night every one around the theatre with a good pair of lungs was on the job, and when the ferry scene came on, well, we nearly made the Hudson backwater to Albany. And the best part of it was the scene got a big hand and the picture caused so much comment the management kept the picture on and featured it for four days, matinee and night. This is what convinces me that the audience wants effects.

By the way, did you use a phonograph on the effect list when you run the Edison release of October 11? There was another chance for an inexpensive effect to make the hit of the show. Give them something different whenever you get the chance, and you will soon have them talknig about your show, and when you get them talking you can get their loose change.

Another impressive effect that can be worked by the drummer is a roll on the crash cymbal. Don't run a good thing in the ground, but wait until you get such a picture as the Pathe release of Saturday, October 8, "An Indian's Gratitude," and in the scene where the Indian turns and falls over the 250-foot cliff you can make your audience stand up if you will give a roll on the crash cymbal. Don't work this on every little fall; wait for a novelty like this Pathe picture and then you will take the audience by surprise.

The use of a thunder sheet is very seldom called for, unless you use it in such a picture as the Vitagraph release of November 19, "Francesca Da Rimini." Through the last scenes of the picture, during the approaching storm, try and work the effect of distant thunder, and then, when the cripple raises his dagger to kill, work up the scene with loud thunder from behind the screen, a roll on the crash cymbal is the drummer's end of the work; then, when the bolt of lightning strikes the lovers dead, muffle the vibration of the cymbal and thunder sheet so that the second they fall to the floor the house is quiet, and let the piano music fade away with the light on the picture. By handling the climax in this way it will be in keeping with the conception the producer has portrayed.

A musician should never stop playing through the showing of a picture. This is a great mistake that you will frequently find in the big houses as well as the small ones. This is one reason why I say there is no orchestra that can play the picture properly, for the simple reason the music of an orchestra is limited, and they are obliged to stop at times in the middle of a picture and wait their chance to go ahead.

This point was illustrated to me while on a short trip to Chicago. I happened to stroll into one of the largest picture houses in that city and, I believe, there was a Biograph on the screen. When I entered I was surprised not to hear music. By the time I was seated I had come to the conclusion the orchestra was either eating their lunch in the pit or had sent a representative to the box office with a request for more money. I had still another surprise coming, for, at the finish of the picture every one in the orchestra sat up, took notice, and, as the last ten feet of the film passed through machine they struck a chord and went into the introduction of the illustrated song. I went from there to a five-cent picture house just around the corner and found the same picture on the program that I had just seen at the larger house. The music at the five-cent house consisted of piano and drums, and when this same picture was thrown on the screen you would have been surprised to hear what that piano player made out of the picture. It is the same old story every place you go—an orchestra either plays long andantes and waltzes, or they sit and watch the picture.

Another thing that should be remembered by the musicians: Don't cut your chaser short. If it is the last show for the evening play until nearly every one is out of the house. By doing this you send them away in good spirits. If you are running illustrated songs or a spotlight song in connection with the pictures, and you have a song that has made a hit with the crowd it is a very good idea to play the chorus over for a chaser. I figure if I can play a chaser that will have the audience humming as they leave the theatre I have won a good point. In my next article I will show how it is possible to advertise a picture in such a way as to help the musicians in their work.

MAJESTIC THEATRE, PUEBLO, COLO.— G. M. MORRIS, MANAGER.

NEW THEATRE FOR SALT LAKE CITY.

That Salt Lake will have another playhouse of considerable pretense was the report emanating from local theatrical and real estate circles. It is reported that F. T. Bailey of Butte, Montana, is negotiating the purchase of a site on the west side of Main street, between First South and Second South streets, and will spend $50,000 on the enterprise.

The exact location of the building is being withheld pending final consummation of the deal. Mr. Bailey has been in Salt Lake for several days on business connected with the enterprise and is said to have his plans well developed.

The building will consist of a first-class theatre downstairs and a motion picture film exchange on the upper floors.

HAPPY HOUR PHOTOPLAY THEATRE SOLD.

L. C. Kitchen and Fred Smith, two well-known young men, of Sayre, Pa., have purchased from Fred J. Telaner the Happy Hour photoplay theatre at Athens. While the building has just been completed, before the managers open it is their intention to make some improvements to the interior.

It is also the intention of Messrs. Kitchen and Smith of adding vaudeville, providing the patrons will pay the price of admission for good acts. Good music and the latest songs will add to the program.

"LITTLE SNOWDROP"

Beautifully Colored Pathe Picture For Early Release

IT is some time since we have been treated to a picture as beautiful as the forthcoming Pathe colored subject entitled "Little Snowdrop." The subject is an adaptation of "The Magic Mirror" from Grimm's Fairy Tales, richly staged and artistically presented by the Pathe company of players. The coloring is done in the well known Pathe style, than which there is no better.

The original story is of a Queen who considered herself the most beautiful woman in the world. She knows this because her magic mirror told her so, and she was jealous of any other woman who was thought good looking. The picture begins with a scene in the Queen's boudoir where the Queen is being arrayed for attendance at court. She is greatly pleased with what the magic mirror tells her and goes to join the King.

The court scene is especially beautiful and animated. The King enters with his courtiers and takes his place on the throne. The Queen is announced and when she enters is immediately surrounded by the courtiers who flatter her with their pleasantries. While this is going on little Snowdrop enters. She is a very beautiful girl, and when the courtiers see her they flock about her, forgetting all about the Queen, who becomes so angry that she leaves the court at once.

When the Queen returns to her boudoir she grabs her magic mirror and there reads the legend, which tells her that Little Snowdrop is more beautiful than she. This determines her to have Little Snowdrop put out of the way; so she sends for a villain and tells him he must kill Little Snowdrop. As he is a very wicked villain he agrees to do as the Queen desires and departs on his errand.

Next day, while Little Snowdrop is walking about the grounds of the King's castle, she comes upon the villain who is lying in wait for her. He tells her that he has been ordered to kill her, but that she is so beautiful he cannot do it; but if she will give him her handkerchief and then run away and hide somewhere he will deceive the Queen and spare her life. This she agrees to do. The villain then kills a pigeon and stains the handkerchief with its blood and takes it to the Queen, who believes that Little Snowdrop is dead and is once more happy.

Little Snowdrop wanders through the forest until she comes to the home of the Seven Dwarfs. When the dwarfs discover her they are so enchanted with her beauty that they make a place for her in their house.

Next time the Queen looks in her magic mirror she learns that Little Snowdrop is still alive and at the home of the Seven Dwarfs. This makes her very angry and she decides to put her rival out of the way herself. She disguises herself as an old woman peddler and finds Little Snowdrop at the house of the Seven Dwarfs, where she attempts to strangle her. But the dwarfs come in time to save Little Snowdrop's life, so when the Queen looks in her magic mirror again she finds that her rival still lives. Again she tries to kill Little Snowdrop by giving her poisoned apples. Little Snowdrop eats the apples and apparently dies, for the dwarfs are unable to save her life. Believing her dead the dwarfs put her in a glass coffin and place her in a tomb in the rocks.

Just then the dwarfs hear the note of a winding horn and they disappear in a flash as the beautiful Prince and his band of retainers come on the scene. Discovering the coffin of Little Snowdrop in the tomb the retainers of the Prince bring it out and open it, whereupon the Prince succeeds in bringing her back to life.

The party sets out for the castle of the King and arrive at court, the Prince leading Little Snowdrop. The Queen is there and when she sets eyes on Little Snowdrop she is so frightened that she drops dead. The Prince is in love with Little Snowdrop and the King consents to their marriage, after which they live happily for the rest of their lives of course.

The beautiful coloring, so wonderfully near to nature, is an important feature of this picture. So carefuly has the coloring been worked out that the Queen's court gown shows all the effects of changeable silk. There is a massiveness to the mediaeval architecture of the interior views that give them a resemblance to the actual as we fancy it was in those times. Altogether there is little to be wished for of the qualities that go to make up a perfect motion picture.

SCENE FROM PATHE COLORED DRAMA "LITTLE SNOWDROP."

SCENE FROM PATHE AMERICAN COMEDY "THE HOBO'S CHRISTMAS."

SCENE FROM PATHE AMERICAN DRAMA "SAVED BY DIVINE PROVIDENCE."

PALACE PICTURE THEATRE REOPENS.

The Palace motion picture theatre at 122 Main street, Paterson, N. J., threw its doors open to the public November 15, and the many patrons of the popular show house were on hand to congratulate the manager on the various improvements made at the show house since its closing several weeks ago. The place is now one of the safest in town and in addition to its large front exits has a rear exit ten feet wide. Non-inflammable films will be used at the theatre exclusively, and the operating room is constructed thoroughly fireproof. An hour's entertainment for five cents will be given by the manager of this house.

ANOTHER BROTHER FOUND THROUGH FILMS.

Rudolph J. Maller, a court interpreter, who speaks fourteen languages and has a good story for each, recently told one in English to the ship news men. About a year ago Mr. Maller, who was born in Turkey, was at a motion picture show in Fourteenth street, New York. He was startled to see the image of his brother Maximilian, whom he had not seen or heard from in nine years, walk into the picture of an aviation meet at Budapest. He was about to get up and shout the Turkish equivalent for "Say, Max, hold on!" when his brother moved out of the picture. Mr. Maller got the address of the exchange from which the motion picture showman got the film and finally had a chance to see it again. The film was made by a Paris concern. Mr. Maller went to Paris recently. He traced his brother to Vienna and found him in the motion picture business.

ADVERTISE BY MOTION PICTURES.

In order to have a novel show window, Gleason Bishop, the window dresser at the E. T. Barnes store, Salem, Mass., installed a picture performance in one of the large front windows, which faces the main street. The sight of the pictures in motion attracted much attention and drew large crowds to the store.

This is the first time that motion pictures have been used as an advertisement in a store window, and it now bids fair that many large firms will adopt the same advertising methods.

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

SETTING CARBONS AND GHOST.

Middletown, N. Y., writes that the sprocket holes on the film show at times and wants to know how to remedy this. Has a new machine. Also wants to know why blue spot shows in center of picture.

Answer—Regarding the sprocket holes showing at times would say that it is not always the fault of the projecting machine. It is sometimes the fault of the printing machine that printed the positive film, but this is a very rare thing now, as the cameras taking the negative and the printing machines that print the positive are all that can be desired. So, in this case, it is more than likely that the trouble is with your projecting machine. You might see if your top and intermittent sprockets and idlers and the guide rollers on your gate are all in line with the aperture, that is, see that none of them set to one side in relation to the aperture. Also see that your tension springs bear squarely on the aperture tracks, as one of the springs might set to one side and occasionally cause the film to move a little to one side as it passes the aperture, and in this way it would have a tendency to show the sprocket holes at times. If so, you should line up your sprockets and idlers. If your tension springs do not bear squarely on aperture tracks have them so they do. As to spots in your picture it might be due to your lower carbon not being set properly with the upper carbon, or you might have the wrong focal length condenser. Try moving your lamp-house backward and forward and if this does not remedy it try moving your lamp (arc) back—that is, to make a smaller spot on the aperture. It is more than likely that your lower carbon is a little in advance of the upper carbon and this would cause your carbons to burn so that you would have a blue spot in your picture.

BAD TENSION.

Pottstown, Pa., writes that he is using a Model "B" Edison Machine and finds that he has trouble with the films jumping off the lower take-up sprocket and would like to know how to prevent film from jumping off.

Answer—In all probability you have too tight a tension on your take-up. To remedy this you will find a set collar that holds the sprocket on the take-up shaft with a small screw in it. Loosen this screw in the collar and then move the set collar out a little and then tighten the small screw again. If this does not help it, probably your take-up belt is too tight. If so, take belt off and disconnect it and stretch it a little and then put it back on again; or it might be that your tension spring on the take-up bracket is too weak so that, when a patch comes through, it throws the film off the take-up sprocket. If so, would advise a heavier spring in take-up bracket; but I am sure you will find that the trouble is too tight a tension in your take-up feed.

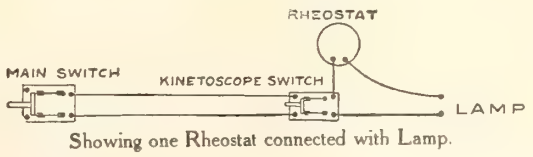
BAD LENS.

Louisville, Ky., writes he has trouble keeping his picture in focus. It will be in perfect focus and the picture will be good and clear and distinct; yet, without touching the lens the picture will become blurred and out of focus. I think the trouble lies in the lens. If you are using a tube and jacket lens I think the springs (or clips) that hold the tube lens in the jacket are so weak that the constant vibration while the machine is in motion makes the lens move and that would blur your picture, or put it out of focus. What you should do is to fix the springs (or clips) so that the tube holding the lens will be solid in the jacket. If you are using a lens with a rack and pinion adjustment, it is possible that the rack is a little worn so that the lens moves while the machine is in operation. Or, it might be that your aperture plate tracks or your tension springs are worn. Look them over carefully and if worn, put a new aperture plate in and a new pair of tension springs. See that your tension springs bear squarely on the tracks of the aperture. Sometimes the tension springs have a tendency to wear the tracks of the aperture plate at the aperture, causing the film, when passing the aperture, to buckle up a little. In that case the film would be out of focus but, since you say your pictures keep out of focus and stay that way, I am of the opinion that the trouble lies in your lens. Would like to hear further from you.

HOW TO CONNECT MACHINES.

Cumberland, Md., writes for instruction as to how to connect up motion picture machine using 110 volts.

Answer—As to the connecting up of a motion picture machine on 110 volts—if you are using a rheostat for resistance—put a 50 ampere switch, with a cut-out attached, on the wall of operating booth and run your main lines to one end of the switch, then run one line direct from one terminal on main switch to one of the terminals on your operating switch (on your table-board), then run one line from your operating witch (on your table-board) to one of the posts on the lamp. Then run from the other post on lamp to rheostat. Then run the other line from binding-post on your rheostat to the other binding-post on the operating switch (on your table-board). To make it more clear to you I submit the following sketch:—



Showing one Rheostat connected with Lamp.

This is all there is to it. If, however, you are working on direct current, then you must light your lamp and let it burn a few moments. Pull the operating switch on your table-board and if the top carbon holds the heat longer than the other one, then your carbons are burning correctly. If, on the other hand, the lower carbon holds the heat longer, then your carbons are burning upside down and it is then necessary that you change the wires putting the one you now have on the lower binding-post on to the upper, and the one you have on the upper to the lower. This applies to all machines. If working on alternating current, be sure that your carbons are centered—that is, have them perpendicular, so that the current in passing through the carbons will travel more evenly. If, however, you are working on direct current, the lower carbon (negative), should extend a little forward from the top carbon (positive), so that the crater formed in top carbon will give you the proper light. This applies to all makes of lamps. The only lamp that is somewhat different from the others is the Edison lamp. When working on this lamp, if working on alternating current you put lamp adjustment into the hole marked "A." If working on direct current, then change it to hole marked "D." These letters you will find on side of the Edison lamp (arc). If you use an Inductor, Economizer, or any other current saving device, run your wire from operating switch (under table-board) to current saving device, one wire to each post marked "line." Then connect wires marked "lamp" with lamp, using about a No. 6 flexible covered wire.

W. J. MORGAN RETURNS FROM EUROPE

Representative for J. D. Williams, of Sydney, Tells of His Trip to London and Paris—Mrs. Morgan Likes French Capital.

W. J. Morgan, of Seattle, Wash., who has been in London and Paris for the past month looking after business interests for J. D. Williams, the well-known Australian photoplay manager, of Sydney, returned from the other side last Saturday. Mr. Morgan, who was accompanied by his wife, found business in a most flourishing condition, both in the British and French capitals.

On his visit to the offices of The Film Index last Monday, Mr. Morgan stated he thoroughly enjoyed his trip and that he picked up many interesting facts of how business was conducted in London. "The photoplay theatres of London," said Mr. Morgan, "are the finest in the world; they are more like the regular high-class houses than anything else. In a London picture theatre one pays a higher admission (in proportion to the wage scale of the two countries) than you do in some of the best class vaudeville theatres in the United States. Then, again, the houses are more artistically built in every way. The pictures are in many ways better, although one sees many American pictures thrown on the screen.

"One thing that surprised me was to see many of the finest class houses located in such business centres as Oxford and Fleet streets, and during the lunch hours to see so many business men coming from them. This goes to show that the Britisher likes to mingle business with pleasure."

As a city, Mr. Morgan was more impressed with Paris than London, but there was not the same class of picture houses to be found there. Mrs. Morgan quite agreed with her husband that Paris had London beaten a mile in the way of boulevards, public buildings, modern hotels, and she did not let him forget the latest styles—especially the gowns for the coming season.

On the continent Mr. Morgan found the photoplay business brisk and many novel pictures were to be seen; there were also a number of American films that seemed to make a big hit. A Paris audience also likes good music, and this was one of the features of the photoplay entertainments that struck Mr. Morgan that would be well for American managers to follow.

During Mr. and Mrs. Morgan's stay in New York they were kept very busy. They visited many of the first-class photoplay theatres to see if the New Yorkers had anything on the Westerners, but they claim to find things vice-versa.

Mr. and Mrs. Morgan left for Seattle last Wednesday, where they will stay until the first of the new year; then they sail for Sydney to make their home there. Mr. Morgan will become one of the head men in Mr. Williams' employ.

CHICAGO LETTER

By James S McQuade

REFERENCE was made in my last letter to the proposed exhibition of educational motion pictures in eight school "centers," in this city, by the board of education, the movement being supported and strongly endorsed by Dr. Evans, president of the board of health. The plan as outlined was to give picture exhibitions, at least three nights a week at each of these centers, other forms of entertainment and instructive features to be given as well.

I find that the initial step in introducing the motion picture as an educational factor in our public schools was taken by John D. Shoop, assistant superintendent of schools, and that Mrs. Ella Young, superintendent of schools, has also given the matter her sanction and support. The final decision, of course, lies with the Chicago board of education, and recent developments incline me to believe that that body will decide to give the proposed innovation a trial during the present winter.

An invitation by letter was given to all licensed manufacturers, or their representatives, to attend a meeting in the office of the health department, Franklin and Washington streets, Friday, November 25, at 3 o'clock p. m., to consult with Mr. Shoop and Dr. Evans on the practicability of the proposed plan. Most of the manufacturers were represented at the meeting, and Mr. George Kleine was selected to voice their views and to give such information as was required.

Approximate figures as to the cost of installing the necessary equipment for the projection of pictures in each school "center" were quoted, and the question of films was also taken up. During the deliberations, it was shown to Mr. Shoop and Dr. Evans that the manufacturers are obliged, for commercial reasons and from sound business policy, to view the movement as one of national scope and not one of locality. It was pointed out that to furnish the film subjects required for Chicago, or any other important city alone, would require a large investment of money, with an altogether inadequate demand, which would mean great loss to the manufacturers; whereas, if the movement were of a national character, sufficient prints of educational subjects would be purchased to recoup the manufacturers for their investments.

The attention of Mr. Shoop and Dr. Evans was drawn to the widespread interest taken in the educational picture by institutions of learning in this country, and to the ever-increasing volume of mail received by manufacturers from men and women in the educational field. It was the unanimous voice of the manufacturers or their representatives present that the Chicago movement and the national movement now being made had their hearty support and co-operation; and that everything possible—in a practical business way—that could be done to foster and encourage the movement, local and national, would gladly be done by them.

Dr. Evans then expressed the hope that sufficient educational films, on which the time had expired for their use by exchanges, could be found to enable Chicago to give the plan a trial this winter, and he was informed that, in all likelihood, such a demand could be met.

Assistant Superintendent Shoop then explained that it was the intention to purchase the films outright, and that it was more than likely—indeed almost a certainty—that each school "center" would be obliged to buy its films and pay for its equipment out of the funds derived from school entertainments and by the benefactions of friends, as the board of education, he thought, would not allow an appropriation for the purpose. The sanction of the board, as a body, is necessary, however, before any definite steps are taken, but it is the opinion of Mr. Shoop that permission will be granted.

It was shown during the meeting that as manufacturers do not sell or rent films direct to an exhibitor, a department for the handling of educational films for the use of school "centers" in the city could be formed in one of the three exchanges owned by the General Film Co. in Chicago, also that such department exchanges for educational films used in public schools or in other institutions of learning could be established in carefully selected cities throughout the country when the movement had become national.

Assistant Superintendent Shoop is an ardent lover of the motion picture and strongly advocates its use in the education of boys and girls, as well as of adults. "I am as deeply interested as I am in social settlement work," says Mr. Shoop. "Its influence and importance in the educational work of the future, it appears to me, are boundless."

Mr. Shoop will appear before the board of education in a few days, and the result will be duly announced in these columns.

The foregoing cannot fail to impress even the casual thinker with the conviction that the motion picture is proceeding forward with the steady, almost imperceptible, flow of a great glacial system. Apparently unsurmountable obstacles, for the time being, may appear to impede its progress; but just as the imponderable sea of ice grinds down or overcomes all resistance to its course, so the motion picture is shaping or removing all opposition that would turn it aside from the purpose of its discovery and development.

To many, perhaps, it has been heretofore something of the nature of a make-penny device that would enable them to grind out a competence until something better offered; but to the far-seeing men who have spent the best years of their lives and who have cast in their all for its development and advancement, the motion picture has appeared as a mighty force that is destined to lift the human race to higher planes of thought and living.

The introduction of educational pictures in institutions of learning cannot fail to give the picture industry generally an impetus that cannot be properly estimated at this time. Without doubt millions of good people, who have hitherto been inclined to look askance at the picture theatre, will be won over to picture entertainment in its broadest sense; and as these people will demand better structures for that entertainment, there will spring up within the next few years a worthy type of the picture theatre in America.

Let us all try and hasten that time by doing our level best to uphold the dignity of the motion picture.

ISIS THEATRE, DENVER, COLO.

FOYER OF ISIS THEATRE—MANAGER WEBBER, SITTING.

The Iris Theatre, Denver.

I had the pleasure of meeting that vivacious and charming young lady Mrs. Edna Karpeles, treasurer of the Iris theatre, Denver, during her brief stay in the city last week. Mrs. Karpeles is making a tour of the leading cities in the middle west and of the east at the suggestion of Dewitt C. Webber, owner and manager of the Iris, with the object of becoming familiar with all that is latest and best in the exhibition of pictures.

Mr. Webber is a showman of wide experience and since he entered the exhibiting field on the opening of the Iris last July, he has shown commendable enterprise in keeping thoroughly posted on everything new in his line and by selecting and adopting new departures in house management that appeal to his experienced judgment. Judge Webber, as he is popularly known in his home city, has made a great success with the Iris, Mrs. Karpeles informed me, it having very rarely occurred since the opening that its fine capacity of 1,700 seats has not been needed to accommodate patrons.

The Iris supplanted the old Curtis theatre, which was remodeled by Judge Webber at a cost of $25,000. In addition to the parquet and orchestra seats on the ground floor, which number 1,000, there are 700 more in the double balcony and gallery.

(Continued on page 26.)

A COWBOY'S VINDICATION

Intense Dramatic Story and Excellent Acting Make this a Notable Essanay Western Photoplay

DISTINGUISHED by a poignant, heart-stirring and intensely dramatic story, excellent acting and carefully selected scenes, this latest Essanay Western offering, "A Cowboy's Vindication," will be found a notable and noteworthy effort. While the story is thoroughly serious and exploits a tragedy, the acting is of the subdued, earnest and sincere type, judiciously suppressing the morbid element, and generously supplied with heart throbs and legitimate thrilling situations.

The Essanay Western department, now operating in Los Gatos, California, is amply demonstrating the value of its strong organization. Where the company carried but from twelve to fifteen peope last year, there are now some twenty-eight thoroughly trained artistes, some of whom will be recognized as having formerly been connected with leading American theatrical companies. In "The Cowboy's Vindication" the cast is excellent, the interpretation strong, forceful, sincere. Particularly pleasing are the scenic settings, which show judicious selection with the artist's eye for beauty, and in harmony with the tone of the story.

The plot centers about four important characters, two brothers, one good, the other bad, Faro Nan, a dissolute Western dance hall woman, and Jesse Gibbs, a gambler and typical bad man with a slight taint of Mexican "greaser" blood. Mr. Franklin Hall, as the bad brother, and Mr. Anderson, as the good brother, work with genuine sympathy in their roles, while Faro Nan, by Miss Clara Williams, is distinguished by finely drawn character work. Mr. Brinsley Shaw in the part of Gibbs, is as finely polished and works with as thorough finesse as in other photoplays in which he distinguished himself, the first being the Essanay's detective drama, "The Thief." Altogether the cast is noteworthy and the results most gratifying.

The story of "A Cowboy's Vindication" points a moral, and in a keenly entertaining way. Two brothers, Frank and Will Morrison, are working their mother's extensive Western ranch. While Frank is a fine character, manly and upright, Will is weak, and his weakness has brought him down to a depraved drunkard and gambler.

The first scene shows Frank and Will leaving the breakfast table to attend to their day's work, but Will lingers, and, finally slipping out of the house, goes to the village saloon, where he is greeted by a crowd of roystering cowboys and invited to have a drink. In the saloon Faro Nan is waiting for a victim, and when Will enters draws his attention in flirting, which arouses the intense jealousy of Gibbs. The scene ends in a scuffle and a fight, when Frank enters and drags his brother home.

Here Will receives a sound lecture and yet, despite this, he plans to again visit the saloon. Slipping out his mother's purse, he counts the money, but she enters at this moment and tearfully pleads with him not to continue to break her heart. Will, however, is relentless, and brushing his mother aside leaves the house just as Frank enters, finds his mother in tears and sets out after his brother. They meet in the stable, a scuffle ensues, during which Will draws his revolver, and in Frank's attempt to wrest it from his brother's hands it is accidentally discharged. In the meantime, Gibbs in his intense jealousy has sought out Will with the intent to do away with his rival, and appears in the doorway of the stable just as the shot is fired. The men's backs are to him, and acting on sudden inspiration he raises his revolver and fires. Will drops lifeless to the floor, Gibbs disappears and the horror-stricken brother stares down at Will's body.

Knowing that he is not guilty, but also aware that unless he traces down his brother's slayer he will be accused, he hurriedly writes a note, leaves it on his brother's body and slips out of the stable.

In the meantime Gibbs has returned to the saloon and informed the sheriff, who is there, of having heard a shot in the Morrison stable and seen Frank running away. The sheriff and posse hurriedly ride to the scene, but return to the saloon just as Frank enters and is grapping with Gibbs, who is forced to confess it was he who committed the crime.

SCENES FROM THE ESSANAY WESTERN SUBJECT "A COWBOY'S VINDICATION.

NO LAW TO STOP BUILDING PHOTOPLAY HOUSES.

There has been much agitation on the part of many Buffalo citizens, as to whether photoplay theatres have a right to be run in the vicinity of churches. So great has been the feeling between the church people and photoplay managers that the advice of Corporation Counsel Hammond was asked. After looking up the law, Judge Hammond stated that there was nothing in the city charter which prescribes the location of such theatres. He also assured both parties, that there was nothing in the penal law nor the general laws of the state which says where a motion picture shall be located.

Answering another request for information regarding dancing on Sunday, Judge Hammond pointed out that halls rented for the use of public dancing on Sunday nights were unlawful, as the city ordinance provides that no dancing shall be permitted on the Sabbath day.

WOMEN DON'T WANT TO REMOVE HATS.

What will be the outcome between City Solicitor W. G. Jenkins and the female patrons of the photoplay theatres of Youngstown, O., regarding the removing of their hats, has not yet been determined. While the City Solicitor might lose his pull with the fair sex, it is claimed that the managers are losing the money, owing to the fact the ladies will not patronize theatres where they have to remove their hats.

It is said that ladies don't mind removing their hats at the night performance, but in the afternoon they run in the photoplay theatres for a few moments during shopping hours, and it is too much trouble to take their hats off.

As one arrest has already been caused by one woman refusing to remove her hat, many ladies are becoming "leary" as to the result, and by not patronizing the theatres in the afternoon they (the ladies) are under the impression they are getting even with the City solicitor.

POLICE FOR NORFOLK PICTURE SHOW.

The Board of Control, Norfolk, Va., will in the future detail a special policeman to look after the crowds in the photoplay theatres, and also cause the fire and police laws to be carried out. This will take much responsibility off their shoulders, as it required them to keep an extra man on duty all the time looking after the crowds.

For the Granby, Virginia and Columbia theatres, H. S. Reid has been detailed as the special officer.

MORE EXITS FOR COLUMBUS THEATRES.

At a meeting of the Columbus, O., city council judiciary committee, Nov. 18, a measure was approved providing that photoplay shows provide an exit for each 150 seats on the first floor and one for each 75 seats in galleries.

A measure to regulate the storage of volatile inflammable materials will be reconsidered as the present proposed measure is not held fair by some of those concerned.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SYNOPSIS OF ELECTRICAL TALK NO. 14.—Electric service within a building must be amply protected by proper fuses and switches, and a suitable distribution panel should be located at a convenient point giving full control of all circuits within the building. Examinations should be made of all contacts, fuses and switches to insure minimum loss and to improve the operation of the lamps and apparatus connected to the system.

"ELECTRICAL TALK" NO. 14.
Three-wire Service Within a Building.

In "Electrical Talk" No. 14, the electrical service had our attention, and in the latter part we discussed in particular the two-wire service which was fully described and illustrated by the cuts.

I now ask you to give your attention to the following explanation and cuts relating to the three-wire service, which requires the usual protecting, metering and distributing devices—the same as for two-wire service, but in somewhat modified form, because of the fact that the three-wire system has a third or "neutral" wire between the two outside wires, and instead of delivering only one voltage it is possible to get two different voltages from a three-wire system, which is often of advantage, and besides, it makes it possible to carry a heavier load with smaller wires, switches, fuses, etc.

Figure 32, is a diagram illustrating a typical three-wire installation including the following:

Three-line fuses.
Three-pole-line switch.
Meter.
Three-wire panel board.

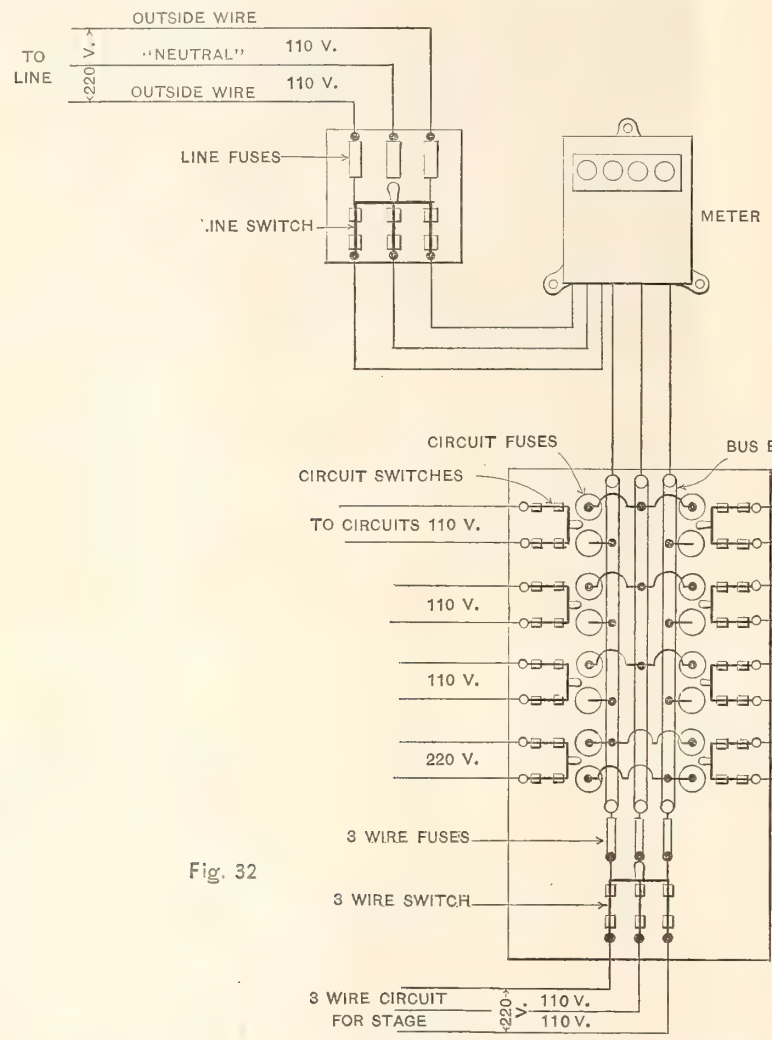


Fig. 32

The line fuses are connected to the three-wire lines coming into the building. On the outside wires, there is usually a pressure of 220 volts and between the "neutral" or center wire and either one of the outside wires the voltage would then be 110. The wires leave the switch and go into the meter. From the meter three wires are run to the distributing panel board, which is clearly illustrated in Figure 32. You will note, that the three top circuits on each side of the bus-bars deliver 110 volts, because they are connected to the middle and one of the outside bus-bars alternately. The two lower switches however, are connected to the outside bus-bars only, therefore the voltage available on the two lower circuits is 220 as may be desired for large ventilating motors, motion picture and stereopticon lamps or for spot lights operating on electric economizers. At the bottom of the panel board, I have illustrated an additional set of three-pole fuses and a three pole switch for a three-wire circuit as may be required for a separate section of a building, for instance in a theatre the panel board may be in the front of the house where the electric company's service enters and from this point all of the local circuits are controlled, but for the stage lighting a separate three-wire circuit may then be run to the stage to feed the panel board for the various stage circuits, auditorium lights, etc., which must necessarily be under the control of the stage electrician. This arrangement gives regular three-wire service for the stage practically independent of the other lighting circuits and gives also either 110 or 220-volt current for the stage as may be required for various types of appliances and lamps used for stage work.

Figure 33 illustrates a more simple form of three-wire distributing board made up of standard two-wire or three-wire cut-outs with

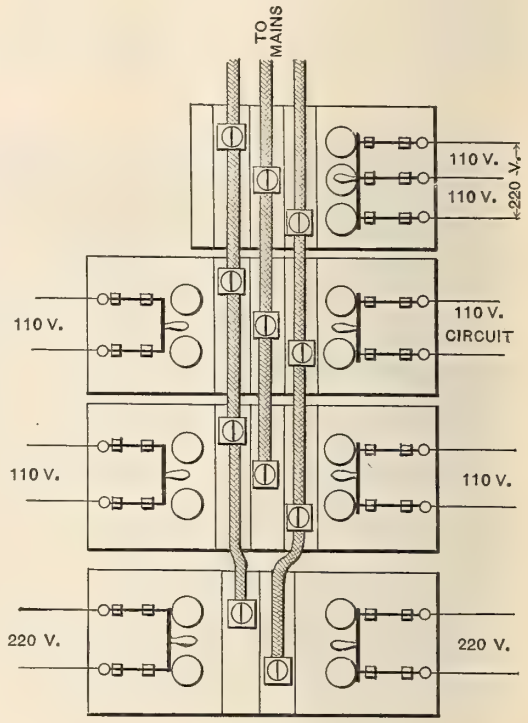


Fig. 33

switches and fuses mounted on the regular porcelain base. These may be mounted in a suitable cabinet lined with slate or sheet iron as already described in "Electrical Talk" No. 14, for the two-wire system giving perfect protection and control of the various circuits.

You will note that in Figure 33, for convenience sake, I have placed the three-wire branch circuit, switch and fuses at the top as may be required for a small stage circuit. Below is mounted three-wire to two-wire cut-outs delivering 110 volts to each circuit and at the bottom there is a two-wire double branch cut-out connected to the two outside wires only, therefore giving 220 volts to each circuit. You will understand that any number of cut-outs of any desired type can be added or arranged in any suitable manner for giving 110 or 220 for either two-wire or three-wire circuits.

Whenever three-wire service is used, i-t becomes just as important to the operator and the electrician within the building to balance the load on either side of the system as perfectly as possible just the same as the electric light company has to do it outside of the building, in fact, you should be even more particular about the balancing within the building because of the fact that your service is smaller and unbalanced condition within the building is more likely to give trouble than unbalancing outside of the building. The balancing of the interior lighting is of course difficult to accomplish, if a large unit like a motion picture arc lamp is connected to one side of the system to operate on 110 volts, therefore, it is always desirable to connect the M. P. lamp, stereo and spot lights to the out-

side 220-volt wires as illustrated in Figure 33 at the lowest cut-out. In that case it is of course understood that when 220 volts is used and a rheostat is employed for the control of such lamps, the load is twice as great as it would be with 110 volts, but the "balance" of the system is maintained perfectly and by the use of an electric economizer the loss can be entirely done away with thus maintaining the "balance" of the system.

SUMMARY.

The three-wire service within a building requires careful balancing of the load giving an equal number of amperes on either side of the three-wire system.

When M. P., Stereo, or spot lights, are operated on a three-wire system it is better to connect such lamps on the outside or 220-volt wires.

In our next talk we will discuss the Recording Watt Meter.

BIG PHOTOPLAY HOUSE FOR CLEVELAND

Atlas Amusement Co. Will Erect Largest of Its Kind in Cleveland—House Will Seat 1,500

What is claimed will be the largest photoplay theatre in Cleveland is to be built on a vacant lot on the north side of Euclid avenue just east of East 83d street and almost directly opposite the Knickerbocker apartments. It is to seat 1,200 or 1,500 people and will be fireproof throughout.

On Friday Nov. 18 the lot, with a frontage of 100 feet and a depth of 294 feet was leased by Mrs. N. E. Backus to the Atlas Amusement Co. for a period of ninety-nine years. The Atlas company consists of Emanuel Mandelbaum, president; William A. Sherman, treasurer; Max Schachtel and H. J. Mandelbaum, directors.

The new building is to be erected in the heart of one of the most exclusive sections of Euclid avenue. It will probably have a white tile front and be equipped with balconies on the inside. It has not been decided what the exact dimensions will be, but it is likely that it will cover almost the entire lot.

Architects have been engaged to draw plans for the new building. Work will not be started until early next spring.

Two other photoplay theatres are being erected by Baird & Saurbrey. One is for the Madison Avenue Amusement Co. on West Madison avenue near West 96th street. It will seat 300 people. The building, which is being remodeled for theatre purposes, was formerly a church. The other showhouse is for the Glenside Amusement Co. and is on Woodland avenue near Buckeye road. Extensive alterations are being made to a building which had been in use for some time for the same purpose.

FAMILY THEATRE, HAGERSTOWN, MD., SOLD.

Auctioneer C. A. C. Ohler, of Hagerstown, Md., sold on Nov. 12 for Sheriff Barber, the Family theatre effects to Thomas Spielman, George B. McC. Wolf and E. R. Crowe for $525. The theatre contained a motion picture machine and other apparatus connected with a motion picture show. The effects were sold under distraint proceedings. The rent owing the Masonic Temple Association was about $200.

It is understood that the gentlemen contemplate conducting a high class motion picture and vaudeville show, with Mr. Spielman as manager. Mr. Spielman is experienced in this line of business, and will no doubt make a success of the venture.

"IN NEIGHBORING KINGDOMS"

A Medieval "Life Portrayal"

PARENTS have no business to do the courting for their children. Let the boys and girls do their own courting and everything will come out right as it did with Princess Norma and Prince Philamon whose fathers tried to bring about the marriage of the young people before they had seen each other.

King Priam, father of the Prince, insists upon his son wedding the daughter of King Kenwill, of a neighboring Kingdom, who is just as determined that his daughter shall marry the Prince. Both the young people refuse to meet each other and the case seems to be hopeless.

The Kings at the same time happen upon the same scheme to bring about an introduction. Each have an artist paint a picture of the Prince and Princess, who make them appear as ugly as possible and thus the plans of the two Kings fail; when the portraits are exchanged the youth and maiden consider the other quite undesirable and unattractive.

The old monarchs are not to be thwarted, but they are and they are not; they don't have their own way about it but the young folks do. The Kingly parents swear by all that is holy that their offsprings shall be united and the offsprings declare they will have their own way about it and they do.

The Princess Norma leaves her home and assumes the disguise of a goose girl, exchanging her royal robes with the peasant and taking her place as a geeseherdess assuring herself that she will at least have the independence of making her own choice even though she marry out of her father's station. Prince Philamon deserts his father's palace and changes places with a miller for the same reasons as Norma declaimed.

Love has ways and means of doing things that are surpassing strange and as love would have it, Norma and Philamon meet, fall in love and she expresses her regret that she is of noble birth and cannot marry Philamon. Kings Priam and Kenwill will not be denied by their children who have both returned to their homes. They arrange the nuptial day and reluctantly the two princely scions meet to learn that they were already in love with each other and Norma was the goose girl and Philamon, the miller.

The Kings are exceedingly happy and the wedding bells ring out a long and joyful peal of gladness.

This picture is of medieval tradition and ancient folk lore, has all the picturesquely costumed characteristics of some antique tapestry painting. The illustration which is used in this review of "In Neighboring Kingdoms" is a sample of what it is like. It seems almost impossible to direct and produce pictures in which such flights of artistic imagination and originality are carried into effect when we see live geese driven by the Court Fool directly and under complete control in carrying out this ornate and superb Vitagraph Portrayal.

SCENE FROM VITAGRAPH SUBJECT "IN NEIGHBORING KINGDOMS."

PICTURES FOR SOUTH AMERICAN BUSINESS.

United States Consul Thomas W. Voetter, of Saltillo, Mexico, in a report to the Bureau of Manufactures of the Department of Commerce and Labor, Washington, D. C., suggests that American business men who are planning to make a tour of Latin-American countries, provide themselves with motion picture films, showing the leading features of the districts they represent in this country.

"These views will provide an instructive and novel method of entertaining the merchants of the Latin-American cities visited," says the consul. "The views could be accompanied by a running comment in the Spanish language.

"Another idea which may commend itself to business tourists who visit Mexico is that of equipping a baggage car with those products which seem to have prospect of sale there. This car will be an exhibition in miniature."

WILL BANQUET EXHIBITORS' LEAGUE.

The Exhibitors' League of Motion Picture Showmen will meet in Columbus, Ohio, on December 5, and most of the local exhibitors and members of the league will be in attendance. There will be a banquet at the Southern Hotel.

PATHÉ FRÈRES FILMS

THIS WEEK

ANIMATED ARMCHAIR

The real kind of comedy. A scream from start to finish

HER FIRST HUSBAND'S RETURN

A realistic drama based on a true story from life

WATCH FOR NEXT WEEK

LITTLE SNOWDROP

A Magnificent Colored Production

An elaborate spectacular adaptation of Grimm's Fairy Tale

GORGEOUS COLORING

AND

HOBO'S XMAS

SAVED BY DIVINE PROVIDENCE

PATHÉ FRÈRES
FILMS

FOR CHRISTMAS

An American Production

SUNSHINE IN POVERTY ROW

Compare this film with what other manufacturers will give you for Xmas

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, DEC. 5, 1910—4 REELS

BIOGRAPH—A Child's Stratagem, drama, 998.

LUBIN—On the Mexican Border, drama, 990.

PATHE—The Clever Domestic, comedy, 485.
The Mexican Tumblers, acrobatic, 476.

SELIG—The Widow of Mill Creek Flat, comedy, 1000.

TUESDAY, DEC. 6, 1910—4 REELS

EDISON—The Winning of Miss Langdon, comedy-drama, 995.

ESSANAY—Love's Awakening, drama, 1000.

GAUMONT (Kleine)—A Man of Honor, drama, 834.
Prof. Schlemiel's Hat, comedy, 171.

VITAGRAPH—A Tin-Type Romance, comedy, 996.

WEDNESDAY, DEC. 7, 1910—4 REELS

EDISON—The Life of a Salmon Industrial, 440.
Amateur Night, comedy, 550.

KALEM—Rachel, drama, 1000.

PATHE—An Animated Armchair, American comedy, 650.
Cocoanut Plantation, colored scenic, 348.

URBAN (Kleine)—The Death of Admiral Coligny, drama, 992.

THURSDAY, DEC. 8, 1910—4 REELS

BIOGRAPH—Turning the Tables, comedy, 416.
Happy Jack, A Hero, comedy, 576.

LUBIN—Reggie's Engagement, comedy, 990.

MELIES—What Great Bear Learned, drama, 980.

SELIG—In the Wilderness, Indian drama, 1000.

FRIDAY, DEC. 9, 1910—4 REELS

EDISON—The Captain's Bride, drama, 1000.

KALEM—The Rescue of Molly Finney, drama, 1007.

PATHE—Saved in the Nick of Time, drama, 800.
Soap in His Eyes, comedy, 184.

VITAGRAPH—He Who Laughs Last, comedy, 927.

SATURDAY, DEC. 10, 1910—4 REELS

ESSANAY—A Cowboy's Vindication, drama, 950.

GAUMONT (Kleine)—The Revolt, drama, 940.

PATHE—Her First Husband's Return, drama, 990.

VITAGRAPH—The Color Sergeant's Horse, drama, 978.

VITAGRAPH CO.

"A TIN-TYPE ROMANCE."—Phil, with his dog Jean, is spending his vacation at the seashore. They are seen walking on the sands; Phil's hat is blown into the water and Jean fetches it safely back to his master. Tired with his long walk, Phil lies down on the beach and falls asleep.

Jean steals away, and while trotting along the shore sees an old bathing hat in the water, gets it and carries it to Phil. Jean, encouraged by the petting he receives when he rescued his master's hat, has evidently got the habit. Phil pats his dog's head and continues his nap.

Resting at another point on the beach we see Beth, a pretty girl, who is dreaming sweet dreams in the Land of Nod. Jean is looking about for new adventures; seeing the young girl's hat lying beside her, Jean picks it up and takes it to the source of his previous commendations. To say that Phil is surprised at the presentation of the hat is putting it midly, and he determines to find its owner.

His dog soon leads him to Beth, who is previously awakened by the barking of the dog, but pretends to be asleep. Phil comes cautiously forward, and when he sees the girl he is smitten with her charms, but refrains from disturbing her; he silently leaves the hat and noiselessly gets away. This is a disappointment to Beth—she had hoped to become acquainted. To accomplish this she throws her hat into the water and screams. This brings Phil and Jean back; the hat is recovered and Beth is profuse in her thanks.

Acquainted, they now stroll along together and become friendly. In the course of their meandering they pass a photograph gallery and agree to have their tin-types taken, which they exchange.

Beth, at the hotel, is seen in her room cutting out Phil's face from the tin-type and placing it in her locket. Phil is also seen doing the same thing with Beth's tin-type, putting it in his watch charm.

They meet again. Sitting together on the beach with Jean at their feet, Phil proposes to Beth and she accepts him. He wants to know what is in her locket; she wants to know what is in his. She says she asked first, and they have a real lover's quarrel and part. Jean is taking it all in, but, of course, says nothing. Phil, in despair despondently strides the beach, takes his watch with fob and locket from his pocket and throws it on the sand, smites his breast and acts as if he contemplated suicide. Jean picks up the watch and fob and runs off in the direction Beth has taken.

Beth, in her loneliness and agitation, is gloomily looking at her locket, unloosens her hair, takes off her shoes and stockings; throws her locket aside and behaves as if she, too, were seized with the suicidal mania.

Jean now appears, places Phil's locket near Beth and takes her locket to Phil. The two lovers look into each other's locket and behold their own faces. It does not take very long for them to get together, make up and renew their betrothal with caresses and kisses and sweet converse as they sit underneath an umbrella on an isolated rock far out in the water, presenting a very novel situation.

"HE WHO LAUGHS LAST."—What is more pitiable than a lady-like man? He is, putting it midly, a laugh. And that is why the fellow members of the club to which Reggie belongs are all laughing over a joke one of the fellows is telling about him. "Here he comes now"—bashful and timid, but withal a very likeable young chap. He is invited to join them, and while talking to the president of the club, a fat, pompous gentleman, he accidently steps on his foot. "The fat grouch" goes for Reggie with a fiendish delight, and when the boy leaves the room to escape his abuse, all hands, including the president, join in a hearty laugh at the expense of their innocent butt.

A few evenings later, at a dance, Reggie is introduced to Miss Ethel Stevens by the president of the club, and she shows a decided preference for him, much to the displeasure of her escort and admirer, Ralph Morris. She eludes Ralph and seeks the company of Reggie, with whom she dances, leaving Ralph foolishly holding two plates of ice cream, which she placed in his hands and which she and Reggie had been eating. Reggie is completely smitten, and makes up his mind there is only one girl for him, and that one is Ethel.

The next night Ralph, having noticed Ethel's fondness for Reggie, loses no time in going to her home and popping the question. Ethel refuses him, notwithstanding her father's angry intercession for Ralph. In tears Ethel is bemoaning her fate when the maid announces Mr. Reginald Foster. "Let him come in," is the ready command from Ethel. It is Reggie's turn now. He proposes, is accepted with open arms just as Mr. Stevens enters the room. He orders the young man from the house, but his daughter remains firm in her proclamation of her choice.

Ralph goes to the club, piqued at his "turn-down," and especially sore at Reggie. One of the club members proposes a good joke on Reggie; he is very enthusiastic over it. An invitation is sent to Reggie to attend a reception at the club that evening. The invitation is despatched by a messenger, and the recipient comes to the club that evening in full dress, carrying a bouquet, only to find out it is all a joke and meet the jeers and laughs of the whole club.

Reggie acknowledges that it is "on him," and then declares that he will get "one of them" with interest, or know the reason why. Ralph Morris tells him that if he pulls a joke on him he will do anything he may ask of him, if it is in his power to grant it. "And I will agree to see that the agreement is carried out," says the club president. They draw up the terms, and after they are regularly signed and witnessed, Reggie bids them good night.

Reggie had had his eye-teeth cut, and he proves himself to be made of the right stuff. He acquaints Ethel with his agreement with Morris and with his plans of getting even.

Just a week later a swell reception is given, and everybody is there but Reggie. Ralph is there with Ethel and her father; the club president and all the members, too. While everything is in full swing a young woman bursts upon the scene, throws herself upon Ralph, claims him as her long-lost lover and begs him not to desert her for another.

The dancers stop, and everybody crowds around Ralph and the excited woman. Ethel's father denounces Ralph as a villain; the president of the club and all hands are astonished. Ethel, who knows all about it, is all smiles, and when the joke has gone far enough Reggie pulls off his wig. Ralph acknowledges himself beaten, and when Reggie asks Mr. Stevens for his daughter's hand Ralph has to withdraw in his favor, and when the father objects the club president soon wins him over and gains his consent to the acceptance of a son-in-law who is clever enough to successfully get the laugh on them all.

"THE COLOR SERGEANT'S HORSE."—The Color Sergeant's horse, "Don," is no ordinary animal; it possesses extraordinary intelligence and a great fondness for his master, and this picture proves it, although it embodies a love story about the Sergeant, his sweetheart and the English flag.

The Sergeant, before starting for the field, bids his sweetheart good-bye. She presents him with a flag and tells him if he bears it safely through and brings it back to her after the war she will marry him. "Don" seems to appreciate the agreement, and kisses the young lady good-bye. The Sergeant mounts his horse and they leave for active service.

In the encounter with the enemy the Color Sergeant is wounded and the flag is captured. When he is lying prostrate the horse takes his canteen and, going to a near-by pool, fills the bottle with water and revives his master, who tries to rise, but falls back exhausted, haunted with the consciousness of having lost the flag and his sweetheart.

"Don" follows the enemy, and while they are sleeping the faithful beast stealthfully enters the encampment, takes possession of the flag and gallops at top speed back to the wounded Color Bearer, and places the colors over his body. The Sergeant is delighted at the sight of his lost trophy, but cannot raise himself to his feet. He takes paper and pencil from his pocket and, writing a note, gives it to "Don" to carry to the English regiment.

The Arabs have discovered the flag has been recaptured and start in pursuit of the horse. They follow his footprints and are in hot pursuit when they encounter the English regiment, which has been notified by "Don" of the Color Sergeant's plight. They are defeated, and the Sergeant is saved and brought back, with his flag, to the city and the English headquarters, where we next see him attending a banquet with his sweetheart, now his wife.

"Don," who is outside the house, hears the cheering of the guests, walks to the window, looks in, nods a "How-do-you-do," drinks a glass of wine given him by his mistress, takes the Color Sergeant's flag from her hand and waves it triumphantly as his master and mistress lovingly place their arms around his neck and place their faces against his in acknowledgment of service rendered in making two loving hearts beat as one.

BIOGRAPH CO.

"A CHILD'S STRATAGEM."—Unreasonable jealousy is undoubtedly the worst affliction the human being is heir to. It not only makes the life of its victim miserable, but also affects the well-being of those of the social circle. That monster, jealousy, is most inventive and has an aptitude for reversing conditions consistent with the fevered perception of the poor unfortunate so afflicted. Mrs. Walton is one of those jealous-natured women who misconstrues every act of civility on the part of her husband towards any one of the female sex. In truth, she has no grounds for such feelings, as Mr. Walton is the most devoted of husbands and the kindest of fathers. Every trivial matter that can be construed circumstantial is the food for a quarrel. These quarrels are always in the presence of their little ten year old daughter. So frequent are these dissensions that the child, though young, begins to fear for the future. The worst comes, when one evening a party of lady friends call on Mrs. Walton; one of them deliberately tries to elicit Mr. Walton's attentions. He quite innocently

MELIES RELEASES

Dec. 8, 1910

WHAT GREAT BEAR LEARNED

An Indian drama with wild and historic scenes of unusual beauty; a tableau of decisive interest and absorbing depth and earnestness.

Length About 980 Feet

Dec. 15, 1910

OLD NORRIS' GAL

A drama of courage, perseverance and faith in self, and the interests of others. The power of right and justice against the might of wrong. Full of strong and thrilling situations.

Length About 980 Feet

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

and courteously acknowledges her, what he merely assumes, cordiality. However, Mrs. Walton's eye is ever on the designing lady, and foolishly imagines her husband attracted. After the visitors have departed there is the worst storm yet, and a separation seems inevitable. All this transpires with the child as a witness. Next morning Mrs. Walton packs her trunk and leaves a note to her husband on the breakfast table to the effect that she is determined to begin divorce proceedings. The little one now intervenes, but with poor success. Young as she is, she appreciates the enormity of the affair and is at a loss to prevent it. While she is sitting pondering at the table, an article in the newspaper concerning a Black Hand kidnapping strikes her gaze. The very thing! Supposing something could happen to her, everybody would become alarmed and excited and mamma and papa would no doubt forget their own differences in their efforts to lift the veil of mystery from her. Fine! She at once puts the scheme into effect by writing a letter to her mamma and another to her papa ostensibly from the Black Hand to the effect that she has been kidnapped. Dispatching the letter, she goes to hide at her aunt's home. Arriving at her aunt's house, she finds the place vacant, the aunt having moved. There is nothing for her to do but to stroll about and kill time. This she does, but wandering so far she loses her way, and falls into the company of some poor but honest folk. Telling them her address, Jimmy, the newsboy, volunteers to escort her home. Meanwhile, Mr. and Mrs, Walton are thrown into a state of wild excitement and in their endeavors to locate their missing child forget all else. Hither, thither the search is made, but in vain, and they are both on the verge of mental collapse when the little one, escorted by the gallant newsboy, enters. She then makes clear the reason for her escapade. The parents now realize how foolish they have been and what a lesson their little tot has taught them.

"TURNING THE TABLES."—Mr. Peck has long had a weakness for going out with the boys. Though a married man, he has not been able to fully control the craving for a little game of pinochle. His wife grows tired of these regular sessions and puts her foot down hard. "No more." Peck, however, must get out, so he resorts to that effective subterfuge, "A sick friend." It goes, and he is allowed until ten to return. At ten o'clock the game is just getting warm and a breakaway is impossible. Mrs. Peck has begun to doubt the truth of the "sick friend" story, and starts out after the renegade Peck, making tracks towards the nearest cafe. Entering, she loudly insists that the manager present her husband. Peck, who is in the back room, hears her voice, and diving out the back way, beats it for home, while the madam is searching for him. Getting into bed, after putting the clock on a couple of hours, he is apparently asleep when she returns. Aroused by her entrance, he, with mock dignity, demands, "Woman, where have you been until this unseemly hour?" Well, he really makes her feel the incriminating evidence of her own apparently compromising position, and not being able to give convincing proof of her innocence, she becomes abjectly contrite, promising never to deny Peck his little pastimes.

"HAPPY JACK, A HERO."—Everything on this earth can be made useful at times, and even that odious parasite the "hobo" may pull some stunt that will win for him high esteem and laudation. It is the evening of a reception given by Mr. and Mrs. Stamford in honor of their daughter's birthday. The house is beautifully decorated and one of the features is the antique room. In this room stands a figure in a suit of armor of value. During a skylarking between the butler and maid this figure is knocked over and broken. In terror the butler, fearful of the consequences, rushes out to get some one to stand in the suit instead. Happy Jack, the rover, passing by at the time, takes the job on the promise of a good feed. There have been a couple of sneak thieves operating in society circles, and they learning of the affair, plan to attend. In evening suits, they present themselves, and while the butler is engaged with one of them, the other pilfers two invitation cards, which gain them admittance. The daughter is presented by her father with a beautiful diamond and pearl necklace. During the evening the crooks nip it, and going to the antique room to examine their spoil, espy an open safe. This is easy, and they at once begin to help themselves. This is done under the eye of Jack, whom they think a stand of armor. When their work at the safe is about complete, Jack discloses himself, holds them up and hands them into custody. You may imagine his reward now amounts to something more than a feed.

EDISON MFG. CO.

"THE WINNING OF MISS LANGDON."—Jack Norworth had one desire, one ambition, and one hope in life—to win the heart and hand of Miss Langdon. He had been born and reared in luxury and wealth, but lacked some of those finer qualities which go towards the making of a girl's ideal, such as the fancy of Miss Langdon had pictured to herself. She liked Jack. He was good company, a perfect gentleman, full of pleasant surprises, but back of it all she did not feel that he possessed just the sort of stuff that ideal husbands are made of. So, when for the fourth time he proposed to her, rather than taking it seriously she came to the belief that it had become a habit with him rather than a desire. In fact, she would have been greatly surprised if he did not propose at least once in a fortnight.

Just after his fourth proposal the militia was ordered out on peace manoeuvres (to capture Boston in a sham military operation), and Jack, being a captain, of course had to go. Far from being displeased at the prospect, however, he rather liked it, as he always did look perfectly stunning in his captain's uniform, and besides it gave him a chance to be near Miss Langdon, although this latter was not strictly in accordance with military rules. Miss Langdon had decided that he was not to hang around her home, especially while her father and mother were away, so she took it as a huge joke when she succeeded in arranging with two common soldiers of the opposing forces to capture the captain. But here she had made a serious mistake, for in this case the common soldiers were none other than two desperate tramps who had stolen their uniforms and were filling their pockets and stomachs under the guise of military orders.

But young Jack Norworth was somewhat more of a soldier than she suspected, and he at once discovered the two imposters under their military exterior. Without revealing his discovery he succeeded in getting them to let him escape and shoot at him, thus rendering him technically "dead" according to military regulations. He was thus enabled to watch the movements of these two idlers, who were shortly afterwards surprised by Miss Langdon in the act of robbing her bedroom of all its silver and jewelry.

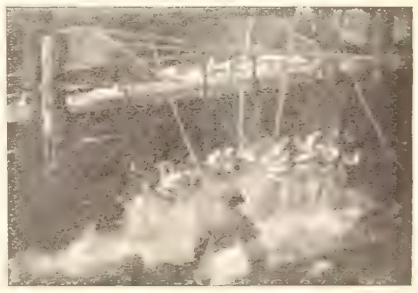
The whole affair, which started as a joke with her, would have ended in a tragedy if Jack Norworth had not arrived at the critical moment and put up such a desperate fight. This entirely changed Miss Langdon's opinion of him and she eventually placed all her future happiness in his keeping.

The picture is a delightful comedy drama and is carried out in a manner that is well worthy of its illustrious author, Richard Harding Davis, by the members of the Edison Company. The photography throughout is of the best.

"THE LIFE OF A SALMON."—Mr. and Mrs. Salmon are very interesting individuals among the inhabitants of the deep. Their life offers many strange facts and interesting features, and gives one considerable food for thought. That the maternal instinct is deeply rooted in their nature is plainly exemplified in the opening picture of this very interesting film by the Edison Company.

We are first shown the picturesque canyon of Capilano, near Vancouver, B. C. As the camera descends the rocky cliffs, showing their height and grandeur, we pause for a moment to give the spectator a passing glimpse of a roaring mountain stream, which is exceedingly swift and icy cold. A moment more and we are shown a waterfall between two huge, jagged rocks, the drop being about six and a half feet. A boiling mass of water is hurled with terrific force downward, and here we catch the first glimpse of Mr. Salmon and his wife and their life's struggle for the continuation of the species. We are shown the salmon frantically endeavoring to leap the falls. Time and time again they hurl their bodies into the air, only to be caught by the swift current of water and dashed against the rocks, but again they try, and so keep on trying until they either succeed in jumping the falls or are dashed to death—and all for what? That they may reach the place of their birth, lay their spawn and thus complete their life's work.

We are then shown the spawn in its various stages of evolution until it takes the form of a tiny salmon. These small fish remain in fresh water until a certain age, then drift down the mountain streams until they reach the salt sea, which is their habitation for three



years. Then back they go to their birthplace and lay their spawn; and so the operation continues age after age, or would do so but for the inventive genius of man, who drops his nets at the mouth of these rivers and soon transfers Mr. and Mrs. Salmon to cans, ready for their place in the world's market.

This picture shows the operation if catching the silver horde, the setting of the trap, the drawing in of the net in the cold grey of the dawn with a catch of fifteen thousand salmon, and finally their delivery to the salmon cannery. We are also shown in this picture an Indian canoe race participated in by Indians who work in the cannery, eleven men in each crew and three crews, in their long, slim craft hewed out of solid trees. This is an exceedingly interesting sight and one that holds the attention and interest of the spectator from the start of the exciting race to the finish.

The entire picture was taken at Victoria and Vancouver, in British Columbia, and is one that is novel, interesting, instructive and pleasing in every detail.

"AMATEUR NIGHT."—The latest addition to the list of Edison short comedies deals with a popular form of entertainment and brings out all of the humorous possibilities in it. But with the comedy is interwoven a sort of love story, the outcome of which is dependent upon the result of the debut of a young

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"

"TIN-TYPE ROMANCE"

A refined comedy. He and She become acquainted and Jean, that wonderful dog, brings it about in an unusual way. Then they have their tin-types taken in the usual way. From the tin-types he cuts her face and she cuts out his face. They put them in their lockets and when he wants to look in her locket she won't let him and they quarrel in the usual way. Jean watches his chance and brings about a happy reconciliation. Jean has a way of doing things that beats anything you ever saw.

TUESDAY, DECEMBER 6th

"He Who Laughs Last"

We all get a laugh in this comedy—a good long one at that. When you try to pull a joke on another fellow you want to count on your man. Reggie looks easy but he proves one too many for the boys when he comes back at them with a "Cracker-Jack" that keeps them guessing and brings them to a standstill, out-rivaling his rival for the heart and hand of the prettiest girl in town. It is then that he laughs and we all join in the "Merry Ha! Ha!" with him.

FRIDAY, DECEMBER 9th

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

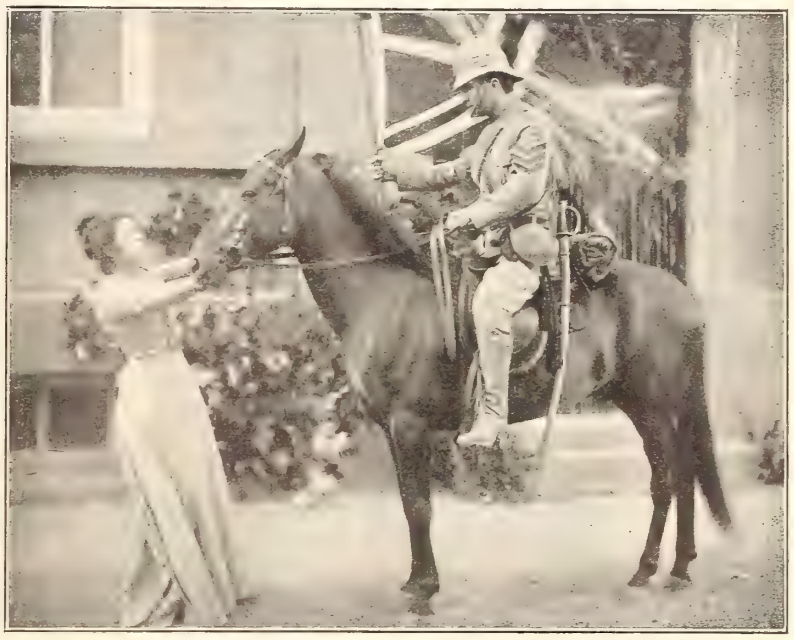
VITAGRAPH.

"LIFE PORTRAYALS"

"The Color Sergeant's Horse"

He sticks to the Sergeant through thick and thin, carries him safely through the firing line, helps him when he is wounded on the field of battle, recaptures the colors from the enemy and brings him back to his home and loved one, and stands by him to the end. A thrilling story of the Soudan War in which the heroic deeds of a horse show him to be his master's faithful friend and companion.

SATURDAY, DECEMBER 10th



NEXT WEEK

"The Law and the Man" — Tuesday, December 13th

Under cover of the law a sordid business shark tries to defraud one of his creditors and buy over the creditor's lawyer and the judge who tries the case. Failing to accomplish these ends and pervert justice he attempts to kill the opposing lawyer. He fails again. Right triumphs and wrong is vanquished.

"Playing at Divorce" — Friday, December 16th

"The International Motor Boat Race"

These two go together but are entirely different. The first is about three children who, through playing divorce, lead their father and mother to give up divorcing each other and living lovingly together ever after. The second is all about the International Motor Boat Races for the Harmsworth Cup, won by the American boat "Dixie II," that darts through the water like an arrow. This is a glitter and gleam of thrilling sport.

"A Dixie Mother" — Saturday, December 17th

This is it. The picture of the year. An incident of the Civil War that will appeal strongly to the South and forcibly to the North. It has emotional depth, dramatic power and purity of sentiment that make us weep with those who mourn and rejoice with those who have been tried and not found wanting.

KOSMIK FILMS

GAUMONT AND

URBAN-ECLIPSE

ADVANCE DESCRIPTIONS
will be mailed free to any address

CURRENT RELEASES
are described at length on another page of this issue

POSTERS
are made in four colors for each reel
15c. each is the price

TWO FEATURE LENGTHS THIS WEEK

Tuesday Dec. 6 1910 GAUMONT

"A Man of Honor"
A drama in which the hero, at great sacrifice, saves the woman he loves from the tongue of scandal

"Prof. Schlemiel's Hat"
A comedy. The tale of a mysterious hat which will cause wonder to every person who sees it

Wednesday Dec. 7 1910 ECLIPSE

"The Death of Admiral Coligny"
A great historical and dramatic production. Perfect in every detail. Elaborate staging, superb acting, striking story

Saturday Dec. 10 1910 GAUMONT

"The Revolt"
Telling in realistic manner the exciting story of the days of Charles, the Dauphin, in France

GEORGE KLEINE, 52 STATE STREET CHICAGO, ILLINOIS

MANUFACTURERS' BULLETINS.

(Continued from page 15.)

amateur actress to whom "amateur night" means so much.

We see at the start of the story a proposal and the rejection of the round faced youth because of the maiden's conviction that she must sacrifice all to what she thinks is her art. And then we see the practice of the art, the young lady's studying of the sleep-walking scene from "Macbeth," which she recites and declaims and "elocutes" comically. Convinced that

she is a real tragedienne, she is highly incensed when she finds herself billed in front of the theatre as a comedienne and has the sign changed.

When the fatal night comes—"amateur night"—she stands in the wing and watches the acts of the other amateurs. There is a boy who thinks he is a Jew impersonator and who loses his nose at the critical moment of his monologue, and there is a wonderful (?) dancer of uncertain age whose poses and dances are absurd in the extreme, and on whom, as on the Jew impersonator, the "hook" is used with telling effect. There are two boy aspirants for honors who juggle Indian clubs with painful results, and who are likewise led away in disgrace. Then comes the human snake, and she sees him fall beneath a blow from a bag of leaves, dealt by a stage hand, after which he is led away by the manager of the "hook department." All this produces a disastrous effect upon the mind of the fair tragedienne, and she becomes more and more fearful as each one of the "artists" disappear. Her courage oozes out of her finger tips, and finally when the stage attaches are not looking she slips away and runs for the street, making her escape.

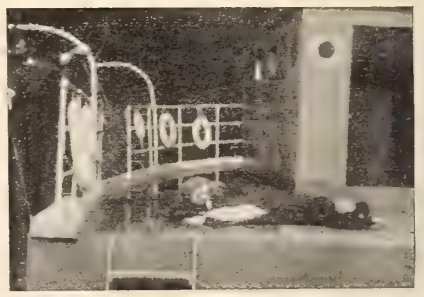
Her youthful lover has been sitting in a box awaiting her appearance and carrying a huge bouquet to toss to her. He becomes alarmed at her non-appearance, the audience becomes restless, and finally the youth climbs to the stage and demands to know where his lady love is. He is incontinently thrown out the stage door by the irate manager and, thinking that he is pursued, he in turn flies down the street, the girl flying down in the street in the opposite direction. They run around a corner into each other's arms, and the outcome of the story may be easily guessed.

"THE CAPTAIN'S BRIDE."—This film is an adaptation from John Luther Long's powerful story, "Baby Grand," and is one of the most thrilling and vital motion picture dramas conceivable.

The opening scene introduces us to the betrothal of a young couple in the far West, and we follow their fortunes in the next scene to a honeymoon on board ship. The day is bright and the passengers are enjoying a stroll upon the deck and the gentle motion of the ship. Then there is a sudden transition, for the next scene carries us to a storm at midnight, the ship upon the rocks, the waves dashing over it and washing the deck and the half-clad passengers clustered about the life boat. The sky is black and no land is visible through the darkness.

We are next apprised that the shipwreck is seen from the shore by catching a glimpse of the rocks and the life saving crew making efforts to reach the vessel in distress. Flashing back to the ship, we see the life boat lowered, the decks cleared and the ship apparently deserted. Then suddenly from the cabin appear our young lovers, who had evidently not been aroused in time to make the life boat. Next we see the powerful captain of the life saving crew on shore taking the rope in his teeth and starting his heroic swim through the breakers. On the ship the young lover is struck by a falling spar and hurled out of sight just before the captain climbs over the rail and finds the girl lying unconscious upon the deck. Taking her in his arms he begins his awful struggle with the waves and tide, and finally reaches the shore in safety with his burden.

Then follow scenes in the captain's hut. The girl is restored to consciousness, but not to memory. She has lost all hold upon her past life and is like a child. The rough crew on the out-of-the-way island take every care of the girl and she becomes apparently perfectly normal, but does not recover her sense of the past. Of course, each one of the crew falls desperately in love with her, and some comedy is provided in their attempt to dress her properly in the clothes which they bring her from the village store



some miles away. Then they decide that it is not right that the girl should be there alone with men, and that someone should marry her and take care of her; and the choice is finally left to her. Unconscious of any past, the girl chooses the captain who has saved her life and whom she has learned to love in her present personality.

Meanwhile some scenes have shown the husband afloat on a spar and picked up by a ship, and thus it happens that when the little wedding procession

Love's Awakening

JEWEL BRINGS HER FATHER'S DINNER

COMEDY DRAMA

Released Tues., Dec. 6th **Length, Approx. 1000 ft.**

Though simple in story, this photoplay is strong in heart interest and intense dramatic situations. There is a sincerity to the acting and a sparkle to the photography which will delight you. It's bound to go on your merit list.

A Cowboy's Vindication

WESTERN DRAMA

Released Sat., Dec. 10th **Length, Approx. 950 ft.**

A Western dramatic photoplay which will command unusual attention, because of the strength of the story, superb Western scenery and excellent acting by a noteworthy cast. The interest is intense.

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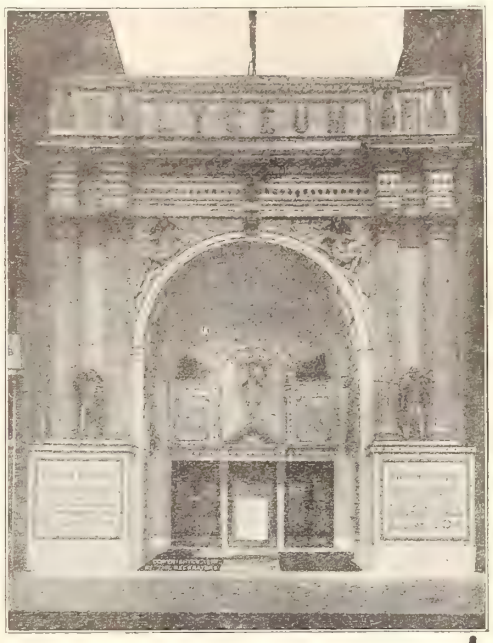

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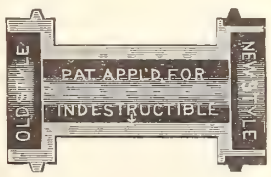

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EDISON FILMS

Tuesday, Dec. 13th
ON ONE REEL

An Old Silver Mine In Peru

Taken by our special operator in South America. The film is interesting as showing how one of these mines is worked by natives the same as 300 years ago.

A Mountain Maid

A charming light comedy with just a touch of melodrama, played mostly outside in beautiful scenery.

Wednesday, Dec. 14th

Pigs is Pigs

BY

Ellis Parker Butler

Have you read the above immortal work? It doesn't matter whether you have or not—you will enjoy the picture just the same. To meet Flannery, the Express Agent, a slave to duty, is a liberal education. A full reel comedy with every foot a delight.

Friday, Dec. 16th

The Red Cross Seal

Produced in co-operation with the National Association for the study and Prevention of Tuberculosis and the American National Red Cross.
A beautiful silent drama most effectively picturing the endeavors of the above organization to eliminate the White Plague in the dirty, desolate tenement house district of New York City. The intermingling of love with the ever-cherished quality of Charity and self-sacrifice produced a wonderful dramatic effect.
In the interest of humanity as well as that of the exhibitor himself, this film should be given the most widespread publicity possible.

Our special Christmas Picture, "A CHRISTMAS CAROL," by Charles Dickens—Scheduled for release Dec. 23rd

Do not fail to book it

EDISON MANUFACTURING CO.

73 LAKESIDE AVENUE, ORANGE, N. J. **90 WABASH AVENUE, CHICAGO, ILL.**

starts from the station towards the church they are met on the way by a strange man who confronts them and halts their progress. The situation is intensely dramatic, for the girl, in spite of the fact that she stands face to face with her young husband, is still absolutely unconscious of the fact and wholly fails to recognize or remember him. He pleads with her and tries to recall the scenes of their courtship and marriage, but she turns from him to the stalwart captain whom she is about to marry, as if for protection.

Then the young husband remembers the little bit of lover's by-play which had been a part of their courtship, and it flashes across his mind that this suggestion may serve to remind her, even though his face has failed to do so. In imitation of a man drawing a pistol, he puts his hand to his hip pocket and points his finger at her. The gesture had been used between them so many times that as she sees the familiar movement it suddenly flashes into her mind that there is something that has been forgotten. At once the train of memory is started and it leads to complete recognition at last.

The subtle play of this picture is a triumph in the art of the silent drama. The picture is original both in the beautiful playing and the scenic environment, and should take a very high rank among the productions of the month, adding new friends to the millions who already welcome each Edison film, and also making them acquainted with John Luther Long and his splendid work.

ESSANAY CO.

"LOVE'S AWAKENING."—The opening scenes of the picture shows a number of young farm hands and their sweethearts seated on a load of hay entering the farm yard at the end of the day. Jewel Graham and David Allen are among the young people and when the others go romping from the scene David confesses his love for Jewel, but she impatiently turns away and welcomes Jim Long, for whom she shows a strong preference. Jim and Jewel turn away, leaving Dave in the deepest dejection.

Jim is the clerk in the small country drug store and the model young man of the village. Later when he proposes to Jewel the two seek her father, but the old man tells Jim he must go out into the world and make his fortune before he can have his bride.

The next day Jim, suitcase in hand, bids Jewel goodby and takes the train to the city. Dave is discouraged, but not without hope when he meets Jewel again and again pleads his suit. But Jewel refuses to listen, and her father consoles the young man, but offers him no encouragement, as Jewel, he knows, will have her own way in her love affairs.

In the city Jim is established in a fashionable drug store behind the soda counter. Here he meets a great many young ladies, and one of whom in particular is fascinated by Jim's good looks. Not long after, having met the city girl on several occasions, Jim finds

that his love for Jewel is cooling, and in despair for fear of losing her he wires her to meet him at the station in Hopkinsville.

Shortly after Violet, the city girl, enters the store and coaxes a confession from Jim concerning the little country girl. Violet works her most subtle wiles and finally wins Jim over, persuading him to again wire Jewel that he cannot meet her.

In the meantime Jewel has received Jim's first message, and at 10 o'clock that night steals away from home and goes to the station, but Jim is not on the train, and as she turns to leave the station agent hands her Jim's second telegram. The girl is broken hearted when she reads it, and sobbing as though her heart would burst wanders aimlessly back toward home.

It is Dave who finds her and to whom she confesses Jim's faithlessness, and the big fellow's heart goes out to her as he helps her into his buggy and they drive home.

The next day Jewel has recovered from the shock and we find her and Dave seated on the Graham porch when a letter is handed her from Jim, who has been thrown over by the city girl and who now begs forgiveness and asks to be taken back.

Dave thinks it is all up with him and turns to go when Jewel puts her hand in his and tells him she has had a change of heart and that it is not Jim, but he who she loves. Her father comes upon them when they are in embrace and gives his blessing as the picture closes.

"A COWBOY'S VINDICATION."—Will and Frank Morrison, brothers, are working their mother's extensive ranch, and while Frank is manly and upright, Will is a dissipated gambler and drunkard. The first scene opens showing Frank, Will and their mother at breakfast. Frank rises hurriedly and goes out to the barn to saddle his horse, while Will lingers over his meal, then slips out of the house.

We find him next meeting with a little crowd of roystering cowboys, who drag him into the saloon and make him buy the drinks. Here Faro Nan, a dissolute habitue of the place, persuades Will to also buy her a drink. A little flirtation follows, which is interrupted by Jesse Gibbs, gambler and fancier of Nan, which ends in a fight, interrupted by the entrance of Frank, who drags Will from the place, makes him mount and rides home with him.

With a sound lecture for his dissolute ways Frank orders Will into the house and to stay there. Will enters, but finds his mother's purse, slips out a few dollars and is about to leave when his mother enters. She begs him to return the money, but fails to reach the hardened heart of her son, who brushes her rudely aside and stalks out of the room.

A few minutes later Frank enters and again finding his mother in tears demands an explanation. She tells him what Will has done and begs him to go find the boy and bring him home.

In the meantime Gibbs, who is suffering in acute

KALEM

SETH'S TEMPTATION

Released Wednesday, Dec. 14 **Length 955 Feet**

This is the first of a new series of splendid dramatic productions by the Kalem Southern Stock Company, headed by

MISS GENE GAUNTIER

and now working for the third season in the Kalem studio on the St. John's River at Jacksonville, Florida. Seth's Temptation is a story of "Cracker" life, a faithful picture of the poor whites of the south. In it is a drowning and rescue scene which has never been equalled for realism.

Beautiful Tropic Settings, Splendid Photography

HER INDIAN MOTHER

Released Friday, Dec. 16 **Length 995 Feet**

Here is a strong picture of life at a Hudson Bay Fur Station, possibly the best Indian picture the Kalem players have yet produced. In it,

MISS ALICE JOYCE,

the new Kalem favorite, plays the part of a half breed girl who was taken to Montreal by her father to be educated, but who could not forget her blood kin in the wilderness.

An Indian Picture of Exceptional Merit

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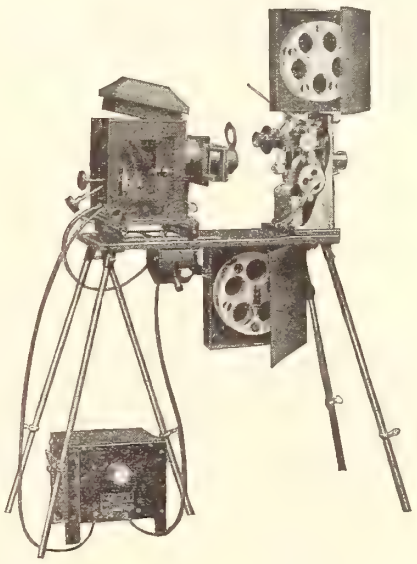

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BIOGRAPH FILMS

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RELEASED DECEMBER 5, 1910.

A CHILD'S STRATAGEM

HOW THE LITTLE ONE PREVENTS A DOMESTIC DISASTER

An older head could not have devised a more subtle scheme to correct a most grievous error. As the result of a foolish quarrel, her mother and father are about to separate. The child is old enough to understand that something is wrong, and exercises her wits to avert the pending disaster. She pretends to have been kidnapped by the Black Hand gang, and in their anxiety for her safe return, the parents quite forget their own imagined troubles. Upon learning the details of the child's machinations they realize how foolish they have been.

Approximate Length, 998 feet.

A CHILD'S STRATAGEM.

TURNING THE TABLES

Mr. Peck plays a good trick on the Madam when she follows him to his place of amusement. As she enters the cafe where he is enjoying himself, he sneaks out the back way for home, where he gets in bed and assumes the role of the indignant husband upon her return, asking her where she had been at such an unseemly time of night . You may imagine he exacts a promise never to do the like again.

Approximate Length. 416 feet.

Released December 8, 1910.

HAPPY JACK, A HERO.

HAPPY JACK, A HERO

Happy Jack is a hobo, but he comes out of this episode a real hero. At a reception he is engaged to occupy the interior of a stand of armor which happens to be a feature of the decorations. While encased in this tin suit, he thwarts an attempt to rob the place by a couple of gentlemen sneak thieves. The thieves are taken into custody, while Happy Jack is told off to enjoy the best there is.

Approximate Length, 576 feet.

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jealousy, slinks from the saloon with the intention of finding Will and putting an end to him, thus making a clear road to the heart of Nan.

Frank finds Will at the stables, about to saddle his horse, and after a short altercation the two are locked in a struggle, Frank endeavoring to wrench the gun from his brother's hand. In the struggle for the weapon it is accidentally discharged but neither are hurt. Just then Gibbs, who has heard the shot, appears in the doorway, takes in the situation and while the back of the two are turned shoots Will in the back and turns running from the scene.

Frank is horror stricken when the lifeless body of his brother slips through his arms to the floor. Yet he is confident that it was not he who fired the fatal shot. Gibbs is out of sight and Frank is alone with a smoking revolver, one of the barrels of which point convincingly to him as the murderer.

Realizing that he must act quickly he hastily writes a note and places it on his brother's body. It reads: "Circumstances look against me. I am not running away but am going to hunt down my brother's slayer."

Gibbs, in the meantime, has returned to the saloon, where the sheriff and several cowboys are together, and tells of hearing a shot in the Morrison stables and having seen Frank Morrison running away.

In a moment the sheriff is on the trail, finds the body of Will and the note left by Frank. Frank, however, is convinced that Gibbs is his brother's slayer and carefully steals up to the saloon and enters. Gibbs and he struggle, Frank finally forcing the desperate man to his knees just as the sheriff enters.

Proof sufficient is obtained when Frank seizes Gibbs' revolver and shows the empty cartridge barrel, while the cowed murderer breaks down and confesses himself guilty.

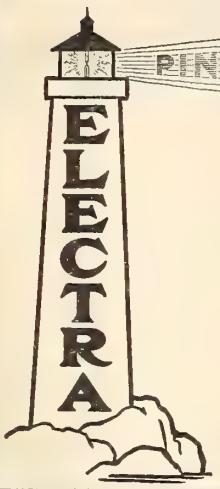
LUBIN MFG. CO.

"ON THE MEXICAN BORDER."—It all started when the transcontinental railroad decided to run a branch line up through the wild country right to the Mexican border. Phil Scott had charge of the survey and he met and fell in love with Bessie Davis, whose father was a small rancher. Bessie and her sister, Nell, often came to the survey line to watch the young engineer, and they came under the notice of Pedro Ramairez, a Mexican whose reputation was decidedly evil. To Ramairez's admiration for Bessie was added a desire to be revenged upon Phil, who has resented the Mexican's insolence on more than one occasion. By abducting Bessie a double purpose would be served and Pedro sent his sister to tell Bessie that her sweetheart had been hurt and was calling for her. All unsuspecting, Bessie follows the girl and unhesitatingly enters the abandoned shack where Pedro is waiting for her. Bound, gagged and lashed to a beam Bessie is left alone to break her spirit while the plotters take themselves off. Meanwhile she had been missed and Nell finds Manuelita's gaudy scarf that the girl in her haste forgot.

This gives the clue, and she and her father, together with Phil, start out in search. Nell goes in search of the sheriff and the father to the round-up camp of Bar-B-Bar ranch, while Phil follows Bessie's tracks. He reaches the old cabin and his eye is attracted by a bit of white fluttering from a stovepipe hole. Bound as she was, Bess was able to push the short length of pipe from the hole, and tearing a ruffle from her skirt she waves it as a signal. In a moment Phil is inside the hut releasing his sweetheart, and a moment later the boys come up and capture Pedro as he is returning to his victim. There is promise of short shrift, but the sheriff and his posse ride up in time to rescue the Mexican and lead him away to stand trial for his offense, and the cowboys turn their attention to congratulating Bess and Phil.

"REGGIE'S ENGAGEMENT."—Reggie loved Celestina, and he did not love her any the less because she had a rich papa, though that was not the reason Reggie loved. Papa had not seen Reggie, and so Celestina wrote him to come out to Cliffwood Sunday and let father look him over. That was joyous news for Reggie, and he pressed his other trousers and packed them in a suitcase along with the engagement ring and other things and started for the suburban town. Celestina had to go to church with papa, but she left a note for Reggie to come straight to the house, and Reggie started out. It was a long walk, and when Reggie set himself down to rest he did not know that he was sitting on fresh paint until a constable arrested him because there was a murderer roaming about the country in a pair of white trousers with blood stains on them and Reggie's white ducks fitted the bill, except that red paint does not smell like blood. That is what let Reggie out, and he retired into the bushes to change to his other pair. All the trouble made Reggie thirsty and he headed for a saloon. Mike Regan was there, too, with a growler in a suitcase and a Sunday morning thirst. Reggie picked up the wrong suitcase and so did Mike. He found it out when he offered to treat a policeman to

a drink. Reggie's white ducks with the red stains looked bad and the policeman told Mike to keep his explanations for the judge and dragged him to jail. Meanwhile Reggie had reached Celestina's home and to his great joy papa said Reggie wasn't much to look at, but he might do as a son-in-law. That was Reggie's cue to dig the ring out of the suitcase, and there was a mighty upheaval when the case was opened and the growler was disclosed. Reggie's papa-in-law-to-be was the reformer most active in making Cliffwood saloons close up on Sunday, and he had Reggie arrested for buying beer on Sunday. They



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took him to court, where Mike was being arraigned, and the tangle was partly straightened out. Then the real murderer was found, Mike and Reggie were freed and the ring was still in his own suitcase, and

papa let him put it on Celestina's hand, and everyone was happy except the murderer, and he had no right to be.

URBAN-ECLIPSE.
(George Kleine.)

"THE DEATH OF ADMIRAL COLIGNY."—The story deals with the plans of the wicked Queen-mother, Catherine de Medici, aimed at the political influence of Admiral Coligny, leader of the opposition party. She first arranges an attempt on the life of Coligny. The crime goes unavenged, and the Huguenots murmur at the death of their beloved leader. Catherine makes this the excuse for persuading her

wretched son, Charles IX, to sign the order of their massacre. A wonderful scene shows the Queen-mother obtaining the reluctant consent of the unhappy Charles. After the dreadful day is done, and the streets of Paris are deluged in blood, the King is haunted by the ghosts of the men, women and children who have fallen victims to a woman's thirst for vengeance.

GAUMONT.
(George Kleine.)

"A MAN OF HONOR."—A drama in which the hero, at great sacrifice and by endangering his life, saves the woman he loves from the tongue of scandal.

Every scene is in itself a perfect art study. The quality will be a revelation to most people.

"PROF. SCHLEMIEL'S HAT."—The tale of a mysterious hat which will cause wonder to every person who sees it. A trick film you will surely want to see. There is laughter and mystery in it.

"THE REVOLT."—Telling in realistic manner the exciting story of the days of Charles, the Dauphin, in France.

Eitenne Marcel (the Mayor of Paris), aided by a

band of woodsmen known as "The Wolves," and by the peasants, sweeps the nobles out of power for a time, but through excessive violence loses all that he has gained for the people and is himself killed.

G. MELIES.

"WHAT GREAT BEAR LEARNED."—All is fair in love and war, but when we go into it we must take our chances.

A Mexican beauty, fascinating and venturous, is in love with a young Mexican, willing to do and act for him regardless of her own safety and reputation.

The Mexican is playing cards with a party of cowboys, and is aided by his inamorata in passing an extra card into his hand in order to cheat his opponents. The trick is detected by an onloker, who snatches the card and exposes the tricksters. The boys seize the Mexican, but through the cajoling entreaties of the woman, they decide to let them go, provided they will leave the territory and make themselves scarce.

Out in the wilds the two schemers have to shift as best they can. Going to the river for water the Mexican bravado comes across some Indians who are panning gold dirt in the stream. He goes back to his sweetheart and tells her, and she says she will get the secret of the source of the gold dust from Great Bear, with whom she has become acquainted and weedle the knowledge from him.

She makes advances to the Indian, pretends she is in love with him and he tells her where the pay dirt is located. Great Bear ignores his squaw and casts her aside when she discovers him embracing the Spanish deceiver. The wife tells the braves of the rascality of the woman and the treason of her husband.

The braves find that the Mexicans have robbed them of their treasures and that they are about to flee the country. The Indians seize the woman; she furiously resists them. While she is struggling her lover comes upon the scene and fights for her.

Great Bear learns the truth, throws off his mantle and challenges the Mexican. They draw their knives and "fight to the knife." The chief strikes his antagonist and he falls wounded upon the ground.

The Indians lift him to his feet and throw him on his horse, put the woman on her horse and tell them to go or they will suffer the consequences. They leave. Great Bear's wife stands before him; he hangs his head in shame and says he has learned a lesson. She promises to forgive and forget.

KALEM CO.

"RACHEL."—In "Rachel" the release of the Kalem Company for Wednesday, Dec. 7, Miss Alice Joyce, the new leading lady of the Kalem Northern Stock Co., appears in the strongest role to which she has yet been assigned. Rachel is the daughter of an old shepherd that lives on the estate of Prince Fredrovna, a Russian aristocrat. By chance Rachel meets the young son of the Prince, who has concealed his identity, and the two fall in love. Then Rachel's father has the misfortune to offend the Prince, and is horse-whipped and driven from the estate. Rachel goes with him, and the young Prince is in ignorance of her whereabouts. Later on Rachel's father joins the extremist section of the Nihilists. The death of Prince Fredrovna is decreed, and Rachel is chosen to carry out the plot, being still in ignorance that the Prince is her lover's father. Being well supplied with money she gains access into the Prince's household, and when a favorable opportunity occurs is about to shoot him when she is confronted by her lover. The young man, torn by conflicting emotions, allows her to leave the house unmolested, and she goes back to the Nihilists, there to acknowledge that she has failed. As she approaches the door she realizes the fate that is likely to await her when she tells her story. She makes up her mind to end her own life, and as the scene transfers into the room where the Nihilists are meeting a shot is heard and as the door opens the lifeless body of the girl falls in. On the door is written her final message, "I have failed."

"THE RESCUE OF MOLLY FINNEY."—This Kalem Indian release for Friday, Dec. 9, is a well authenticated story of early Puritan days and is one of the most dramatic and exciting in Colonial history.

Molly Finney was captured by some supposedly friendly Indians and taken to Quebec, and there sold at auction. She was bought by a French grandee as a servant and companion for his daughter. On the way from her native village on a long canoe trip Molly managed to drop into the water a message written on birch bark. This message was found by Captain McLellan, who in his sloop the Rose went to Quebec and succeeded in locating the Puritan girl where she was being held in slavery. His rescue of the girl forms the dramatic climax of the film and is an exceptionally strong and thrilling situation.

"The Rescue of Molly Finney" will undoubtedly rank as one of the very best things the Kalem Company has done in portraying real incidents of early days in the Colonies.

SELIG POLYSCOPE CO.

"THE WIDOW OF MILL CREEK FLAT."—To be married or not to be, that is the question—or is there more real happiness in connubial bliss than single blessedness? This remains for you to judge after seeing how Sandy, a miner in a western placer camp, allows the ship of state to founder on the rocks of domestic unrest.

The widow of Mill Creek Flats maintains a boarding house and among her stalwarts was Sandy Doolin, who has an eye on the charming widow and takes the first opportunity of popping the question, and much to his surprise she not only accepts, but takes no chance in his escaping, and almost kidnaps poor Sandy. He is led back to the house and she presents him to his fellow sufferers as her fiancee.

The widow has visions of a life of sunshine and roses and Sandy is to be her gardener. His first duty was to get in the wood and other exercises practiced around the home; the boarding house is to cease to exist and Sandy's pals are out in the cold for home,

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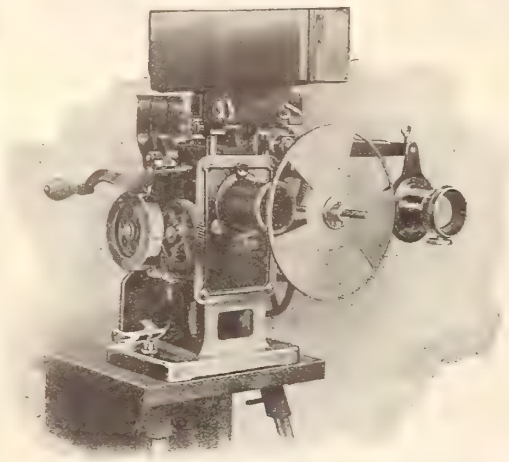

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while he is relegated to the backyard to peel potatoes—he has the sympathy of all the boys. Casey has an idea and imparts it to Sandy as an avenue for his escape. The widow discovers the clandestine meeting and promptly returns the prodigal to the peaceful flats. Watching his chance he escaped from the widow. He has decided upon deception as the only means of regaining happiness and indites the following touching note to the public:

"Good bye all; married life ain't what I thot it was; I am going to try to cross the river and I can't swim a stroke. If my remainders are ever found don't plant me near Sally; she ain't at all peaceful. "SANDY."

It is delivered to Sally and she is almost on the verge of nervous prostration. The river is being dragged and the future looks gloomier; the boys are all invited back to board. In the meantime Sandy is in hiding. He ventures out and by chance his fair Sally meets him unexpectedly, and the chase is on—completing a picture of unique and interesting incidentals.

"IN THE WILDERNESS."—Simon Girty, an unsuccessful suitor for the hand of Mary Odel, visits the Indian camp and uses his efforts to bring about an uprising among the Indians as revenge and to further his own ends. In the little cabin of the trapper Daniel assures them there are no fears of the Indian outbreak again; however, he has his own fears, and determines to keep a watchful eye on the fearful redskins.

By accident, the old trapper, who has won the confidence of the Indians, overhears Girty plot the uprising and hastens to give warning. In the meantime the two sisters have left the stockade and gone for a ride in the mountains. Daniel, having joined the logging camp, is ignorant of the impending danger. Mary and her sister enjoying a delightful ride on their favorite mounts, unmindful that Girty, the unwelcome suitor, has already kindled the flame of revolt and carnage. Girty stations his spies in the riders' path and Mary, who is less fortunate than her younger sister, is taken captive.

Daniel learns of the uprising and enlists the woodmen, who prepare for their defense and the recovery of the girl. Warning is sent broadcast and the faithful ones of the cause of humanity, together with their stock, seek refuge in the stockade and prepare to defend themselves against the Indians. Daniel, finding the trail of the scheming Girty, is in hot pursuit. When about to be discovered conceals himself in a large tree, to which Mary is afterwards tied and left under guard of the Indians. While they sleep Daniel effects a miraculous and perilous escape by swinging from the limbs of the tree and releasing Mary, after which he draws her up into the tree for safety.

The Indians awakening find their prey is gone and rush from the scene enraged because of the girl's escape. Daniel and Mary take this opportunity to seek safety in the stockade. Finding a stray unsaddled horse they mount it and ride for their lives, pursued by Girty and his followers. They reach the stockade in the nick of time and its loyal defenders repulse the desperate Girty and his redskins, completing one of the best Indian pictures ever produced by the master builder of western picture subjects.

PATHE FRERES.

"THE CLEVER DOMESTIC."—Jack Fairbanks, who is blessed with poor relations, consents to take the protege of a young cousin from the country into his service as valet. Tommy, the cousin, who has all the freshness of the rube, duly arrives, with his belongings in an enormous basket. He is forthwith furnished with an apron and big feather brush, and is told to go and learn how to do things under the supervision of the stalwart housemaid. But, alas, Tommy is not one of those to whom orthodox methods come easy, and the numerable blunders he commits are the despair of his master. Ultimately, after having seen practically the whole of his home wrecked, the latter

perhaps, he thinks Tommy's greenness will be less apparent than in the midst of a civilized community.

"COCOANUT PLANTATION."—A drive through the long avenues of tall cocoanut trees brings us to the very heart of the plantation. Here the natives swiftly climb the trees for the purpose of securing the alcohol. This is put into jars and loaded on to native wagons, which are immediately despatched to the town. The business of gathering the cocoanuts is assigned to native lads, who climb the trees with astonishing rapidity. The nuts are thrown by them to the earth and are picked up and placed in piles by the men standing beneath the trees. Most people are aware of the many uses to which cocoanut fibre is put, and in one of the pictures we see a native taking off the husks of the nuts with the fibre still adhering, merely using as his instrument a sharp-pointed stick. An amusing little picture shows two youngsters impatiently waiting whilst a man pierces a cocoanut for them to drink the milk. A picture of a native cleaning his teeth with a tooth-brush which is manufactured from the cocoanut fibre is also very original.

"AN ANIMATED ARMCHAIR."—Harry Stevens, fresh from college, aspires to the hand of rich Mrs. Thompson's daughter Alice. She is also very youthful and is fascinated by the handsome Harry. Mrs. Thompson, however, will not hear of her daughter

marrying yet, and in order to break her infatuation is preparing to take her to Europe. After seeing the covers placed on her furniture, Mrs. Thompson goes out to spend the day bidding farewell to her friends. Alice send a note to Harry that the coast is clear, and tells him to come around. Harry dons his glad rags in a hurry, and leaving his room like a bear garden, is soon around chatting in the parlor with Alice. Time flies, and the maid rushes in to tell them that Mrs. Thompson is entering the house. Escape being impossible, Alice slips over him the cover of an armchair and Harry shapes himself to it. Mrs. Thompson has brought a lady friend with her, and it is with difficulty that Alice gently prevails on her to sit in some other chair than this presumed armchair. Another stouter and heavier friend arriving, however, Alice is not so fortunate, and this mass of avoirdupois plumps into it. With difficulty Harry supports the weight, but cannot keep steady. This attracts the attention of all, and frightened, they rush from the room thinking it is something supernatural. No men are around and they are at a loss what to do. With Alice's assistance Harry climbs out of the window and strolls up past the front of the house. His services are enlisted, and bidding them not to be afraid, he draws out his gun and enters the parlor, leaving the others at the door fearful for his safety. Once inside he hands his revolver to

Alice, who fires shot after shot, while at each report he smashes some article of furniture. Mrs. Thompson and her friends are then summoned in and Harry explains that he has laid the spirit. Delighted, Mrs. Thompson considers him her savior, and now on her knees implores him to marry Alice.

"SAVED IN THE NICK OF TIME."—Stella has gone to stay at a watering place with her father, a retired mill owner, who has the misfortune to be paralyzed in the lower part of his body. She is introduced by one of her acquaintances to Albert, a gentleman adventurer, who would like to secure

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Stella's dowry. Stella is fascinated by his polished manner and good looks, and listens to him seriously. There is also staying at the same hotel another suitor for Stella's hand, Henry Cresp. He has known her and her father for some time, and nothing would please the old man better than to have him as a son-

in-law. Henry presses his suit, but Stella refuses him, as she is won over by Albert. She introduces the latter to her father, but he is less guileless than she, and perceives that beneath the surface Albert is little better than a rogue, and he tells him in unmistakable terms that he will not consent to his daughter's marriage to him, and that the acquaintance between him and Stella had better end. Albert is furious and writes a note to Stella to meet him at the Gull Rock, threatening to end his life unless he can be sure of her love. Stella keeps the appointment, leaving her father asleep in his bath chair on the sands. She suddenly remembers this, and, wresting herself from her lover's arms, sees the incoming tide mounting to her father's knees. The old gentleman is awakened, but, powerless to stir, can only shout in feeble voice. Fortunately his cries are heard by Henry, who happens to be near enough to clamber down the rocks and dash through the water and rescue him. Stella, who has witnessed the whole scene, yields to impulse and rewards him with her hand and heart.

"HER FIRST HUSBAND'S RETURN."—Helen Thurston is happily married and she lovingly bids her husband George farewell as he starts out on business. Accompanying him to the doorstep she is seen by a

seedy-looking individual, who gives a start of surprise and recognition unnoticed by Helen. She returns to her parlor and, gazing at her husband's photo, is dreaming of happiness when this individual enters. She starts as if stung. She recognizes that he is Tom Warren, her first husband. He had years ago been reported killed in a railroad accident. Warren shows her a clipping from a newspaper that corrects this report as erroneous. She is stunned for a moment and then rushes to the telephone. Warren intercepts her and she becomes hysterical. He seems to enjoy her misery, and finally makes a demand for

money. She gives him all she has, and fearing to lose George Thurston's love, promises to send more in the

morning if only he will go. He agrees to leave on these conditions, and Helen, lowering the light, re-

tires to another room. It is night. A burglar enters by the window, and rummages around the room. He sees the door opening and hides behind a screen. Helen enters and turns up the light. At this moment Warren, suspicious that Helen will not keep her word, also returns and renews his demands for an immediately payment. He shows her their marriage certificate. She struggles to obtain it and the screen is upset and the burglar brought to view. Warren draws his revolver, and in a struggle with the burglar it falls to the ground. Helen seizes the weapon and in a flash has covered both Warren and the other man. She bids the burglar strike a match and burn the certificate in Warren's uplifted hand. He does so. She continues to keep them both covered and orders the burglar to leave by the window. He gladly accepts this ready means of escape. Helen then telephones to the police. Two officers are soon at the house, and pointing to the kit left behind by the real culprit, she hands over Warren as the burglar. At this moment George Thurston enters. Helen explains that she had been disturbed by a burglar and while the police lead Warren off in custody she falls into George's arms.

"SOAP IN HIS EYES."—Smithers is shaving, and has just got his face nicely lathered when his wife comes in and asks him one of those silly questions that wives should take care not to ask while their husbands are wielding the razor. Smithers lets the lather get in his eye, and wifey walks out on hearing the language he uses. Smithers left alone, makes agonized efforts to lay his hands on the towel and some water. He can't find either, and with one eye full of soap and the other watering, he gropes through the flat, overturning tables and knocking down orna-

ments in his erratic course. Arriving out on the landing, he descends the stairs in a peculiar manner, creating havoc on his way. Arriving at the porch, he comes across the janitor, who, disgusted at being pushed into a bucket of water, retaliates by throwing water over him. The result is not what he expected, for, relieved of his soap, Smithers dances on the sidewalk and showers blessings on the astonished janitor.

"THE MEXICAN TUMBLERS."—An acrobatic film in which some remarkable feats exemplify the agility and sprightliness of the renowned Ramon Garcia Troupe.

F. W. Atwater, owner and manager of the Empire theatre, Marseilles, Ill., purchased a Hadfield & Hall current saver at the G. F. Co.'s offices, 85 Dearborn street, last week. Mr. Atwater states that the "independent" house in Marseilles has just again changed hands, owing to the strong competition of licensed films. Mr. Atwater's service is booked by the G. F. Co., 85 Dearborn street.

Manager Prellson, of the Unique theatre, Waukesha, Wis., called at 85 Dearborn street last week to arrange for advance bookings. Business is very good at the Unique, Mr. Prellson says.

MOTION PICTURE HANDBOOK

For Theatre Managers and Operators, by F. H. RICHARDSON

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MOVING PICTURE WORLD Box 224, Madison Square, NEW YORK

CHICAGO LETTER

(Continued from page 8.)

In the remodeling of the house Judge Webber carried out his own plans. The front of the theatre and the foyer, with lounge room, are shown in the accompanying illustrations, but the lobby leading from the entrance to the foyer is not. The picture of the foyer shows three archways, the one to the left being used for entrance to the auditorium, the other two being draped by handsome portieres and unused except to serve as exits when there is an exceptionally crowded house.

From late spring until late in the fall an orchestra of 10 pieces is placed in the foyer, while a grand piano and trap drums occupy the customary position in the pit. The latter plays the music for one selected reel of pictures, and the orchestra in the foyer plays the music for the other two, besides rendering up-to-date selections. Manager Webber innovated the foyer orchestra for the purpose of entertaining the people standing in line waiting to get in, as well as the audience inside. During the winter the foyer orchestra is transferred to the pit on account of the air drafts.

Three reels are run daily, 10 first runs being offered each week. Nothing but pictures and instrumental music are programmed. The exhibitions last from 11 o'clock a. m. till 11 p. m The house is illuminated by a large dome light in the center of the ceiling and also by lights along the front of the lower balcony and on the wall separating the auditorium from the foyer. These lights are controlled from the operator's booth, and are extinguished while the pictures are being run. Picture lights are furnished by lamps covered by deep art shades of red color, one in each box, and by a row of lamps, set in deep amber shades about three feet apart and fastened along the lower edge of the front of the second balcony—every alternate lamp only being lit. In addition, on the wall next to the foyer, there is a row of lamps in deep amber and green shades. These latter, Mrs. Karples told me, will be changed to small mission lamps in the near future. No picture lights are used on the side walls. The operator controls all lights from his booth.

The front is beautifully illuminated by 27 large Tungsten lights, in red and green globes, of 60 candle-power each, set around and high above the entrance. Across the entire entrance, immediately above, is a horizontal aperture covered in front by opalescent glass. In this aperture are placed about 30 Tungsten lights of 60 candle-power each, set in brilliant globes. The effect as the light streams through the opalescent glass can be imagined. Remembering that the decorations of the front are in white and green, and that there are red and green and opalescent hues in addition, the sea of bright colors attracts attention far and near by night.

In the lobby a chandelier which bears Tungsten lamps (with a combined candle-power of 2,800) set in illuminated globes lights the way to the foyer, where another similar chandelier is hung.

The interior side walls are decorated in old rose and panels, the latter containing fancy paintings in water colors. Fine upholstered chairs in maroon leather, 1,000 of them, offer luxury and comfort to patrons, while the balconies and gallery are also comfortably appointed. The ventilation is so perfect that the Iris is advertised as "the coolest place in Denver" during summer.

The house is fitted with a fine stage, on which a curtain, 21 by 24 feet, is placed five feet from the back wall. The picture is 17 by 21 feet, and the throw is 85 feet.

Only 5 cents is charged to patrons for a seat in any part of the Iris, first come first served. Sections are reserved in the balconies for foreigners of the lower class and for negroes. On Saturday and Sunday evenings quite a number of ladies and gentlemen may be seen in evening dress. I nearly forgot to state that Mrs. Karpeles reminded me that a set of Deagan's musical bells was installed in the Iris, much to the satisfaction of numerous patrons.

The Edengraph Wins.

A few days ago a hot argument was engaged in at the General Film Co.'s office, 85 Dearborn street, by George Hines of the Lydia theatre, John Miller of the Glamour and John Bell of the Bell theatre, as to which one of the three projected the finest pictures and, incidentally, as to which of them had the best machine. George Hines bet a five dollar hat with John Bell and a five dollar dinner with John Miller that he had the best picture machine, and that he projected the clearest, steadiest and most flickerless pictures. The bets were accepted and the three contestants agreed to be the judges, arranging to attend an exhibition at each house, in succession, three reels to be run off.

The Bell theatre was the first visited and all left highly pleased, but Hines whispered to Johnnie Bell, "You lose." Then the Glamour, in Englewood, was taken in. There all went well and John Miller smiled a smile of confidence at Hines, as much as to say, "Now, where are you at?" Hines, nowise abashed, laughingly said, "You also lose; come with me to the Lydia."

There "Pharoah, or Israel in Egypt" (Gaumont) was first presented, and at its close the audience applauded vigorously, which caused Bell and Miller to exchange glances of surprise. Next came "No Place Like Home" (Selig), and as the closing scenes were viewed, Bell and Miller exclaimed, "Come on, George, you win."

The bets were duly settled the following day, and John Miller at the same time purchased a new Edengraph machine at 85 Dearborn street, F. C. Aiken, manager of the General Film Co., putting up the cigars, as he thanked George Hines for bringing about the sale. George has always considered the Edengraph a world-beater and is now more cocky than ever.

He Got Hit Hard.

The publicity department of the Selig Polyscope Co. has had quite a laugh over the following letter, received the other day from a certain gentleman in Crawfordsville, Ind., who is the ex-manager of a picture theatre in that city:

"Why do you abuse my patience longer with those abominable announcements of film releases?

" 'Tis true; I *was* in the picture show business at one time, but am trying to live it down —with fair prospects of success, if you will but save me from the clutches of your mailing clerk.

"Yours in desperation."

Chicago Film Brevities.

J. E. Pearce, of the Imported Film & Supply Co. of New Orleans, spent a day in the city last week. Mr. Pearce informed me that the state health board of Louisiana is at present touring the entire state in a special car, exhibiting the "Fly Pest" film and the Edison "Milk" film. Able lectures on both subjects are given by members of the health department. The newspapers have devoted a great deal of space both to the films and lectures.

I have just received from the Essanay publicity department the first issue of the new leaflet, printed-on-one-side bulletin of that firm. It is handsome and attractive and will be a great aid to the exhibitor when placed in the lobby of the theatre. The illustrations are clear and artistic, the title of each subject is in large, bold type, and the descriptive matter is set in type that can be easily read. The paper used is of excellent quality. Altogether the new Essanay bulletin strikes me as being the most attractive I have yet seen.

Mr. Seaver, owner of the Alcazar and other theatres in this city and elsewhere, is building a new house at Diversey Boulevard and Clark street. It will be a beautiful theatre and it is expected it will be in readiness to open about New Year's day or Christmas.

Stanton & Quimby will shortly open their new house, the Idle Hour, in Dowagiac, Mich. They were in the city last week arranging with the American branch of the General Film Co. at 77 South Clark street for service. Mr. VanRonkel tells me that the American branch of the G. F. Co. showed a net gain of five starting Monday, November 28. These new additions are all booked for high class service.

A. F. Reitzel, of La Crosse, Wis., where he ran a dry goods department store for fifteen years, was in the city last week looking for a first class vaudeville or picture theatre. Mr. Reitzel will either purchase or lease. He is going into the picture business after considering the proposition for the past year. Mr. Reitzel prefers to locate in Chicago. His address is 324 South 10th street, La Crosse, Wis. Licensed business in La Crosse is very prosperous, according to Mr. Reitzel.

Mr. Clipsen, formerly labor editor of the Inter-Ocean, this city, and for some time connected with the William Morris Co., recently purchased the Banner theatre, on Robey, North avenue and Milwaukee avenue, from J. L. Chadsey. The Banner is considered one of the best paying houses in the city. It will seat 800 people and is located in the midst of a fine neighborhood. It was originally built for vaudeville, but a great deal of money was lost by offering that form of entertainment. Since high class motion pictures and illustrated songs were introduced the Banner has brought large profits to its owners. The Banner shows three good reels daily, and gets service from the General Film Co., 85 Dearborn street.

W. B. Gandy, manager of the Dreamland, Lima, O., visited the G. F. Co. at 85 Dearborn street, last week. Mr. Gandy reports excellent results and states that he has installed a new mirror screen, which has greatly helped his business. The Dreamland seats 300 people.

HER INDIAN MOTHER

A Kalem Canadian Romance

MANY stories have been written of white men who have married Indian women during a protracted sojourn in the wilds only to cast them off when opportunity came to permit their return to civilization. This theme has been the motif of dramatic productions which have had long and successful runs. It is quite logical that it should provide the plot for a motion picture, which accounts for the use of the idea by the Kalem players in a picture entitled "Her Indian Mother."

As the story goes a factor of the famous Hudson Bay Company living at one of the company's posts far from civilization falls in love with a beautiful Indian girl and buys her from her father for a pack of furs, which is according to the Indian custom. The man seems to be devoted to his Indian wife and a child is born to them; but one day a message comes ordering the factor to report at the company's office in Montreal and he goes away.

After vainly waiting for three years for her white husband to return, the Indian wife returns to her father's teepee in the forest. The man continues with the company at Montreal, and is finally promoted to the position of general manager. By this time he has become gray in the company's service, and has forgotten his Indian wife and child back in the wilderness.

Business calling him to the distant post he sees his daughter, whom he recognizes by a bracelet which he gave the child's mother when he married her. She is now a beautiful girl and the father is so pleased with her that he decides to take her back to Montreal with him. Going to the old Indian grandfather, he leaves his horse in exchange for the girl and takes her away with him.

When next we see her she is presiding at her father's home, a beautiful young woman and apparently satisfied with her surroundings. But, at this point of the story, a friend of the father comes in from the wilderness, bringing with him an Indian belt such as is worn by the squaws, which he displays. The girl gets possession of it and at the first opportunity slips away to her room to examine it. With the belt in her hands all the longing for the old life in the forest returns. Divesting herself of the garb of civilization she dons her Indian costume and quietly steals out of the house to take up the long trail to the wilderness. As she nears the home of her tribe she is met by her Indian lover and returns to his teepee.

Realizing that his daughter has gone back to her people, the father follows and finds her with her lover. He attempts to persuade her to return, but fails and rides away and out of her life finally. The girl, happy in her love for the young Indian, lets the father go without a regret.

It is a picture of much merit, being well acted and full of beautiful scenic effects.

SCENE FROM KALEM SUBJECT "HER INDIAN MOTHER."

REIFF WILL MANAGE IDEL A WHILE.

Harry E. Reiff, the well-known Pittsburg photoplay singer of Pittsburg, Pa., has taken over the eheatre on Boggs avenue, known as the "Idel a While," and after putting in some extensive repairs, will make that house one of the best in the city.

Mr. Reiff is one of the best known picture men in the "Smoky Burg," having been in the business for a number of years. It is his intention of running only the latest and most up-to-date films and use the latest songs, which he will sing himself.

ANOTHER LADY PHOTOPLAY MANAGER.

Miss Eleanor Brooke, a well-known society woman of Mena, Ark., has leased a house on DeQueen street, and is transforming that building into a modern photoplay theatre. It is the purpose of Miss Brooks to run only the latest pictures obtainable, and the patrons of her house will see how great educational subjects are treated through the films.

She will call her house the Unique Theatre and will give picture exhibitions every afternoon and evening. The house will be ready for its initial performance within the next two weeks.

PROVINCIAL POLICE TO CENSOR FILMS.

The motion picture men of Toronto, Canada, are still in hot pursuit of the local authorities about the censoring of motion picture films. At present, the picture men are at loss to know what films they dare run, as they are, at any time, liable to be prevented after they have had the picture advertised. It was recently reported that the commission of three men were to be selected to censor all films that should be run in Toronto, but this is denied by Col. Matheson.

It is now understood some officer of the Provincial police will be detailed for this work, and that his decision will hold good. While this manner of censoring does not come up to what the picture men would like to have, nevertheless, it is an improvement over present conditions.

KINNARD'S HOUSE NEARLY READY TO OPEN.

Fred Kinnard's new photoplay theatre on Rae avenue, Paterson, N. J., is near completion. The house will be one of the most modern in New Jersey and, when completed, the Paterson picture lovers will have a chance to see the latest films.

The house will be most artistically decorated, and the chairs will be all upholstered. Large and airy dressing rooms are being provided for the vaudeville artists. It is expected the house will open Dec. 1.

NEW PHOTOPLAY HOUSE FOR SHAMOKIN, PA.

Workmen are making rapid progress on Shamokin's new photoplay theatre, and expect to have the place ready for business before Dec. 1.

The latest theatre is located in the Chester-McWilliams building, and will be the largest and one of the most up-to-date amusement places of its kind in the city. This, with the Savoy theatre, will give to Shamokin seven theatrical houses, quite a record for a city the size of Shamokin. And all are well patronized.

MUSICAL BELLS

Twenty-five of our Musical Bells mounted on the wall and played from keyboard, make a hit everywhere. No picture house complete without a set. $75 is the price for the complete outfit, ready to install.

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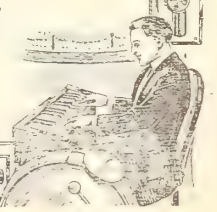


DICKENS' CHRISTMAS CAROL

Beautifully Done in Pictures by the Edison Players

WHO has not read Charles Dickens' immortal Christmas story, "A Christmas Carol"? Who does not know "Old Scrooge" and Bob Cratchit and "Tiny Tim"? Inseparably linked with Christmas lore these creatures of the story teller's imagination have become almost creatures of flesh and blood, and we recognize them in real life under other names. To have them presented to us in the semblance of life by the motion picture is like meeting old acquaintances. It is this familiarity with the subject that lends a charm to the Edison picture version of "A Christmas Carol" and arouses a deep sympathy for all human kind so graphically represented by the characters of the story.

of the excellent results that have been obtained. The quality of the acting is beyond criticism; careful and painstaking to the least detail, bringing out the dramatic points in a manner calculated to grip and hold the interest of the observer. Clear, sharp photography characterizes the picture from start to finish, and the intelligent manipulation in the double and triple exposures leaves nothing to be desired in the mechanical effects.

The intense heart interest that characterizes the story has not suffered in the pictured interpretation. If anything, the picture really interprets and makes more real the thought that the author sought to convey when he wrote "A Christmas Carol."

SCENES FROM EDISON CHRISTMAS SUBJECT "A CHRISTMAS CAROL."

A more fitting subject for a Christmas picture could scarcely be chosen, though its adequate presentation in motion pictures is attended with many difficulties. Yet the advancement of the art of the photographer has made seeming difficulties simple, and effects have been obtained in the picture that would be impossible to obtain in any other manner. Scrooge, it will be remembered, after a particularly grouchy day at his office, is taken in hand by the ghost of Marley, his old partner. Marley is brought on the scene, chains and all, and he is really ghostly. This effect is produced by double exposure of the negative, and the work has been so accurately timed as to produce the most ghostly effect imaginable. The same is true of the Ghost of Christmas, Past and Present, which successively appear to Scrooge to point out to him the error of his life.

Credit must be given to the Edison producers and players for the intelligent and painstaking effort which is plainly evident throughout this picture. Though the adaptation is a free one and some liberties have been taken with the original story—necessary in order to keep within the limit of a reel of film, yet the picture story is so well put together that the theme is brought to its logical conclusion without noticeable emendations.

Especially good is the personation of Scrooge. The Edison player to whom this part fell is a character impersonator of unusual ability. He has presented Scrooge in all his grasping, grinding nature. But for all that one cannot help feeling sorry for the old fellow that he should be so insensible to the amenities of the season. It is this feeling of sympathy that eventually overcomes one when Scrooge finally experiences a change of heart, and one fairly rejoices with him as he goes about dispensing Christmas cheer.

To those who understand the technicalities of picture making, this picture will appeal because

SELIG'S "THE COUNTRY FAIR."

(Continued from page 1.)

Abbey. He also is a slave to the spinster's charms and offers his hand and a release of the mortgage in case she accepts him for a husband. His offer is spurned, and as he is threatening her with all the vials of the law, Otis enters and throws him out.

The haying scene that follows is a perfect picture of farm life, with Aunt Abbey and Otis as prominent figures, while "Taggs" cuts her capers and fairly revels amid her new surroundings. The "huskin' bee" is another delightful glimpse of rural sport(and we see Otis, who has drawn the red ear of corn, claiming and taking a kiss from Miss Abbey. Then the farm dance is engaged in by all hands, making an animated and joyous scene, which is blighted by the reappearance of the constable with his hated legal papers.

And now Tim resolves to enter the thoroughbred in the race at the County fair, the winner of which will be awarded $1,500, Otis being let into the secret from the start. The wagon, crowded with pleasure seekers, is seen leaving the farm, with the thoroughbred, Cold Molasses," led in the rear. Next we approach the entrance to the fair grounds and pass in and view the sights, before the race is started.

The great event is announced by a view of the packed grand stand and of the most spirited race that has ever been filmed. "Cold Molasses," who has been five lengths behind, all the way, until the home stretch is reached, forges ahead and is proclaimed the victor by a neck. The Abbey farm is saved, and "Cold Molasses" shows his contempt for the constable's papers by eating them up after the $1,500 has been paid to old Hammerhead.

NEW HOUSE FOR CONNELLSVILLE, PA.

Connellsville is to have a new photoplay theatre built on a new idea. It will be called "The Globe," and is at present in course of construction in the building formerly occupied by Glotfelty's restaurant on North Pittsburg street. The Keystone Planing Mill Company has the contract and has been engaged on the work for the past four weeks.

Those interested in the new proposition are Roy and Earl Clabaugh, proprietors of "The Nickelet," and H. A. and W. W. Glotfelty. Already over $2,400 has been invested in the building and it is expected that the theatre will cost over $3,000 before it is completed. Plans have been made for the opening about December 1, though when work was first started it was planned to be ready in time for Thanksgiving.

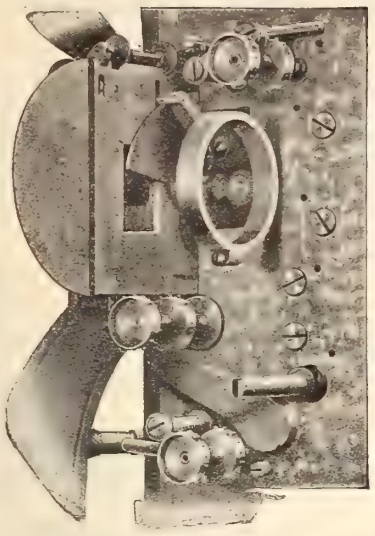
A PHENOMENAL GROWTH.

The Exhibitors Advertising & Specialty Co., of which Arthur D. Jacobs, of Jacobs' Bronx Theatre, and Ben Title, of Title's New Flat Theatre, are respectively President, Secretary and Treasurer, has now leased the entire floor in the United Cigar Stores building at 105 East 14th street, New York City, which is right at the entrance to the subway. This business was incorporated by the two above named exhibitors only about six months ago, and from desk room in the rear of a licensed exchange their business has grown by leaps and bounds to its present status and bids fair to become quite a lusty infant before it is a year old.

It seems to be the consensus of opinion among exhibitors who have expressed themselves in their first visit to the offices and showrooms of the above concern that it fills a long-felt want, as here the exhibitor can get anything he wants to advertise his business, whether it be an A. B. C. or Selig or Vitagraph poster or stock poster of various kinds, or a handsome lithographed frame to adorn his lobby or various snipes; in fact, anything to boost his show and increase his box office receipts.

This concern has scoured the entire country from all over the United States to secure everything they can get hold of in the way of good advertising matter for lobby display and for advertising motion picture theatres. In addition to this they have gotten up various ideas and original matter of their own design and creation, notable among which is the handsome lithographed frames for posters, a cut of which has been appearing in our advertising columns, which gives but a faint idea of the real beauty and attractiveness of these lithographed frames which are handsomely gotten up in different color schemes and are classy enough to be placed on the boards of the finest picture theatres. They also are getting out a large number of snipes with various catchy sayings especially adapted for motion picture theatres, and have recently added a department for printing handbills, dodgers, cards, half sheets, full sheets, etc.

They have also added another department, presided over by Mr. Irving Title, formerly one of the proprietors of the "House of Fun," Prospect Ave, Bronx. In this department is carried a full line of electrical supplies, all kinds of carbons of both direct and alternating current, for machines and arc lamps, and all kinds of parts for motion picture machines. Exhibitors would do well to note the address and either call or communicate with this concern



No Dust Can Enter

You know what a saving this means on every part of a machine.

Dust Wears Away the Best Metal

Even the Phosphor-Bronze and Steel Gears we use (they are the best metal we can possibly obtain) cannot stand against dust; therefore, we have eliminated that trouble by using a dust-proof steel case for the mechanism. Also note star and cam running in oil.

EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, Pres. **135 W. 3rd STREET, NEW YORK, N. Y.**

Selling Agents : Kleine Optical Co. - 52 State Street, Chicago, Ill. General Film Co. - - - - - - - - - - - - All Offices
C. B. Kleine, 19 East 21st Street, New York, N. Y. Clune Film Exchange, 727 So. Main St., Los Angeles, Cal.

Record of Weekly Licensed Film Releases

(Week of Dec. 5 to Dec. 10, 1910)

Exchange No.	Title	Maker	Class	Length Feet	Date Released	When Run
.....	A Child's Stratagem	Biograph	Drama	998	12-5-10	.....
.....	On the Mexican Border	Lubin	Drama	990	12-5-10	.....
.....	The Clever Domestic	Pathe	Comedy	485	12-5-10	.....
.....	The Mexican Tumblers	Pathe	Acrobatic	476	12-5-10	.....
.....	The Widow of Mill Creek Flat	Selig	Comedy	1000	12-5-10	.....
.....	The Winning of Miss Langdon	Edison	Drama	995	12-6-10	.....
.....	Love's Awakening	Essanay	Drama	000	12-6-10	.....
.....	A Man of Honor	Gaumont	Drama	834	12-6-10	.....
.....	Prof. Schlemiel's Hat	Gaumont	Comedy	171	12-6-10	.....
.....	A Tin-Type Romance	Vitagraph	Comedy	996	12-6-10	.....
.....	The Life of a Salmon	Edison	Ind'str'l	440	12-7-10	.....
.....	Amateur Night	Edison	Comedy	550	12-7-10	.....
.....	Rachel	Kalem	Drama	1000	12-7-10	.....
.....	An Animated Armchair	Pathe	Comedy	650	12-7-10	.....
.....	Cocoanut Plantation	Pathe	Scenic	348	12-7-10	.....
.....	The Death of Admiral Coligny	Urban	Drama	992	12-7-10	.....
.....	Turning the Tables	Biograph	Comedy	416	12-8-10	.....
.....	Happy Jack, A Hero	Biograph	Comedy	576	12-8-10	.....
.....	Reggie's Engagement	Lubin	Comedy	990	12-8-10	.....
.....	What Great Bear Learned	Melies	Drama	950	12-8-10	.....
.....	In the Wilderness	Selig	Drama	1000	12-8-10	.....
.....	The Captain's Bride	Edison	Drama	1000	12-9-10	.....
.....	The Rescue of Molly Finney	Kalem	Drama	1007	12-9-10	.....
.....	Saved in the Nick of Time	Pathe	Drama	800	12-9-10	.....
.....	Soap in His Eyes	Pathe	Comedy	184	12-9-10	.....
.....	He Who Laughs Last	Vitagraph	Comedy	927	12-9-10	.....
.....	A Cowboy's Vindication	Essanay	Drama	950	12-10-10	.....
.....	The Revolt	Gaumont	Drama	940	12-10-10	.....
.....	Her First Husband's Return	Pathe	Drama	990	12-10-10	.....
.....	The Color Sergeant's Horse,	Vitagraph	Drama	978	12-10-10	.....

Replying to the many inquiries, The Film Index wishes to make the fact plain that the above table is a permanent feature and will appear every week, giving all the licensed releases for the week, with the current song slide releases on the back of the sheet. This page may be cut out and placed in a permanent file.

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

DE WITT C. WHEELER, Inc.
116-120 West 31st Street - - New York
Largest Song Slide Makers in the World

The Slides that Bring Applause

Scott & Van Altena's
59 Pearl Street, New York City

SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.
De Witt C. Wheeler.

"WHERE THE DESERT MEETS THE NILE."—Lyrics and music by J. R. Shannon; published by Grinnell Bros., Detroit, Mich. Mr. Shannon is the popular writer of Grinnell Brothers, who is well known because of his successful and out-of-the-ordinary compositions "My Spanish Rose," "My Old Girl," etc. The slides for this song are of the scenic kind. They give us excellent views of the Sierra and Nile. and are posed in gorgeous native costumes that afford a study in color.

"MY ROSE FROM THE GARDEN OF LOVE."—Words by Jesse M. Glick; music by Irving M. Wilson; published by M. Witmark & Sons, New York. This song, Edith Mote's big success in vaudeville, has had such a wonderful sale so far that the publishers predict it another "Love Me and the World is Mine." Indeed, if anything were needed to aid its success, the slides alone would effect that result. Posed in colonial costume amidst flowers and bowers. they will afford an imposing presentation on any screen.

Scott & Van Altena.

"LOVE ME WITH YOUR BIG BLUE EYES."—Words and music by Kendis and Paley; published by Kendis and Paley, New York. A song of the appealing type, illustrated with a novelty set of slides that is both original and clever.

"KISS ME, MY HONEY, KISS ME."—Words by Irving Berlin; music by Ted Snyder; published by Ted Snyder Co., New York. This author's name on a song is proof enough of its excellence. Of the slides too much cannot be said. The model is she who posed in last week's release, "I Wouldn't Give My Heart to Anyone But You;" she whom we spoke so highly of in the description of that song. Her ability as a model is unquestionable, and the gift nature has bestowed on her—beauty—adorns every slide in which she appears.

"YOU CAN WIN ME—IF YOU'LL WOO ME—WHILE WE WALTZ."—Words by Sylvester Maguire; music by Alfred Solman; published by Jos. W. Stern & Co., New York. That this set of slides is a brilliant piece of workmanship will be self-evident to those who have followed closely the progress in this line of work. Extraordinarily good posing by models whose likenesses reproduce to excellent advantage is bound to make this set applauded by all audiences.

Alfred L. Simpson.

"AS DEEP AS THE DEEP BLUE SEA."—By H. W. Petrie, author of "Asleep In the Deep," "Down In the Deep Let Me Sleep When I Die;" published by the House of Haviland. A beautiful ballad of great poetic and musical merit. Simpson has made a meritorious set of slides for this popular hit, showing exquisite marine views and the sailor boy and his sweetheart in typical surroundings. Scenes on vessels, etc.

"KELLY'S GONE TO KINGDOM COME."—Words by Sax Rohmer; music by T. W. Thurban; published by Will Rossiter. The song that Maude Lambert, the dainty comedienne, featured in Lew Field's "Midnight Sons." In the slides Simpson has shown a real aeroplane, Kelly under the ocean, Kelly in an airship, and any number of humorous situations. Most of these pictures were made during the recent International Aviation Meet.

Levi Company, Inc.

"WAITING FOR A LITTLE GIRLIE."—Words by Stanley Murphy; music by Benjamin Hapgood Burt; published by Shapiro. A very clever little song with good lyrics and a beautiful melody. The slides contain a great many novelties, all artistically made and from local expression of opinion it is one of the best sets ever turned out by Levi.

"DON'T WAKE ME UP, I AM DREAMING."—Words by Beth Slater Whitson; music by Herbert Ingraham, writer of "Roses Bring Dreams of You," "You Are the Ideal of My Dreams" and "All That I Ask is Love." This is his next ballad, and judging from the melody it will undoubtedly prove as big a sensation as its predecessors. Shapiro is the publisher. The Levi Co. have made a special effort on the slides and the result has been more than satisfactory. Beautiful scenery, excellent models and good photography.

Excelsior Slide Co.

"SWEET ANNA LIZE."—Words by Bartley Costello; music by Henry I. Marshall; published by Ted Snyder. A tuneful love ballad with a fascinating movement that should appeal to lovers of this class of music. Appropriate illustrations by Excelsior.

"DER DEUTSCHE RAG."—Words by Sam M. Lewis; music by B. O. Bennet; published by the music house of Laemmle. This is something on the lively order that goes well once in a while.

RECENT RELEASES.
De Witt C. Wheeler.

"YOU ARE THE LIGHT OF MY LIFE."—Published by F. B. Haviland Pub. Co.

"TAKE ME BACK TO DEAR OLD DIXIE."—Words and music by R. M. Stults; published by F. B. Haviland Pub. Co.

"LOU."—Words and music by Dave Kaplan and Joe Samuels; published by Billy Watson Music Pub. Co.

"PUT YOUR ARMS AROUND ME, HONEY."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co.

"WINTER."—Words by Alfred Bryan; music by Albert Gumble; published by Jerome H. Remick & Co., New York.

"COWBOY."—Words by Bobby Heath; music by Chas. O'Donnell; published by Jerome H. Remick & Co.

"GEE WHIZ, SWEETY, I'M STUCK ON YOU."—By James Brockman and Bert Fitzgibbon; published by M. Witmark & Sons.

"OH, THAT MOONLIGHT GLIDE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co.

"THAT'S WHEN LIFE'S ONE GRAND SWEET SONG."—Words by Will D. Cobb; music by Marie Theresa Laing; published by Shapiro, New York.

Scott & Van Altena.

"WHEN I GATHERED THE MYRTLE WITH MARY."—Words by Will A. Heelan; music by Seymour Furth; published by The Jos. Morris Co., New York.

"I WOULDN'T GIVE MY HEART TO ANYONE BUT YOU."—Words by Edgar Leslie; music by Ben Edwards; published by Leo Feist, New York.

"COME AWAY, LITTLE GIRL."—Words by Al. Bryan; music by Geo. W. Meyer; published by F. B. Haviland Pub. Co., New York.

"OH, YOU RAH! RAH! BOY."—Words by Jack Mahoney; music by Theodore Morse; published by Theodore Morse Pub. Co., New York.

"PLAIN LITTLE COUNTRY GIRL."—Words by J. Brandon Walsh; music by Al. W. Brown; published by Victor Kremer, Chicago.

"SIGHING."—Lyric and music by Leroy Stover; published by Harold Rossiter Music Co., Chicago.

"I WOULDN'T GIVE MY HEART TO ANY OTHER GIRL BUT YOU."—Lyrics by Edgar Leslie; melody by Ben Edwards; published by Leo Feist.

"GOLDEN HEARTED DAISIES."—Words by Elizabeth Gordon; music by W. R. Williams; published by William Rossiter, of Chicago.

Alfred L. Simpson.

"MOTHER, DEAREST SWEETHEART."—Words and music by Wm. T. Vayo; published by Wm. T. Vayo Music Co., Boston, Mass.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred Bryan; music by Geo. W. Meyer; published by the House of Haviland.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds; published by the House of Haviland.

"I'M GOING TO TAKE THE TRAIN FOR HOME, SWEET HOME."—Words and music by Herbert H. Ingraham; published by Shapiro.

"I WILL LOVE YOU ALWAYS JUST FOR AULD LANG SYNE."—Words by Robert F. Roden; music by Ed. V. Cupero; published by J. Fred Helf Pub. Co.

"LITTLE PUFF OF SMOKE, GOOD NIGHT."—Words by R. W. Lardner; music by G. Harris ("Doc") White; published by Victor Kremer Co., Chicago, Ill.

"PLAY THAT BARBER SHOP CHORD."—Words by Wm. Tracey; music by Lewis F. Muir; published by J. Fred Helf Pub. Co., New York City.

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham; published by Shapiro, New York City.

Levi Company, Inc.

"DIXIE ROSE."—Words and music by Dave Reed; published by Shapiro.

"I CAN'T LIVE WITHOUT YOU."—Words by Paul Hamilton; music by Harry Jasper; published by Jerome H. Remick.

"THAT CERTAIN PARTY RAG."—Words by Edgar Selden; music by Tom Kelly.

"A LASSIE BY THE SEA."—Words and music by Bernice Phillips; published by Phillips Music Co., Dorchester, Mass.

"POLLYWOG WIGGLE."—Published by Shapiro; written and composed by Edgar Selden, Al Bryan and Fred Fisher.

"OH, YOU CHICKEN."—Words by Ray Goetz and music by Fred Fisher; published by Shapiro.

"GO WAY FROM ME, I HATE YOU; COME BACK TO ME, I LOVE YOU."—Words by Will D. Cobb; music by John H. Flynn; published by Shapiro.

"WOULDN'T YOU LIKE TO TAKE A LITTLE GIRL TO RAISE."—Words by Dave Radford; music by Leo Bennett; published by the Cadillac Music Co.

Excelsior Slide Co.

"ALL OVER TOWN."—Words by Al. Thahern; music by Percy Wenrich; published by F. A. Mills, New York.

"SPRINGTIME BRINGS ROSES AND YOU."—Words and music by Kendis & Paley, and published by them.

"THAT LOVIN' LAZY RAG."—By Billy Gaston and Edgar Selden; published by Shapiro.

"EVERY CORNER OF THE WORLD HOLDS YOU."—Words by Arthur J. Lamb; music by Felix Brandon; published by the music house of Laemmle.

"BECKIE, STAY IN YOUR OWN BACKYARD."—By Norman and Young; published by F. A. Mills, New York.

"THE LITTLE HOUSE THAT'S BIG ENOUGH FOR TWO."—By Howard Humphrey; published by Jerome H. Remick. New York.

"SOMETHING DOING, KID."—Words and music by Marion Monroe; published by the music house of Laemmle, New York.

NEW INSTALLATIONS OF SIMPSON'S SOLAR SCREEN.

We have just been informed that the Simpson Solar Screen has been installed and is now in successful operation at the following houses:

Nicoland Theatre, 161st street and 3d avenue, N. Y. City. Joseph Driscoll, proprietor; Lyric Theatre, Boston road and 169th street. Bronx, Mr. Schumaker, proprietor; New Theatre, 155th street and Melrose avenue, N. Y. City, Harry Jame, proprietor; Victoria Theatre, 181st street and Broadway, N. Y. City.

These purchasers report that their pictures are good in a well lighted house, and that business increases under the better conditions.

Special Announcement

SLIDES

Made to Order in One Day.

Price 50c. each. Regardless of amount of wording on slide. We are making announcement and advertising slides for over 500 Picture and Vaudeville Theatres in the West and South. Mail us your orders, which will be executed same day received.

Aloe Optical Co.

Slide Makers

513 Olive St. ST. LOUIS, MO.

EXTRA! EXTRA!

Greatest Sale of

Song Slides

on earth.

300 SETS

at $1.75 per set.

Send for our list and you will find a lot of good late songs that you will pay elsewhere $5 per set for the same slides.

THIS WEEKS' RELEASES

"Sweet Anna Lize"

"Der Deutsche Rag"

EXCELSIOR SLIDE CO.

138 East 14th Street, N. Y. CITY

Phone 789 Stuy. Get on our mailing list

IT IS EASY TO DECIDE

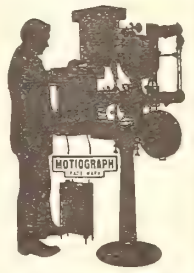
which machine to buy when there is no other anywhere near the equal of the

MOTIOGRAPH

When our patented double cone shutter saves about 25% of the illumination, projects a 25% brighter picture than other machines, eliminates flicker, is more convenient, and will last longer with less attention, there is but one thing to do, and that is

INSTALL THE MOTIOGRAPH

The improved mechanism and arc lamp are wonders for simplicity, accessibility, strength and general convenience. Send for our catalogue giving REASONS WHY.



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PRESIDENT TAFT'S INSPECTION OF THE PANAMA CANAL, NOV., 1910

Showing the progress made on the Canal up to date

Full set 27 slides $12.00. Half set 14 slides $6.00. Posters free.

LEVI CO., INC.

24 UNION SQUARE - - NEW YORK, N. Y.

Wanted—Traveling Salesman to carry our products as a side line in territory not already covered

TO-DAY'S NEWEST FEATURE

POSTER FITS Exactly in this Space

This is a reduced facsimile of one of the many original ideas for advertising Moving Picture Theatres designed and for sale only by the

Exhibitors' Advertising & Specialty Co.

Send us $1.00 and we will send you four complete sets as a trial.

A. B. C. and all other makes of **Posters**

Unique and Distinctive M. P. Printing Lithographed Frames for Posters. Special Snipes and Advertising matter of all kinds.

105 E. 14th St., New York

A POWERFUL DRAMA OF STIRRING HEART INTEREST

TURNER & DAHNKEN (Inc.)

138 Eddy St., San Francisco, Cal.

Largest Exchange on the Pacific Coast

Pacific Coast Agents for the Pathe Machine

Der Kinematograph, Dusseldorf

The leading Organ for the Motion Picture Trade in Germany. Special Supplement for Talking Machines, etc. Published every Wednesday. Annual Subscription: 11/- Post free. Advertisements (4 columns to page): 2s. 6d. per inch. Situations Wanted, 1½d. per line Reduced price for a Series of Insertions. Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

A Few Leaders

50 Carbons 5-8 x 6 . .	$1.15
Pure White Condensers .	.75
2 oz. bot. Agfa Film Cement,	.25
Large can Stay-on-oil . . .	.18

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ELECTRICAL SUPPLIES and MACHINERY PARTS

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With Exhibitors' Ad. & Spec'y Co.

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Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines All orders to any part of the United States filled promptly.

16 Elm St., ST. LOUIS, Mo., U. S. A.

The Bioscope

The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

SUBSCRIPTION. $2.00 A YEAR. SAMPLE COPY MAILED FREE

31, 33, and 35 Litchfield Street, LONDON, W. C., ENGLAND

THE GREATEST INVENTION OF THE AGE **SIMPSON'S SOLAR SCREEN**

is being installed in all the largest and best picture theatres in New York City and elsewhere. Get it and show your pictures in a **Lighted House.** Thus you will meet the new requirements concerning light houses. FOR INFORMATION WRITE

ALFRED L. SIMPSON, Inc. - - 113 West 132nd Street, NEW YORK CITY

NEW PHOTOPLAY HOUSE IN FLATBUSH.

Mr. Wm. R. Lusher, Dorchester Road and Coney Island Avenue, Flatbush, Brooklyn, N. Y., will in a few days open his new "Dorchester" Photoplay Theatre, and people in that section of Brooklyn will have a theatre in their midst equipped in every detail with the most up-to-date motion picture apparatus. Mr. Lusher has spared no expense to furnish his patrons with every comfort and convenience; his operating booth is equipped with two 1910 Model Motiographs with Hallberg Electric Automatic Economizers, and in front of the theatre in place of incandescent or Flame Arc lights, Mr. Lusher has installed a large electric sign reading DORCHESTER, each of the letters being 12 inches in height. This sign is some thing entirely new in this country. Mr. J. H. Hallberg, "The Economizer Man," is now importing them from England. The beautiful effect of this sign must be seen to be appreciated; besides its operation means a saving of 70% in current consumption over the ordinary incandescent lamp sign.

Extensive improvements are under way at the Century Theatre, South Bend, Ind., chief of which is the erection of a canopy over the entrance on Second street. Workmen are busy building the structure, which will be of iron and glass and will be lighted with over one hundred electric lights.

MORE IMPORTANT POWER'S INSTALLATIONS.

The State Agricultural and Industrial School, at Industry, Monroe County, N. Y., has just purchased through the Victor Film Service, Buffalo, N. Y., a Power's Cameragraph No. 5.

During the past few months many schools and colleges have adopted motion pictures as a means of assisting in the education of their pupils.

Mr. J. E. Miller has just completed a very fine motion picture theatre at the southeast corner of Lenox avenue and 143d street, New York City, and purchased through the General Film Co., 219 6th avenue, New York, a Power's Cameragraph No. 6. He decided on the Power's No. 6 after a careful investigation of the merits of all makes of machines.

A GREAT WHITE WAY

for 75c. per day. This small sum will run two ALBA Flame Arc Lamps for five hours. They will flood the front of your Theatre and the adjacent street with a volume of attractive light (equal to 4000 incandescent lamps) that will prove an irresistible magnet for pleasure seekers for blocks in each direction.

They will surround your theatre with an atmosphere of good cheer that will make *passers-by* want to *pass in.*

Sold and guaranteed by the importers of the BIO Carbon—enough said.

Write our nearest office for Catalog

Charles L. Kiewert Co.

41 Cortlandt Street, New York **422 Frick Building, Pittsburg** **58 Plymouth Court, Chicago**
116 Huron Street, Milwaukee **197 Fremont Street, San Francisco**

Last 4 Weeks' Productions of Licensed Film Makers—Dec. 1

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Nov. 21	The Song of the Wildwood Flue	Drama	996
Nov. 24	His New Lid	Comedy	563
Nov. 24	Not so Bad as It Seemed	Comedy	432
Nov. 28	A Plain Song	Drama	997
Dec. 1	Effecting a Cure	Comedy	997
Dec. 5	A Child's Stratagem	Drama	998
Dec. 8	Turning the Tables	Comedy	416
Dec. 8	Happy Jack, a Hero	Comedy	576

EDISON CO.

Nov. 22	His Mother's Thanksgiving	Drama	995
Nov. 23	Through the Clouds	Drama	1,000
Nov. 25	A Daughter of the Mines	Drama	995
Nov. 29	The Greater Love	Drama	1,000
Nov. 30	Arms and the Woman	Drama	975
Dec. 2	The Cowpuncher's Glove	Drama	1,000
Dec. 6	The Winning of Miss Langdon	Com.-Drama	995
Dec. 7	The Life of a Salmon	Industrial	440
Dec. 7	Amateur Night	Comedy	550
Dec. 9	The Captain's Bride	Drama	1,000

ESSANAY CO.

Nov. 21	That Popular Tune	Comedy	593
Nov. 21	Hank and Lank	Comedy	390
Nov. 26	A Western Woman's Way	Drama	1,000
Nov. 29	The Tie That Binds	Drama	963
Dec. 3	"Circle C" Ranch Wedding Present	Drama	1,000
Dec. 6	Love's Awakening	Drama	1,000
Dec. 10	A Cowboy's Vindication	Drama	950

GAUMONT.

Nov. 29	The Flat Next Door	Comedy	722
Nov. 29	Tarscon on the Rhone	Travelogue	243
Dec. 3	Lured by a Phantom	Drama	712
Dec. 3	Nancy's Wedding Trip	Comedy	273
Dec. 6	A Man of Honor	Drama	834
Dec. 6	Prof. Schlemiels Hat	Comedy	171
Dec. 10	The Revolt	Drama	940

KALEM CO.

Nov. 18	Jim Bridger's Indian Bride	Dramatic	1,000
Nov. 23	The Lad from Old Ireland	Drama	1,005
Nov. 25	The Roses of the Virgin	Drama	1,000
Nov. 30	The Touch of a Child's Hand	Drama	870
Dec. 2	Elder Alden's Indian Bride	Indian Drama	945
Dec. 7	"Rachel"	Drama	1,000
Dec. 9	The Rescue of Molly Finney	Drama	1,007

LUBIN MFG. CO.

Nov. 14	The Street Preacher	Dramatic	990
Nov. 17	Right in Front of Father	Comedy	990
Nov. 21	Caught by the Camera	Comedy	990
Nov. 24	Romance of Lazy K	Comedy	990
Nov. 28	Sunshine and Shadows	Dramatic	990
Dec. 1	Spoony Sam	Comedy	...
Dec. 5	On the Mexican Border	Drama	990
Dec. 8	Reggie's Engagement	Comedy	990

MELIES.

Nov. 10	A Mountain Wife	Drama	980
Nov. 17	His Sergeant's Stripes	Dramatic	950
Nov. 24	The Cowboys and the Bachelor Girls	Comedy	950
Dec. 1	Pals	Western Drama	950
Dec. 8	What Great Bear Learned	Drama	950

PATHE FRERES.

Nov. 23	How Rastus Gets His Turkey	Comedy	598
Nov. 23	Wonderful Plates	Colored Trick	397
Nov. 25	Isis	Egyptian Drama	492
Nov. 25	A Dog's Instinct	Drama	479
Nov. 26	An Eleventh Hour Redemption	Drama	998
Nov. 28	The Border Tale	Drama	679
Nov. 28	A Freak	Acrobatic	285
Nov. 30	Who Is Nellie?	Comedy	650
Nov. 30	Finland—Falls of Imatra	Colored Scenic	344
Dec. 2	The Tale the Mirror Told	Drama	646
Dec. 2	What a Dinner!	Comedy	344
Dec. 3	The Maid of Niagara	Drama	995
Dec. 5	The Clever Domestic	Comedy	485
Dec. 5	The Mexican Tumblers	Acrobatic	476
Dec. 7	An Animated Armchair	American Comedy	650
Dec. 7	Cocoanut Plantation	Colored Scenic	348
Dec. 9	Saved in the Nick of Time	Drama	800
Dec. 9	Soap in His Eyes	Comedy	184
Dec. 10	Her First Husband's Return	Drama	990

SELIG POLYSCOPE CO.

Nov. 17	Gratitude	Dramatic	1,000
Nov. 21	No Place Like Home	Comedy	1,000
Nov. 21	The Dull Razor	Comedy	
Nov. 24	The Merry Wives of Windsor	Comedy	1,000
Nov. 28	The Queen of Hearts	Romantic Drama	1,000
Dec. 1	The Stepmother	Drama	1,000
Dec. 5	The Widow of Mill Creek Flat	Comedy	1,000
Dec. 8	In the Wilderness	Indian Drama	1,000

URBAN-ECLIPSE.

Nov. 23	Behind a Mask	Drama	516
Nov. 23	Nantes and Its Surroundings	Educ.	450
Nov. 30	A Trip Through Ceylon	Travelogue	319
Nov. 30	The Return at Midnight	Drama	634
Dec. 7	The Death of Admiral Coligny	Drama	992

VITAGRAPH CO.

Nov. 22	Suspicion	Drama	985
Nov. 25	A Four Footed Pest	Comedy	642
Nov. 25	The Statue Dog	Comedy	283
Nov. 26	Love, Luck and Gasoline	Comedy	997
Nov. 29	A Woman's Love	Drama	...
Dec. 2	Jack Fat and Jim Lean	Comedy	...
Dec. 3	The Preacher's Wife	Drama	...
Dec. 6	A Tin-Type Romance	Comedy	996
Dec. 9	He Who Laughs Last	Comedy	927
Dec. 10	The Color Sergeant's Horse	Drama	978

The Leading Motion Picture Producer of the World

SELIG — FOLLOW THE FLAG

DECEMBER 15th—IT'S HERE AT LAST

The original and only production of the great

NEIL BURGESS' "COUNTY FAIR"

This protected and copyright Comedy Drama of world wide reputation comes to you for the first time in Motion Pictures.

TAKE OUR WORD REGARDING THIS PARTICULAR SUBJECT

GET ON OUR MAILING LIST

Length about 1000 feet.

Code Word, FAIR

COMING

"TEN NIGHTS IN A BARROOM"

(In Two Reels)

COMING

USE SELIG POSTERS

For Dec. 19th, we beg to announce our fairy production of

"JOHN DOUGH AND THE CHERUB"

A mythical and sensational tale of the Kingdom of Lo Hi—the Never, Never Land.

Length, 1000 feet **Code word, DOUGH**

Selig Polyscope Co. — TRADE S MARK — *Chicago U.S.A.*

EUROPEAN OFFICES

LONDON — BERLIN — ST PETERSBURG.

YES!! HALLBERG

THE "ECONOMIZER" MAN

EQUIPS PHOTOPLAY THEATRES COMPLETE

HALLBERG ECONOMIZER
for Alternating Current

Saves ⅔ on Electric Bill on 110 Volts
82% " " " " 220 "

Gives 100% Better Light Than Rheostat
50% Better Light Than Other Makes Current Savers

If your light is poor and electric current bill high, write to me for free advice.

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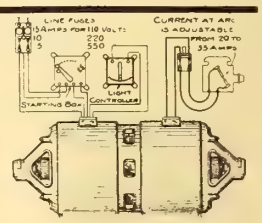
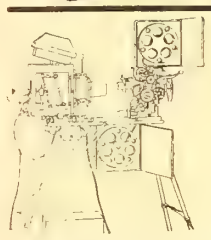
for Direct Current

Saves 50% on 110 Volts
70% " 220 "
85% " 500 "

I also make Economizers and Rectifiers to change alternating into direct current.



Hallberg D. C. and A. C. to D. C. Economizer.



ALL MAKES M. P. MACHINES

EDENGRAPH — EDISON
MOTIOGRAPH — PATHE
POWERS — STANDARD

Catalogues and Prices on application.

I carry a complete line of Opera Chairs, with and without arms. Send for description and prices.

$1.25 each and up

Hallberg 4000 C. P. Flaming Arc Lamp

This lamp gives six times as much light as the enclosed arc lamp, and about nineteen times more light than the ordinary incandescent lamp at the same current cost.

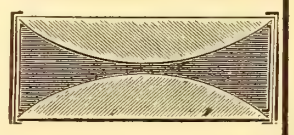
For Alternating or Direct Current—Price
2 in series on 100 to 120 volts, each $45.00
4 in series on 200 to 250 volts each 55.00

When one lamp only is wanted a separate resistance is required for D. C. 110 volts.....$10.00

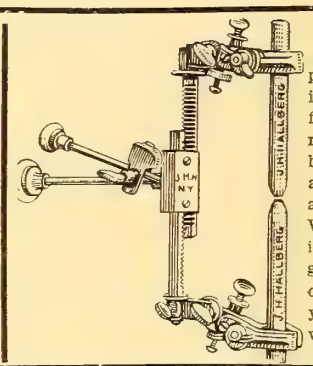
For alternating current, a small separate Economizer is required.

Price 110 volts.....$10.50
Price 220 volts..... 12.00

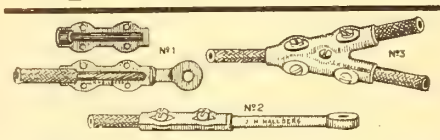
High Grade Condensers



Condensers No. 1 grade 4½-inch, without mounts, each $1.00
Condensers No. 2 grade, 4½-inch, without mounts, each 75c.
Imported from France, 6½ or 7½ inch focus. For 8, 8½ and 10 inch focus. $1.50 each.



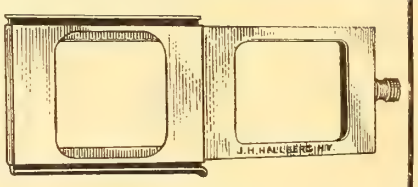
This lamp is simple and strong, and is made from carefully selected material. It has adjustable carbon holders and can be set at any desired angle. When your old Moving Picture Lamp gets worn, order one of these lamps and you will be pleased with the results.



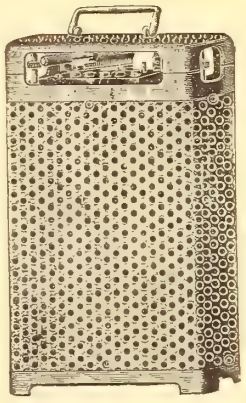
Send $1.50 for a set of

HALLBERG TERMINALS

They do away with burned out lamp leads.
By mail post paid.
State make of your lamp.



UNDERWRITERS' DOUBLE SLIDE CARRIER..... $1.00



"Universal" Rheostat,
including 4 legs

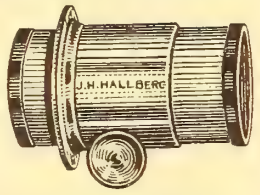
100 to 125 volts, 25-35 amp. $15.

200 to 220 volts, 25-35 amp. $20.

For 1 or 2 lamps, 30 amp. each on 110 volts, $20.

I design and make Rheostats for any voltage and amperes desired.

Let us know your wants.

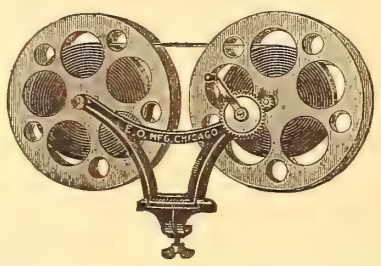


M. P. and Stereo Lenses. Prices upon application.

Film Cement

for mending or splicing Moving Picture Films.

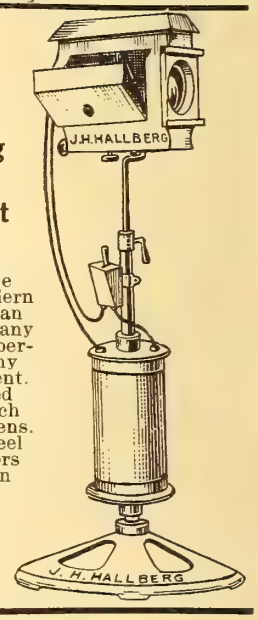
Price per bottle 25 cents.



Film Rewind, Style No. 1, $3.50

Hallberg Flood and Spot Lights

are of the most modern design—can be set at any angle to operate on any kind current. Equipped with 6 inch French lens. Color wheel for 5 colors always in stock



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Send for Free Catalogue P. 6

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H. F. HOFFMAN

The Film Index

"THE GOLDEN SUPPER"
A Biograph Classic Adapted from Tennyson's Poem

Vol. VI. No. 25. NEW YORK, DECEMBER 17, 1910 Whole No. 243

The Leading Motion Picture Producer of the World

SELIG — FOLLOW THE FLAG

(Selig Offers for Release December 22)

THE WESTERN IDYL, OF THE EARLY AND FRONTIER ARMY POSTS

Overland to Fremont

A picture full of tenderness and self-sacrifice

GET ON OUR MAILING LIST

Length, about 1000 feet
Code Word
FREMONT

COMING — COMING

(2 REELS)

"TEN NIGHTS IN A BARROOM"

COMING

Write us and we will tell you all about it

TRADE MARK

December 26

USE SELIG POSTERS

Another one of those Big Western Subjects—that only Selig can make

"The Rustlers"

Length, about 990 feet
Code Word "RUSTLERS"

Selig Polyscope Co. — TRADE S MARK — Chicago U.S.A.

EUROPEAN OFFICES
LONDON — BERLIN — ST PETERSBURG.

The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

STRONG APPEAL IN PATHE CHRISTMAS SUBJECT

American Company of Players Blend Human Emotions With Telling Effect—Impressive Lesson In Charity.

MANY Christmas pictures have been made; some with benevolent Santa Clauses and reindeers and some without; some have had Christmas trees with great stacks of toys and apples and oranges and nuts, and happy kiddies have frolicked about in cute little pajamas, all of which took most of the grown-ups back to the happy, care-free days of childhood, and was a present reality to many of the children.

Most of these Christmas pictures have been works of art. We mentioned one in these pages last week that is a picture classic and which possesses absorbing heart interest. Of the one regarding which we are now to write there is an added interest which entitled it to a place by itself among motion pictures.

Of the special educational subjects released during the past year, that have attracted general notice because of their utility, were "The Fly Pest" picture which aided the fight to suppress the germ carrying house fly; then the "Milk Picture," which has helped a lot to improve the methods of producing and handling the milk supply. Another picture, recently released, will further the fight against disease, all of which causes are important and deserving.

These several pictures mentioned were made with a definite purpose in mind and almost, one might say, to order.

Now comes a picture—a Christmas picture—made in the course of the day's work, with no especial purpose or design beyond the general purpose of amusing the millions who patronize the photoplay; yet, it seems to us to be one of the strongest appeals for Christian giving that it has been our privilege to observe. The picture is from the Pathe American studios and will soon be released under the title "Sunshine in Poverty Row." It is greatly to be regretted that it is not now in the hand of the theatre managers, for it could not fail to bring to many a merrier Christmas than may be their privilege to enjoy. Advantageously shown this picture could not fail to pull from plethoric purses that which has power to make glad the heart and lighten the burden. It also teaches a lesson in charity which may well be learned by self-seeking men and women who know little, and care less, of how the other half lives.

For the scenes of "Sunshine in Poverty Row" the producer did not go far afield. A nearby village provided the setting. Nor would one have to stretch one's imagination to find the counterpart in real life, and that is what is so appealing about the picture—it shows you something that you know is true and that something touches the sympathetic side of your nature, pulls at your heart strings and, if your heart is in the right place, it will loosen your purse strings also.

The time is the day before Christmas, and two little tots are gazing wistfully at a shop window filled with toys. The picture takes you to their home—and what a bare, cheerless home it is. The mother is sick and in bed; the father is without work, penniless and disheartened. The stamp of dire poverty is everywhere. Hope has fled from all, for we are shown the children preparing a letter to Santa Claus and we realize that in their innocent hearts hope yet abides, and faith.

The little tots mail their letter and the postman gets it from the letter-box and takes it to the office. Here the postmaster gets it and tucks it in his vest pocket. That night while he and his wife ar trimming a tree for their own daughter the letter comes to light again. At once the postmaster and his wife decide to play Santa Claus and with an armful of toys they set out.

At the house in Poverty Row we are shown the little ones hanging up their stockings and going to bed to dream of Santa and lots of presents.

(Continued on page 3.)

SCENES FROM PATHE AMERICAN SUBJECT "SUNSHINE IN POVERTY ROW."

The FILM INDEX

Published by
THE FILMS PUBLISHING CO.
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JAMES L. HOFF, Managing Editor

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JAMES S. McQUADE, Representative

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Whole Page	$60.00
Half "	30.00
One-Third "	20.00
Quarter "	15.00
One inch, single column	1.40

Discounts on Time Contracts—5 per cent. on three months; 10 per cent. on six months; 20 per cent. on one year

CLASSIFIED ADVERTISING — "For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed 4 lines, 25c. one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 17, 1910.

NOTICE

All persons having business with the Chicago office of The Film Index are requested to make note of the new address: 611 Ashland Block; telephone, Central 1605.

CASUAL COMMENT

GOADED to desperation by the knowledge that their Pecksniffian pretense has finally been publicly unmasked by The Film Index, the editors of The Moving Picture World reveal the depths of their degradation in a page of vituperation, spite and impotent rage against The Index and its employees.

Whatever the opinions of the agitated Old Ladies of the M. P. World may be concerning the individuals named none cares so little as those same individuals. All that is beside the question and a clumsy, childish attempt to dodge the real issue, to wit: Is the Moving Picture World really a trade newspaper, or is it a common, ordinary "holdup" proposition? There are a number of these shady publications in New York—sometimes known by an uglier term.

But to consider the real question: It is safe to eliminate the term "newspaper" from any description of the M. P. World that might be given, since it prints nothing that is new. This leaves only the item "trade paper," which item we are willing to concede, with only the question of character to debate.

* * *

IN the early days of trade journalism the trade paper was generally characterized as a blackmailing proposition. Manufacturers and dealers who were so unfortunate as to come within the field of vision of a trade paper in those days hastened, if they were weak and wise, to take advertising space in its columns; but if they were foolish and strong they stayed out. It cost these latter a pretty penny sometimes, but they saved their self-respect.

Of course, what the trade paper said about them and the things they made didn't read like a raphsody on spring—it was a "rap" of another sort; very much the same sort of stuff you may read about the licensed manufacturers every week in the Moving Picture World.

* * *

FAR be it from us to say, or even hint, that the Moving Picture World would stoop to blackmail, or to say unkind things about a manufacturer of pictures that did not advertise in its columns. Yet there is that "long arm of coincidence" that gives the situation an ugly aspect.

For nearly two years the licensed manufacturers patronized the Moving Picture World. During all that time does any one remember that it had the least word to say against "the trust" or the Edison patents, or any of the plans proposed by far-seeing business men to save the motion picture business from demoralization and bankruptcy?

You will search its columns in vain for an untoward utterance. Not a word of criticism will be found in its columns while it was receiving money from the licensed manufacturers.

Now it happens that the advertisements of the licensed manufacturers are withdrawn from the Moving Picture World. Why we do not know; it may have been that the licensed manufacturers wanted to try out the Moving Picture World; to see how far it could be trusted to represent the whole trade without being subsidized, and maybe they had other reasons.

Whatever may have been the reason they were not kept waiting long to find out where the Moving Picture World stood. First, you will remember, there was that blackfaced type announcement in the M. P. World calling attention to the absence of certain advertisements from its columns, and the explanation that the absence was caused by a refusal to extend further credit to the absentees.

No names were mentioned—you could draw your own inference.

Following that notice—which was printed twice—began the present series of attacks upon the Edison patents, upon Mr. Edison himself, upon the Motion Pictures Patents Company and upon the product of the licensed manufacturers, individually and collectively.

Is it not passing strange, after meekly supporting these various interests for the greater part of two years; after repeatedly commending the measures and the men back of them for their efforts to protect and to build up the business to its present profitable basis, that the Moving Picture World should suddenly discover that the measures are iniquitious and the men mercenary?

All that following so quickly upon the heels of the withdrawal of the subsidy, too.

What must the licensed manufacturers think of that action? What would any business man think of it? What do you think of it?

It is a journalistic reversion to type of the worst sort and quite unmistakable, and "demonstrates how low the profession of an editor can sink" and drag his publication with him.

* * *

THUS has the editor of the Moving Picture World "finally and irrevocably placed" himself and his paper. He has condemned himself out of his own mouth; proved beyond the shadow of a doubt that for nearly two years he was "subsidized," "purchased," "prostituted" by the dominant interests, the "perfidious and predatory trust."

Either he was all that or he is trifling with the truth now. And that is what we started out to make plain to our readers when we handed him that little story about the "Ox and the Frog." It was the "bait" and he took it, "hook, bob and sinker."

* * *

THE editor of our esteemed contemporay affects to wash his hands. He has need, but the "damned spot," wash it as he will, will not out.

The dominant interests he did not deceive. Neither will he deceive the so-called "independent interests" whose cause he now affects to espouse. They have his number and for him it is written:

"Mene, Mene, Tekel, Upharsin."

* * *

WE are disappointed; we had every assurance that we would get a lesson in French from the Alphabeticised Editor of the M. P. World last week, but all he gives us is a promise, and hies himself away to criticise (save the term) a Thanhauser picture.

J'ai mal de tete,
J'ai mal de tete,
Curses on the awful fate.
I'll praise that verb and get it straight
Or, bally thing, I'll bust the slate.
J'ai mal de tete,
J'ai mal de tete.

REFORM RAMPANT

An ordinance, just passed by the City Council of Los Angeles, Cal., contains a special clause regulating the display of motion pictures and other posters. The ordinance prohibits the inclusion of deadly weapons of any kind in the pictorial work, or the depiction of the commission of any criminal acts. Any violation of these provisions will be punishable by fine and imprisonment.

In years long past, the stories told
Always had a pirate bold
Who held maids captive in the hold
And gave his pursuers the slip;
With ruthless glee great galleons sank,
Roared "Yo Ho," and strong rum drank,
And made his victims walk the plank
And then he scuttled the ship.

But this was in our tender youth
Before these tales were deemed pernicious.
Reformers now have found the truth—
The stories simply made us vicious.

The childhood picture-books we knew
Always showed a youth that slew
A giant with a head or two—
All dripping with gore was his sword—
He didn't seem to mind the mess;
Rescued damsels in distress,
And—tortured gnomes 'til they'd confess
The place where their wealth was stored.

But this was very long ago,
And, if the pictures still existed,
The children now, you surely know,
Would have their morals badly twisted.

Then plays we saw where pallid wives
In their bosoms kept long knives
To save their grieving, harried lives
When proudly the villain they'd spurn.
The villain laughed; the woman cried;
Shots rang out; the villain died;
The woman sobbed or softly sighed
With joy at the hero's return.

But lurid flash and gleaming steel
No longer make our natures hideous,
Since sweet reform has made us feel
That they're corruptive, vile, insidious.

Reform is rampant, ceaseless, rabid,
Stirring up great agitation;
We must protect and keep our virile
Youth from truth's contamination.
Rhodomontades, heedless, vapid;
Caluminous, excoriation;
Would make our entertainment sterile
By futile, frenzied legislation.

J. L. MURRAY.

Mr. John Snider, owner of the Edisonia, Charlotte, N. C., is preparing to open another picture theatre in that city. This will give Charlotte four high-class picture shows.

PATHE CHRISTMAS PICTURES.

(Continued from page 1.)

The postmaster and his wife arrive at Poverty Row and leave not only the presents for the children but a promise of better times for the father and mother. It is done so naturally and the effect is so happy that you will feel a strong desire to do something of the kind yourself.

Clever acting and good photography combine to make this subject one of exceptional merit. By means of "double exposure" the little girl's dream of Santa Claus bringing the presents is made quite real, lending increased interest to the picture. Other incidents, not mentioned in this commentary, serve to drive home the lesson of the picture making it a powerful lesson on charity.

MAX HAS APPENDICITIS.

Everyone knows Max Linder, Pathe's celebrated comedian, and all will be sorry to hear that he was suddenly seized with a bad attack of appendicitis. He was operated on and our readers will be glad to hear that he is progressing favorably towards convalescence. It is typical of Max, notwithstanding his intense sufferings, that when the surgeon came to operate he said, "I am not afraid, I am used to operators" (a word which in French means both the surgeon and the man in charge of the camera), and of these latter of course Max knows a good many. Then before finally abandoning himself to the chloroform, he familiarly reproached the surgeon for neglecting to have the operation filmed. Those who know Max state that this is a true story, for Max is wrapped up in motography, and is always ready to spring a joke on that subject.

CAPT. AMENT WILL BUILD THEATRE.

According to the plans of Capt. A. D. Ament, proprietor of the Elite theatre, Jackson, Tenn., that city will soon have a new theatre, in which will be seen the best of vaudeville and motion pictures. Ever since Capt. Ament started his string of photoplay theatres he has been very successful, and he now thinks it's about time for him to put up larger and better houses.

Capt. Ament claims that the south is a great country of the motion pictures and that so long as the best are put before the public, business in Dixie will be a great center for that kind of amusement.

NEW MACHINE AT GRAND THEATRE.

The Grand Theatre, South Bend, Ind., has been greatly enhanced as a place of amusement by the installation of a new flickerless and fireproof motion picture machine. This has been made to overcome the disagreeable flickering which is a great strain on the eyes.

With two good pictures a test was given the new machine at the regular shows and proved satisfactory. The pictures were commended as the clearest that have ever been seen here.

Mgr. Sybert since becoming owner of the Grand has spared no expense in making it a comfortable and entertaining place of amusement and it is now one of the most up-to-date picture shows of the state.

The picture shows around Birmingham, Ala., report good business, but Sam Pearle, manager of Pastime Theatre, is most enthusiastic, due to the excellent films he is projecting.

E. M. Newman, a well known traveling lecturer, gave a most interesting travel lecture at Pabst Theatre, Milwaukee, Wis., last week. Many of his subjects were illustrated by motion pictures.

EXCURSION TO THE SPREEWALD

Kalem will Release a Charming Comedy Subject Picturing That Region

WHEN the Kalem Company sent its players abroad to make pictures it was an experiment regarding which many doubts were entertained. Results have proved that the venture was a profitable one, at least from an advertising point of view, for it is a long time since the Kalem Company has produced a picture that has called forth such a spontaneous burst of applause as "The Lad from Old Ireland," recently released. So pleased are exhibitors over that picture that the mails have not been fast enough to convey their appreciation—they have been burning up the wires with messages of congratulation. So much for "The Lad from Old Ireland."

VIEW OF KALEM PLAYERS AND PEASANTRY IN THE SPREEWALD.

The second picture of the series is soon to be released under the title "The Little Spreewald Maiden." This is a comedy built on a similar plan as the Irish picture, only it is the girl that is the heroine this time, and a mighty clever little heroine she is, too. Another feature of the picture is the glimpse it gives us of a comparatively unknown corner of the world. The Spreewald country is south of Berlin, and life in that region is quite primitive. Quaint manners and customs of the people are interesting in the extreme.

In the first scene of the picture we are shown the boats—a sort of flat-boat or punt—which are used to carry freight and passengers from place to place, and are propelled along the little streams or canals by means of a long pole.

Frieda, the Spreewald maiden, appears in the second scene, leaning over the garden gate, very much out of sorts. She is discontented with her lot and, when her lover comes along she tells him of her desire to go to America, of which wonderful country she has heard. In another scene is shown the peasants digging what looks to be potatoes; among them is the maiden, not at all in love with her work. Later, we see her propelling a great wheelbarrow through the streets of the village. Here she is accosted by two American women who offer to take her to America. The maiden is pleased with the suggestion and tells her lover, who happens along. It is her desire to go to the new country and earn money and then to come back and get married. The plan appeals to the peasant lover and he consents. There is an affectionate leave taking as the party board one of the quaint passenger punts and are poled away.

When we next see the Spreewald maiden she is employed as a nurse girl on Riverside Drive, in New York, her attention divided between the baby and her books—for she is ambitious to learn the English language. She makes progress, for when we see her again it is in a school for stenography where she is busily pounding a typewriter. During this scene a messenger arrives with a request for a girl to take a position, and the manager hands it to our heroine, who goes out to her first job.

Just how long she stays there is not explained, but she makes good with her employer and when she resigns to go back to the Fatherland and her peasant lover, her employer tempts her with an offer of marriage. She rejects the offer, though, and goes back to the Spreewald.

Things don't look the same to her at home when she arrives. She has acquired American ways and the customs of the home folk seem crude. Even her lover has not the charm that he once had. She stands it for a few days, evidently determined to keep her promise, but one day she catches her lover kissing another girl. This is the last straw; the Spreewald has no further charm and she returns to America, glad to get back. A hearty welcome is given her at the office where she was formerly employed and, her old employer having called for the stenographer, she begs the chance to take his dictation. Quietly slipping into his private office she takes a seat behind the man who is busy at his desk and proceeds to make notes of his dictation. Soon he turns around and recognition follows. Evidently the man renews his proposal, for the little Spreewald maiden snuggles into his arms just as though she belonged there—and perhaps she did.

MISS GAUNTIER IN SPREEWALD COSTUME.

The comedy of the subject is charming. Miss Gauntier does the part of the Spreewald maiden as though she had been born to the manor. Sydney Olcott is a capital peasant lover, and the rest of the Kalem players fit into their parts very properly. Good scenes, good photography and good acting should make the "Little Spreewald Maiden" a strong favorite.

A HUSTLING POSTER MAN.

Tom Quill, representing the Goes Lithograph Company of Chicago, was in New York last week and paid The Film Index a visit. Mr. Quill is enthusiastic on the question of posters for picture plays and has succeeded in interestinig the Kleine, Essanay and Selig companies in his special brand of publicity. Quill says that his selling plan for posters is guaranteed to distribute more posters with better results than any other.

A CALL FORM THE SOUTHERN COLONEL.

Col. J. E. Pearce of the Imported Film Exchange of New Orleans, La., called at the office of The Film Index last week to renew acquaintance and pass us a few pleasantries. He was looking as dapper as ever and seemed pleased with the result of his visit to the big city.

NEW PICTURE MAGAZINE.

A new magazine project is under way, the scope and purpose of which is described in a circular recently sent to exhibitors, of which the following is an extract:

A well-known publishing house has offered to publish a monthly magazine, to be called the Moving Picture Story Magazine, containing short stories of all the leading makes of moving pictures that are being exhibited during the current month in licensed houses. This will be in no sense a trade magazine. No trade names will be mentioned, the magazine being purely one of entertainment and published for the public. The plots of our moving pictures will be rewritten by well-known magazine writers, and the book will contain each month about two dozen short stories. The illustrations will be of the highest and most artistic class, and it has been suggested, in addition to the fiction stories, to run each month a department devoted to personalities of well-known picture players. The price of the magazine will be 15 cents (10 cents to dealers), and it will be in shape and size similar to the Century, Munsey's, or any popular magazine. It will be sold in motion picture theatres to your patrons, and will also be on sale at all newsstands, railway stations, department stores, and other places where books can be obtained. You can readily appreciate the tremendous interest such a magazine will arouse and how greatly it will increase your patronage. Persons never having been in a moving picture theatre will read in the magazine, stories that greatly interest them, and the logical consequence will be that they will make it their business to find out where those stories can be seen in picture form and will go and see them."

D. D. Larue, a well known young photoplay manager in Indiana, has opened a first class photoplay theatre in Mongo. Besides running pictures, he is also having a well known local singer sing the latest illustrated songs.

Messrs. Vinson and Jacobs have opened a new and up-to-date house at Bryan, Texas.

The Empire theatre of Montgomery, Ala., has been closed for several days on account of the redecorating of the entire house, and extensive repairs are being made. The house will install many novelties in the motion picture houses.

AUCASSIN AND NICOLETE

Ancient French Ballade-Romantique Pictured by Edison Players

UNDER the title "In the Days of Chivalry" the Edison players have produced a picture version of the ancient song story of Aucassin and Nicolete, supposed to have been sung by the traveling minstrels of the Twelfth Century. It was of the time of castles, knights and men at arms, and "fair laydies" to be won and protected. It was an ambitious undertaking to attempt an adequate presentation of this quaint but touching love tale in a motion picture; but the result is most gratifying, giving as it does a connected picture story, sufficiently complete to be intelligible to those unfamiliar with the tale and, at the same time, satisfying to those who have read it.

Aucassin was the son of Count Garin de Biaucaire, who was at constant war with Count Bougars de Valence. Desperately in love with a slave girl named Nicolete, owned by the Captain of the town who had purchased her from the Saracens, Aucassin refused to have anything to do with war or anything save his "sweet lady." His father has the girl imprisoned. Then Aucassin makes a bargain with the old count that he will fight if he may see Nicolete, his sweet lady and "have of her two words or three and one kiss."

The Count consents and Aucassin goes into the fight from which he returns with his father's enemy, Count Bougars as a captive. When he demands his reward the father denies him and for his persistence throws him into a dungeon.

Nicolete tires of prison and effects an escape to the forest leaving word for Aucassin with trusted friends so that he may follow when chance offers. He has not long to wait, for when it became known to the Count, his father, that Nicolete has disappeared, Aucassin gets his freedom.

The Count gives a great fete for his son's entertainment, but word comes to Aucassin of the whereabouts of Nicolete and he hastens to find her, succeeding after a weary search through the forest where he discovers a bower of flowers which she has prepared.

From here the lovers journey to the sea and embark in a ship coming finally to the Kingdom of Torelore where they remained till captured by the Saracens when they were separated.

Aucassin managed to get back to his home. Nicolete was taken to the King of Carthage, who recognizes her as his long lost daughter, stolen when she was five years old. But when the King proposes her to wed to the King of Paynim, she disguises herself as a minstrel and makes her way back to Biaucaire, where she is recognized by Aucassin now Count, since his father and mother are dead, and the lovers are finally married.

Incidents of this story are portrayed in logical sequence and of sufficient frequency to make it understandable. The opening scene depicts the supposed discovery of the slave girl Nicolete by Aucassin and the beginning of his love. He next presents her to his father the Count in court and requests permission to marry her. The Count refuses and sends Nicolete to prison.

In a third scene the old Count is begging his son to go out and fight. At first Aucassin refuses; then he makes the bargain mentioned before.

The scene in which Aucassin goes forth to battle is a pretentious bit of stagecraft. To produce the desired effect of Castle walls, moat, sally-port and drawbridge, a considerable structure was built. The drawbridge was practical and drops into place across the moat as Aucassin and his knights and men-at-arms sally forth.

We are not permitted to see the fight which is off stage, but when Aucassin returns he brings his prisoner with him, and demands the father's promise. The old Count turns him down and sends him to jail.

These scenes with their armored knights and mailed men-at-arms is sufficiently mediaeval to satisfy the most exacting critic.

Next we are shown the escape of Nicolete and her visit to the dungeon of Aucassin, where, the story says they quarreled over the question of which loved the strongest; her concealment by the friendly sentry and her escape to the forest, passing the shepherd on the way.

Returning to Aucassin we see him brought into court and betrothed to a princess of high degree. He immediately escapes and follows Nicolete upon getting a whispered message from one of the retainers. He passes the shepherds to direct him and presently he comes upon Nicolete in her bower—a romantic scene.

The pictured version has the lovers embark on a ship which is attacked by pirates who carry Nicolete away and take her to the King of Carthage, who recognizes her as his daughter. The scene is followed by the attempt of the King to marry her out of hand to the King of Paynim and her escape as a minstrel.

The closing scene is the Court of Aucassin, now in his father's place at Biaucaire. A minstrel is brought in, who sits at the Count's feet. Soon he recognizes her as Nicolete and places her upon his throne amid general acclaim—a scene very prettily done.

EDISON CLASSIC PRODUCTION AUCASSIN AND NICOLETE.
Final Scene—Happy Recognition of Nicolete by Aucassin and Proclamation of Marriage.

A photoplay theatre is to be erected by the Progressive Investment Co., at Bloomfield avenue, Newark, N. J. The cost of the house will be $6,000. Another house will be built at the northeast corner of Arlington and Augusta streets, in the near future.

TWENTIETH CENTURY CLUB TALK PICTURES

Boston Organization Wants More Strict Censorship —Censor Casey Blames Lurid Posters

A good-sized gathering of men and women of Boston, Mass., discussed at the Twentieth Century Club on the afternoon of Nov. 30 the problem of the motion picture show. The general idea was that motion pictures are here to stay and that the thing to do is to work for a more rigid censorship with a view to eliminate films that are not up to the Twentieth Century Club's standard.

Mrs. Josephine Clement, manager of the Bijou theatre, presided, and said it was her constant aim to improve the tone of her programme. She said she thought that pictures not suitable for Sunday evening were not suitable for any other time.

John Casey, theatrical censor, and license clerk for the city, and Chief Whitney, of the State police, and censor for the Commonwealth, told of their troubles. Censor Casey said his principal difficulty was in preventing the picture house managers from exaggeration in their posters. He said some picture house managers advertise their shows with lurid lithographs showing murder, highway robbery and other crimes, although the show itself might be fairly mild.

Chief Whitney told how he punished managers who disobeyed his regulations regarding Sunday performances. He cited a case in which he decided to teach the manager a lesson. The fine for the violation in this case, he said, was $500, but the chief thought that was too easy, so he refused the manager a license one week. Thus it cost the manager $1,100. That is just what the chief said.

NEW BERN TO HAVE NEW THEATRE.

Lovick & Taylor, two enterprising photoplay managers of New Bern, N. C., are erecting a large, first-class photoplay theatre in that seaport city of 18,000 inhabitants. The house will seat 650 persons, 190 of which will find room in the gallery. The building will be heated by steam and thoroughly ventilated. The roof will be so constructed that it can be removed in summer, thus converting the house into a modern air dome.

It is the purpose of the managers of running high grade pictures and first-class vaudeville.

NEW LYRIC OPENED NOV. 23.

Messrs. Miedke and Woodyatt, of Davenport, Ct., opened their new motion picture house termed the Lyric Nov. 23. The new structure is quite an improvement to Sixth avenue, the total cost being about $5,000. The exterior is of stucco finish and of neat design. A spacious lobby has been arranged and the interior is completed with a view of comfort of patrons. The new proprietors promise a splendid line of pictures.

NEWARK HAS ANOTHER NEW HOUSE.

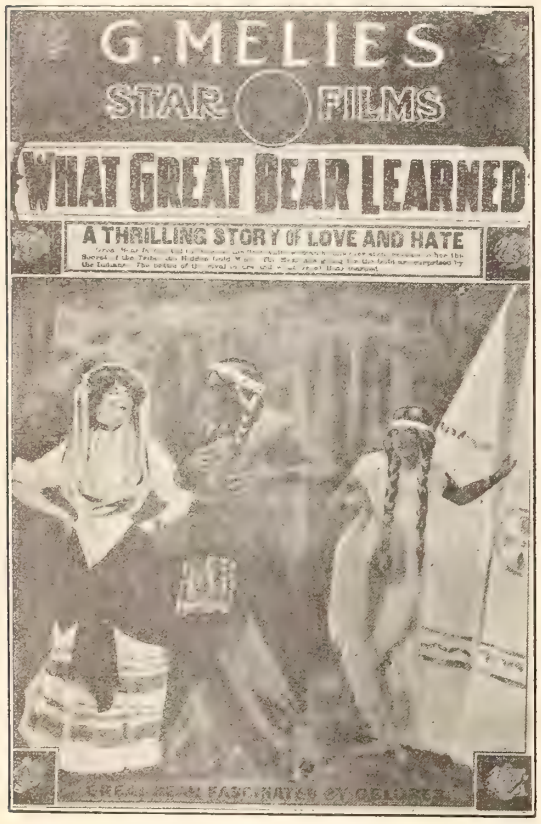
A new photoplay theatre, known as the "Broad Theatre," was opened on Broad street, Newark, N. J., on the night of Nov. 26. The house is one of the largest and most modern in the New Jersey metropolis and since its opening has been doing an excellent business. The interior of the house is most artistically decorated and all the seats are covered with red plush.

W. C. Stire, a well-known picture man, is the proprietor, and Charles Solader is the manager.

MELIES HAS NEW POSTER

An Elaborately Colored One-Sheet Affair, Part Pictorial and Part Descriptive.

Herewith is a reproduction of the new Melies poster, issued by them for each week's release, beginning with that of December 8, "What Great Bear Learned." As will be seen at a glance, the design differs from others now in use in that it combines both the descriptive and the pictorial elements. Heretofore posters have been either of the one nature or the other, and for that reason have never quite satisfied all exhibitors. Some want picture illustrations



and others reading matter. In their new poster the Melies Company believes it has created something that will satisfy every one.

The cut gives no idea of the vivid coloring of the poster, and the effect this produces is lost in the photograph. The star trade mark, for instance, is a brilliant yellow, and stands out very prominently. Just enough reading matter is given to induce the passer-by to stop and read. Good-sized type is employed.

The new posters are obtainable, in New York City, at The Exhibitors' Advertising and Specialty Co., 105 East Fourteenth street. Outside New York, at any licensed film exchange.

EDITOR SMITH ENDORSED.

New York, Nov. 28, 1910.

Mr. Will C. Smith, care of Film Index, 1 Madison Avenue, New York City:

Dear Sir—At the last regular meeting of the Moving Picture Operators' Benevolent Association, I was ordered to send you a letter of thanks for your articles in The Film Index.

I can assure you that the boys are truly grateful and thank you from the bottom of their hearts.

Hoping that you may be always successful, I remain, WILLIAM F. McVEY, Secretary,
Moving Picture Operators' Benevolent Ass'n.,
674 Manhattan Ave., Brooklyn, N. Y.

The Lyric theatre, Aurora, Neb., has been running full blast in its fine new quarters for the past ten days. Good pictures and vaudeville provide the entertainment.

The Victoria photoplay theatre, Macon, Ga., under the management of J. B. Melton, has been renamed the Victoria Palace. The Palace will soon be reopened after being entirely refitted and will continue under the able management of Mr. Melton.

THE DIME, IDAHO FALLS, IDAHO—Joseph George, Prop. and Mgr.

The Dime is the most popular theatre in Idaho Falls, the liveliest town in Southeastern Idaho, numbering about eight thousand souls. Its increasing business has demanded more room and a thirty-foot addition has just been completed. A fine type of opera chair has just been installed and the whole inside remodeled, and it would be hard to find a more artistic interior. Joe George, the owner and manager, is a live one—a booster and a good fellow, and he has brought the Dime up to its present status from a very humble beginning—from a seating capacity of 150 to more than 300. Besides the comfort of his patrons, Mr. George gives particular attention to his operating room and the music. Licensed pictures have always been used, and these are shown at their best. He uses piano and trap drums with an occasional violin or cornet. Where the occasion warrants he employs some local speaker to lecture the picture.

PRAISES TIMES INVESTIGATION

W. P. Herbst, Well Known Picture Man, Says Times Articles Are Unbiased Opinions and Deserve Praise.

W. P. Herbst, president of the Circle Amusement Company, in his article to the Washington Times, of Washington, D. C., praises that well known publication for the manner in which it conducted its investigation, pertaining to the photoplay theatres in Washington. Mr. Herbst sends the following article to the Times telling how dark houses can be eliminated:

By W. P. Herbst.

The writers of the articles appearing recently in The Times on the subject of the motion picture house, its effect on the health and morals of a community, are to be congratulated that they gave their views in an unbiased manner, without recklessly or maliciously condemning this amusement institution.

Naturally they brought out the worst features of the average motion picture theatre, and when these have been analyzed and appreciated by the public, it should result in much good and the uplifting of the motion picture to a higher plane than it occupies at present.

Two years ago the Motion Picture Patents Company was formed and anyone who has followed the development of the motion picture business since, must realize the great improvement that has taken place in the moral tone of the pictures exhibited. It was through the agency of this company that the national board of censors came into existence, and through the board that the pictures have reached their present high standard.

The motion picture has become the standard amusement of a class of people who are the backbone of the nation. Nothing in the history of the world has done so much for the pleasure of children, at the same time affording them instruction. It is conceded that the motion picture is a necessary adjunct to all educational institutions, and persons interested in the welfare of their fellowman have found it a wonderful agency for enlightening those who, through ignorance, could not have been instructed any other way.

Those who are working to get rid of the objectionable features in the photoplay house should see that cheap vaudeville is banished. One of your contributors has well said:

"I would rather risk my child in the motion picture show than have him habitually see and hear many numbers on the vaudeville stage."

If one would see vaudeville let him go where only the best vaudeville is shown. Good pictures can be shown for 5 cents, but not good vaudeville.

If parents would insist on their children being at home at an early hour this would not only relieve the management of the motion picture house, when it is crowded, but would be much better for the child. If they are allowed to stay out, however, they are better off in the theatre, where they are required to be orderly.

The child not only should be protected by censorship of motion picture films, but by a censorship of advertising, post cards, etc., as well. Only a few days ago I saw an advertising card by a local house, and if such a picture were shown on a screen, the people would have just cause to make complaint.

I am for good, wholesome pictures, no matter when or where shown.

In addition to the necessity of moral pictures, the lighting of a photoplay house is of vital importance. At no time should the auditorium be so dark that one could not easily see a seat without having to feel one's way. The Circle Theatre, by use of a mirror screen, demonstrates that a photoplay house can be well lighted at all times, besides producing a strong picture.

The electrical work, ventilating system and fire protection of all of Washington's motion picture theatres are well looked after by the district government, and there is no doubt they are the best governed theatres of their kind to be found anywhere in the country.

NEW MANAGER AT SCENIC PHOTOPLAY.

The Scenic Motion Picture house on South —Main street, Fall River, Mass., has been under new management for the past week and already evidence has been shown that this new management means a decided change for the better for this popular amusement place. The new manager is Harry Archer, formerly connected with the Palace theatre on the corner of Bedford and Third streets. Mr. Archer is well known in the city and has many friends here. For the past week he has been giving his patrons an excellent program of high class motion pictures, a good policy well begun and one which promises continuance. Mr. Archer has many plans for the improvement of the house which he will immediately execute.

The interior of the Electric Theatre, Manteno, Ill., has been treated to a new coat of paint. Manager Bonneau expects to make more improvements in the near future.

ADVERTISING THE PICTURE THEATRE

By DORE HOFFMAN

NOTE—This department suggested itself to the editor of The Film Index because of the many communications received by him containing novel forms of advertisements upon which his opinion was solicited. These forms are at hand and will be commented upon in this department. It is the earnest desire of the publishers that all readers of The Film Index who have ideas on this subject send them in. Such communications will be acknowledged and used when practicable. Let the world know what you are doing.

ADVERTISING is a subject with so many different phases that I will not attempt to crowd too many different methods in one talk, but shall each week touch upon a line of advertising, properly adapted to certain kinds of shows. It is my belief that entirely different methods should be used in advertising the city theatre from those used in the country theatre. Even in the metropolis itself there are sections where the character of the population differs so greatly that entirely different methods must be employed.

Before touching upon posters, handbills, descriptions and the like, I shall first speak of the theatre proper. Nothing advertises the theatre more than the theatre itself. A theatre to gain patronage must in some way appeal to the people. If you were to solicit a position, you would put on your best suit, your cleanest linen and your best manners. That is salesmanship. You make yourself attractive—you do everything to attract and impress your prospective employer. Running a picture show is salesmanship. You have a performance to sell and to make your commission you must sell it to a full house, but what you sell in this house must attract and impress your customers just as much as if you were selling yourself or a safety razor, or an automobile.

Therefore, the first step you must take in the advertising field is to have an attractive theatre. Your house must be a by-word for cleanliness and comfort, and if not a gorgeous, you must have at least a neat front to your theatre, because, as the personal habits of a man are judged by the way he dresses, so is the character of a show judged by the dress of its front. F. T. Montgomery, the well-known motion picture man of the south, uses excellent taste in the decoration of his lobby. The accompanying illustrations will give an idea of the Grand Theatre, Jacksonville, Fla., before and after a simple scheme of decoration was added. Not satisfied with a lobby such as other exhibitors could have, he must needs inaugurate floral decoration. In other words, he is a leader; his show is a leader; and for that reason is talked about. Money is well spent that obtains such results.

But do not stop at the front. To have a model front and a poor interior is to deceive your patrons, who would naturally say "Well, this man's a bluff, he paints up the outside of his house, but allows the inside to remain old and dirty. I'm sorry we came." Have the interior of your house in every respect as neat and as attractive as the outside. Be known as one who does things thoroughly, and not as one who stops half way.

As I said before, to sell your show, you must attract the people, and after attracting them you must impress them. This is where the performance itself comes in. Of what use is a handsome house if a poor show is to be given? The handsome house attracts, but it is the show that impresses. Use the same care and judgment in selecting a show that you would if selecting a suitable design or fittings for your theatre. Be known as the man who runs a clean show. Procure a varied program of good pictures. Vaudeville is optional, but my advice is, if you cannot run the best of vaudeville, do not run any. You can advertise until Doom's-day, with circulars and posters, but if you have a show that causes people to complain and speak ill of it to their friends, you lose out in the end. Better to have them pleased, and praise your show. That is free advertising, and after all the best kind of advertising.

Courtesy does a great deal to please patrons. Select for your employees, only those who have a genial appearance and who know how to be polite. A "How-do-you-do" to steady patrons starts the evening right and makes them think you take a personal interest in them and know that they are patronizing you.

Lighting is a very important advertising feature. Both the inside and outside of an auditorium should be well lighted. Some exhibitors have told me that they considered the flaming arc lamp cheap. Not so. It is used by the best theatres of the land with great success. It throws for many blocks the message that something is going on in the vicinity of the flame. It is a leader, a guider, and an attractor. That the inside of a theatre is light is indicative of that thoughtful attention that patrons like to believe is given them. Inside lighting during the exhibition of pictures is no longer an impossible feat. In fact, the authorities of New York City require that all picture theatres be well lighted during projection. A wise exhibitor, however, will not wait until he is forced to make this improvement. He will make the change of his own accord and by so doing, guard against this talk of dark houses being dens of iniquity, etc.

To sum up, then: A picture theatre is its own best advertisement. The three principal points of an advertisement are, first, to attract; second, to interest enough to gain attention; third, to convince the prospective customer that he should buy or become a patron, as the case may be. Your lobby should attract, the countesy of your doormen and the interior of your house should interest, and the character of the show should convince the patron that he wants to come again.

VIEWS OF F. T. MONTGOMERY'S GRAND THEATRE FRONT, SHOWING EFFECT OF ARTISTIC DECORATION.

TOKYO PHOTOPLAY THEATRE OPENS.

The new Tokyo photoplay theatre, Logansport, Ind., opened on Nov. 28th to a crowded house. The house is situated at 308 Market street, and is owned by Rife & Dehaven. The Tokyo is beautifully decorated, the woodwork is done in mission. The front of the house is also done in mission and is illuminated with large frosted globes. The managers are running the latest reels at every performance.

E. L. Stockman has sold his photoplay theatre in Adams, Neb., to Arthur Whyman.

CHICAGO LETTER

By James S McQuade

WM. H. BELL, manager of the Spoor branch of the General Film Co., at 435 N. Clark street, states that business is very satisfactory and that a gradual and substantial increase is being shown. Exhibitors express themselves as being very well pleased with the service now furnished, and they refer with special satisfaction to the elimination of the booking of the same film subject, on the same date, to competing houses. Manager Bell tells me that his increased business is due chiefly to exhibitors who have forsaken the "independent" ranks and to vaudeville managers, who are either changing their entertainment to pictures, or who are installing pictures to strengthen their vaudeville.

Mr. Bell had something interesting to say of the difference in exhibition conditions in the Eastern states and in the Pacific Northwest. As will be remembered, Mr. Bell came from Spokane, Wash., to take the management of the George K. Spoor Co., several months before that exchange was purchased by the General Film Co., and that he was engaged there for several years in the management of licensed exchanges and in conducting a general supply house for picture, vaudeville and legitimate theatres.

Here is a statement of Mr. Bell's views:

"The Eastern established practice of presenting a daily change of three reels, or a total of 21 reels weekly, is sufficient to shock the Coast moving picture man, without mentioning the fact that strenuous efforts have been made to put on a four-reel exhibition, showing 28 reels weekly. A jolt hardly less severe is to learn of the prevailing custom of using a mixed quality service, something on this order: 1st reel, first run, 2d, 10 day; 3d, commercial run. This condition has no doubt been brought about by competition upon the part of film exchanges and exhibitors.

"The first straight picture theatre in the extreme Northwest was opened in Spokane, Wash., four years ago by me. The Kinodrome was used and the film releases being irregular, we were very fortunate to get a service of two reels, twice weekly. There are established to-day in the immediate Spokane country—known as the Inland Empire, over 150 motion picture theatres, all in flourishing condition with a few exceptions.

"The service used almost universally, is 6 reels weekly in two changes, on Sundays and Wednesdays. Continuous shows run from 11 a. m. to 11 p. m., about one hour each performance. The general admission is 10 cents, except in smaller towns, where 15 to 25 cents admission is charged.

"The exhibitions are high class in every way and the musical end is given considerable attention. Good picture piano players are known to receive a salary of $50 per week. Vaudeville acts are very rarely drawn upon, the managers being very energetic in their efforts to present the best possible moving picture entertainments. Store shows are almost unknown, and photoplay houses are especially built for the purpose, representing individual investments up to $3,500.

"The operators have developed themselves to a high degree of efficiency, and the situation is a peculiar one in Spokane on account of the Union having been practically formed and supported by the Managers Association. An operator's salary is $25 per week, six hours constituting a day's work. Operating booths are large, roomy and well kept. Two moving picture machines are constantly maintained in each of the leading picture theatres, and in theatres giving moving pictures exclusively the machines work alternately, projecting pictures for 12 hours without intermissions of any kind.

"Butte, Mont., is a particularly good picture show town, while the business in Spokane, Seattle and Portland is highly satisfactory. The condition of moving picture affairs in Chicago and the central states is improving daily. This is apparent to all. Investors are becoming more confident and that substantial stage which is so desirable is close upon us. The business gives every indication of being on the general uplift and those in touch with the different branches of it, hold a decidedly optimistic view of the future."

New City Office for Essanay Officials.

The Essanay Film Manufacturing Co. will move into the new city office, suite 521 First National Bank Building, on December 15. This office will be the official headquarters of the president, George K. Spoor; the vice-president, G. M. Anderson; the secretary, Miss A. C. Hoffman, and the office manager, V. R. Day. All other departments of the Essanay Co., formerly located at 435 N. Clark street, will be transferred to the offices in the new building at the plant, 1333 Argyle street, on the date mentioned.

Comedy and Scenic Film for Insane.

I have just learned from L. Hough, demonstrator of the type B. Edison machine, that the Ohio State Hospital, at Massillon, O., has installed a film service of scenic and comedy subjects for the entertainment of patients suffering from nervous diseases and melancholia.

Dr. Eyman, the superintendent, who is responsible for the innovation, has discovered by careful observation that patients who are suffering from mild insanity, of the types mentioned, are visibly affected for the better by comedy and scenic exhibitions. They talk of the pictures and of the people appearing in them much the same as sane people do of a drama or an opera and of the actors and singers sustaining the various roles. The aroused mentality thus affected grows stronger with each entertainment, and in the course of time thought and speech become coherent.

The institution has a large auditorium that will seat 1,000 people. It is provided with a stage and scenery and the interior is attractive and comfortable. Three shows are given weekly, in the afternoon, and they are eagerly looked forward to by the inmates. Pictures have now been presented for a year and great good has been accomplished.

Henry C. Frick, the steel magnate of Pittsburg, has just donated a new machine, an Edison type B. being selected. The film service is furnished by the General Film Co., of Cleveland.

Missed Train to See Picture.

"Two Boys in Blue," a Selig release of some time ago, has lost none of its drawing power, judging from a letter and newspaper clipping received by the Selig Polyscope Co. from W. A. Finney, manager of the Grand Opera House, Brunswick, Ga., the other day. Following is the excerpt from the Brunswick News:

"Three country visitors, who had been in the city on their Saturday shopping trip, were so impressed with a wild west picture at the Grand yesterday afternoon that they let their train depart without them, and consequently had to spend the night in the city, but they saw something which appealed strongly to them and if their life had depended on it they probably would have seen the finish of the picture.

"Walking into the Grand shortly after 3 o'clock the visitors notified Manager Finney that they were compelled to leave on the 4 o'clock Coast Line train and requested him to step inside and call them a few minutes before train time. This the manager did. The visitors came as far as the front entrance and a big argument between them started. 'Let the train go, I've got to see the finish of the battle,' said one of them, so all thre walked back into the opera house and remained the balance of the afternoon, seeing all of the wild west pictures repeated two or three times."

Offensive Songs Barred.

The police censorship of offensive songs is not only being rigorously enforced but managers of vaudeville houses are taking an active part in their suppression.

The other day Manager Ballaban of the Circle Theatre, this city, forbade a singer to sing "Yiddish Love" on his stage, because it offended a large class of his regular patrons. Other managers have long complained that their business is injured by performers who use songs and talk that wound the sensibilities of patrons through ridicule of race or creed. One new South Side theatre was seriously set back by the headliner of its inaugural show, who in his monologue, so seriously affronted the Hebrews, who form the backbone of the surrounding district, that a ban was declared and the house has not had a profitable week since.

"Stop, Stop, Stop," a song that was sung by a young woman at the National Apple Show, in the First Regiment Armory, was stopped by the police, who even refused to allow the band to play the music.

Following the police order, an attorney for the publishers of the song filed a petition before Judge Chetlain in the Superior Court asking for an injunction to restrain the police from stopping songs banned by the censor.

Mayor Busse and Chief of Police Steward were notified to be present and show cause why the song should not be sung in the city of Chicago.

The song in question is one of those recently put under the ban by Chief Steward, and which he declared was offensive, not because of its words, but by reason of the gestures and movements made during its rendition. The publishers' attorney has stated that, if this is the real reason for the song being banned, if the Court will allow it, he will have the singer appear and sing the song, just as she did at the Apple Show.

The New Archer Theatre Opened.

Chas. R. Svinning, who formerly operated the McKinley Park family theatre, on 35th street and Archer avenue, has taken over the new Archer theatre on 35th street, near Archer avenue.

The new Archer theatre is a beautiful structure, erected by the Archer Amusement Co., at a cost of $50,000. It was built specially for the exhibition of licensed pictures and will be run as a first-class moving picture theatre. A high quality service has been arranged for with the American branch of the General Film Co. at 77 S. Clark street.

The new Archer has 1,000 seats, everyone of which is a reserved seat, as from any one of them an unobstructed view of the curtain is given. This is due to the fine pitch of the auditorium, those in the rear seats being able to see the pictures, even if the ladies are wearing the enormous headgears now in vogue.

The interior decorations and appointments are thoroughly modern and tasteful, and the attractive front is of glazed brick and enameled tile.

Manager Svinning took hold of the Archer Monday, Dec. 5, and opened to a record breaking business for that locality. He is the pioneer in that neighborhood of moving pictures, and has made the exhibition business his special study. He is a thorough believer in good instrumental music, as an adjunct to a picture show, and has a well selected orchestra of four pieces. He makes it a special point to play the pictures and makes careful selections of appropriate music for each film subject.

An Autoing Picture Party.

Will Avery, of Kewanee, Ill., recently asserted in the presence of Chris Taylor, owner of the Dreamland theatre in Kewanee, and of I. Van Ronkel, of the American branch of the General Film Co., this city, that he could take himself and party by automobile to Amarillo, Tex., and that, being furnished with the necessary outfit for giving a moving picture show, he and his party would defray all expenses from the proceeds of the exhibitions given during the trip and that no other funds would be used.

Messrs. Taylor and Van Ronkel then made a wager of $1,000 that Avery could not perform his part of the contract and papers were drawn up binding the interested parties. If Mr. Avery succeeds, he will be the richer by $1,000 and Messrs. Van Ronkel and Taylor that much poorer between them.

The big touring car, the Dreamland, left about a week ago with Avery at the wheel. Mrs. Chris Taylor went along with the party to see that the contract is fulfilled to the letter and to look after the finances. An expert piano player and singer was included among the tourists.

Before starting the car was allowed two extra tires and a supply of gasoline and oil. It was the intention to visit as many towns as possible

(Continued on page 27.)

"BY THE KING'S ORDER"

A Romantic Drama by Urban-Eclipse

By JAMES S. McQUADE

A ROMANTIC story of medieval days, laid in France, is the subject of an Urban-Eclipse film viewed by me in the Kleine exhibition room last week. Of full reel length, the film has not a dull moment. There is action, action and still more action. One can easily follow the thread of the story after the opening scenes, and the interest gradually increases as it proceeds to the finale. The pretty little love tale interwoven with the main plot serves to soften the harshness of the encounters at arms common to those days of blood and rapine.

is pleasing and enables one to catch clearly the expressions on the faces of the actors, a something that to me is absolutely requisite in motion pictures of a dramatic nature.

The opening scene shows the elder Villon lying in wait, with his band of retainers, to waylay travelers on the highway that passes by his fortress on the hill. The three wayfarers are seized and robbed of their belongings and, while in despair over their losses, they espy the Marquis of St. Leu approaching them on horseback. To him they relate their wrongs and he promises

the young man and, recognizing Jasper, treats him with marked coldness. He orders his daughter to the house and bids Jasper be off. The latter, full of pride and resentment, turns his back on father and daughter and walks rapidly away.

Following this scene, in close succession, is another showing the arrival at St. Leu castle of a squad of soldiers in charge of an officer. The latter presents a letter to the Marquis, who discovers at the first glance that it is a dispatch from the King of France. It commands him, in the King's name, to seize, dead or alive, Jean Villon on charge of rebellion against the royal authority. Almost despairing that he is ordered to command an armed party against his own brother, the Marquis recovers himself and leads the soldiers to the attack.

Lucy has heard her father read the King's letter and fearing for the safety of Jasper, whom she has loved from first sight, she rushes off to warn him of his danger. In the meantime Jasper has returned home. Jean Villon with his

VICTIMS OF ROBBERS REPORT TO MARQUIS.

JASPER VILLON GIVES AID TO LUCY OF ST. LEU.

The four principal roles are sustained by those clever and finished actors, Messrs. Habay, Etievant and Gay, and Mlle. Celiat, the two former of the Ambigu theatre, and the two last named from the Odeon, Paris. I watched this mimic acting very closely, and I am of the opinion that the keenest criticism must end in warm praise.

The old robber noble, Jean Villon, affords a splendid bit of character acting, and the make-up and costume are most fitting for the character. The Marquis of St. Leu is another fine portrayal. The contrast between these two men of the same noble blood—the one an oppressor of the poor and weak, and the other their champion and defender, proud of his lineage and

redress and a remonstrance with his brother, the elder Villon.

The next scene shows the arrival of the Marquis at the home of his brother and the angry conversation between them. Jasper, the son of Jean Villon, is much moved by the denunciation of the latter's crimes by the Marquis, and engages in a heated dispute with his father after the Marquis has departed. He leaves his home in high dudgeon and we catch sight of him as he passes through the woods and underbrush. He is surprised to discover a riderless horse, saddled and bridled, and on looking around, espies a young girl lying prostrate close by. He rushes to her aid and, restoring her to consciousness,

servants and followers are assembled in the old tower. A look-out tells him of the approach of the soldiers and we see the grim old man hastily arm his retainers and order them to the loopholes of the tower. Spying Jasper, who shows no disposition to join in the fray, he thrusts a musket into his hands and rushes up the winding stairs to command the defense. But Jasper hesitates to follow, and during these moments he hears a knock on the outer door. Throwing it open he finds that it is Lucy. The girl, fighting against maidenly modesty and anxiety over her lover's fate, soon convinces him that he must flee. It is now too late to depart by any of the doors, for the castle is surrounded by the

MARQUIS ST. LEU ORDERED BY KING TO SEIZE THE ROBBER VILLON.

JASPER ESCAPES THROUGH TRAP DOOR.

jealous of his honor—is finely drawn. The Marquis shows nobility in gesture and mien as well as in countenance. Miss Celiat is charming as Lucy.

Much care is evident in the environment given the story. The interior of the old tower, in the castle of the elder Villon, and the approach to the castle of the Marquis of St. Leu are fine specimens of what might have been the architecture of the time. The photography throughout

finds that she has been thrown by her mount. Then he assists her to walk towards home. Unknown to Jasper, the young lady is none other than Lucy, only daughter of the Marquis of St. Leu and his own first cousin.

As they approach the St. Leu castle, we see the Marquis meet them. He shows deep concern over his daughter's condition. She explains, and dwells on the timely service of the stranger who rescued her. The Marquis turns to thank

soldiers. Remembering the story of a secret passage, Jasper presses a spring in the masonry of the stairway and an exit is immediately revealed. Through this the lovers disappear and the entrance to the passageway closes.

But they are doomed to an ordeal. Just as they emerge from a doorway in the ground floor of the structure, they run into the arms of the Marquis of St. Leu. Lucy begs her father to permit Jasper to escape and he listens to her

appeals. She is sent home accompanied by a servant, while Jasper is allowed to escape in another direction.

The Villon fortress is finally entered, and we see the soldiers rush into the room in the old tower, on the floor of which the bodies of the dead defenders lie strewn. But that of Jean Villon is not among them. He has taken refuge in the tunnel underneath, by means of the secret passage.

We next see Jasper and Lucy in happy conference at her home. The Marquis appears on the scene, unknown to the lovers, and we can see that he is happy over the choice made by his daughter. At this juncture a Mr. Minion is ushered in. He is a favorite of the King and carries a pardon for Jasper. The latter is jealous because Mr. Minion is an aspirant for Lucy's hand, and when the parchment is handed him he tears it up, throwing it at Minion's feet, and meanwhile announcing his refusal of the pardon. Then he rushes away to the old tower.

Lucy induces her father and Mr. Minion to accompany her to the Villon home, in order to save her lover from any rash act. As they approach, the elder Villon is seen to discharge a pistol. The bullet is intended for the Marquis, but it inflicts a glancing wound on Lucy's shoulder.

When Villon fires his last shot he again seeks refuge through the secret opening. On that instant Jasper enters the tower, ignorant of the shot and its consequences. He lifts the pistol from the floor, and is examining it when the Marquis and Minion, who are supporting Lucy, rush on him and disarm him.

It is the thought of both men that Jasper is the guilty one, but the latter angrily asserts his innocence and is overcome by the condition of his sweetheart. Suddenly he espies his father's hat lying near the secret exit. He lifts it and pointing to it tells them of his fears. Then mad with the horror of the attempted crime, he reveals the secret passage. A few moments afterwards the aged criminal is taken into custody and marched away. The lovers are reunited and the Marquis gives his sanction to their marriage.

THE SEARCHING PARTY.

JASPER REFUSES PARDON.

CHARITY INSTITUTE GET PICTURE MACHINE

Rev. Dr. J. Roy Postlewait, Kansas City, Plans Big Campaign, Pictures for All.

Now that a motion picture machine has been installed in the auditorium of the twenty-ninth Street Institute, Kansas City, Mo., the Rev. J. Roy Postlewait is planning a winter campaign for the betterment of that isolated part of the town. Dr. Postlewait, since taking charge of the Twenty-ninth street mission, has long seen the need of giving motion picture entertainments in the institute. The institute is situated in a part of the city where there are practically no amusements whatever, and the saloons and pool rooms are reaping a harvest of about $800 daily from the lack of proper entertainment.

While it is the purpose of Dr. Postlewait of giving pictures pertaining to religious subjects and for the purpose of instructing children in the Sunday School lessons; he also believes in giving something that is educational and humorous. It is not his purpose to make the entertainments at the institute of a strictly religious nature, but on certain week nights to give a regular photoplay show, where all can come and enjoy themselves.

In a letter to The Film Index Dr. Postlewait states the following:

A motion picture machine has been purchased and installed in the institute for the purpose of presenting lessons to the children in an attractive and impressive manner; it is expected that this will increase the attendance in the Sunday school about two hundred and will add to the interest of every department of the church. Everybody in the Sunday school, both large and small, will receive an admission card to the entertainment Friday evening.

Those who do not go to Sunday school will have to pay an admission fee of five cents. This arrangement was made, not as "a leap in the dark" or an experiment, but for the good and sufficient reason that many mothers will not "take the trouble to get their children ready for Sunday school," and this makes it necessary for us to cause some disturbance in the family by throwing out the extra inducement to the children that will make them help themselves and insist on mother doing her part. The scheme works. It has the advantage of giving us two hours a week with four hundred children, instead of one hour a week with two hundred children, and by the aid of the pictures we are able to make impressions on their minds that will be of lasting value. The children talking to their parents and others about what is going on at the church attracts their attention in that direction and increases the attendance at every service.

I believe every church should have a motion picture machine and use it every week for explaining the lessons for the following Sunday in addition to the necessity for its use as a means of entertainment for the younger folks, who must be reached and held by extraordinary methods. J. ROY POSTLEWAIT.

REV. J. ROY POSTLEWAIT.

As a settlement worker, Dr. Postlewait needs no introduction to the people in the Central West; at any meeting of philanthropic workers, he in no way hesitates to tell what is needed, and furthermore, he is a man who gets what he goes after. Only at a recent meeting of the philanthropic workers of Kansas City he made the following plea for motion pictures:

Give me enough money to purchase and the use of instructive and amusing films, and I eventually will make more good law-abiding citizens out of the children of the poorer districts than by months of preaching.

Since that time he has received the machine and is now planning for his winter's work. He expects to give the best class of pictures obtainable, and with them, try and uplift the social and moral conditions of that industrial community. All will be treated alike, and all religious denominations will be welcome to these entertainments.

NEW HOUSE FOR PUEBLO.

Pueblo, Colo., is to have a new picture theatre which, it is said, will rival in magnificence of furnishings and quality of pictures shown, any picture show in the West. The promoters of the new show are B. D. V. Reeve, Pueblo attorney, O. T. Curtis, proprietor of a photoplay theatre in Bessemer, and H. L. Lent, who is connected with the Dreamland theatre in Pueblo and the Princess theatre in Denver.

The promoters filed articles of incorporation in Denver recently for the Photo-Play Theatre Company. The capital stock is $25,000, and this sum will be spent in fitting up the new theatre, which is to be located in the heart of the business section of Pueblo.

Attorney B. D. V. Reeve stated that for business reasons the location would not be made public for a few days, but that the new theatre would be open and ready for business within a short time. It is to be elaborately furnished.

John Thompson opened a photoplay and vaudeville show in Pierce's Opera House, Ironwood, Minn.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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"SUMMARY OF ELECTRICAL TALK NO. 16."—The three-wire service within a building requires careful balancing of the load giving an equal number of amperes on either side of the three-wire system.

When M. P., Stereo, or spot lights are operated on a three-wire system it is better to connect such lamps on the outside or 220-volt wires.

"ELECTRICAL TALK" No. 16

The Recording Watt Meter.

When electricity was first offered for sale, the electric lighting company generally made a contract with the consumer to supply him with current to operate a given number of lamps, motors or other devices. This flat rate allowed the consumer to use the lamps or devices as long as the current was maintained at his service. You will agree that such an arrangement or contract is unjust to all concerned, and after a few years the electric lighting company found that it was absolutely necessary to secure some

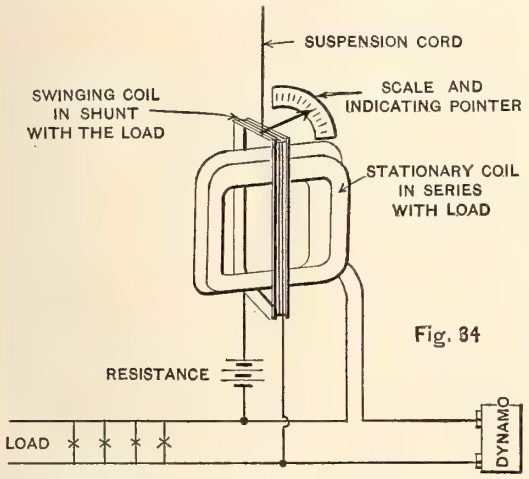

Fig. 34

means for measuring just the amount of current required by each consumer and charge him therefor in accordance with the reading of the instrument or meter.

A consumer, in the early days, may have had one hundred 16-candle power lamps in his store divided on two or three floors. According to the old system he would be obliged to pay, we will say, for argument sake, $1.00 for each connected 16 c. p. lamp per month. This would make his monthly bill $100, no matter how long or how many of the lamps installed were burning.

The first step taken by the electric lighting companies was to secure means for determining just how many of the lamps installed were burning a given number of hours, and those figures were obtained by watching the installation, in some instances secretly, to see just how many lamps were burning on the average. An ordinary indicating ampere meter was connected on the premises of the consumer and an expert was stationed there to take readings, many times a day and night, thus establishing an average figure for the consumption. Should the consumer add a few lamps or a fan motor to his installation or burn his lamps longer than usual or than contracted for, the electric lighting company would be the loser. On the other hand, should the consumer, as is the case during the light months of the year, burn his lamps a lesser number of hours, he would be the loser.

These difficulties forced the electric lighting companies to demand from the electric manufacturers some form of electric meter, and as a result the Recording Ampere Meter was offered for sale and installed in many instances, by the electric companies.

The Recording Ampere Meter served its purpose 20 years or so ago, inasmuch as it registered on a number of dials the number of ampere hours used by the consumer and who was charged in accordance therewith. As long as the voltage on the electric company's system was maintained constant, and the load consisted of incandescent lamps or other non-inductive load only, the Recording Ampere Meter gave good satisfaction.

Not many years after the introduction of the Recording Ampere Meter, the manufacturers developed what is now known as the Recording Watt Meter.

The Recording Watt Meter gives the instantaneous value of the watts expended in the circuit, and is, as its name indicates, a Recording Watt Meter, and its reading gives the product of the watts and time, i. e., the watt hours. The construction is simple. the principle is, broadly, that of the Siemens Dynamo-Meter, which is composed of a stationary coil of copper wire in series with the load and surrounding this coil there is suspended another at right angles to the first coil and this outside coil is connected in shunt with the load, as illustrated in Figure 34. In the Recording Watt Meter, however, the movable coil is not held to zero position, but revolves between two fixed coils. The movable coil is really a small **drum-wound armature** provided with a small commutator made of silver to prevent oxidation. The effect of using the commutator is to make the effective plain of the moving coil (armature) take a position at right angle to the plain of the fixed coils.

The connections of the Recording Watt Meter are made on the same principle as those of the Indicating Watt Meter illustrated in Figure 34. The fixed coils are in series with the circuit and the movable coil and a small resistance in series with it are in parallel with the circuit as illustrated in Figure 35.

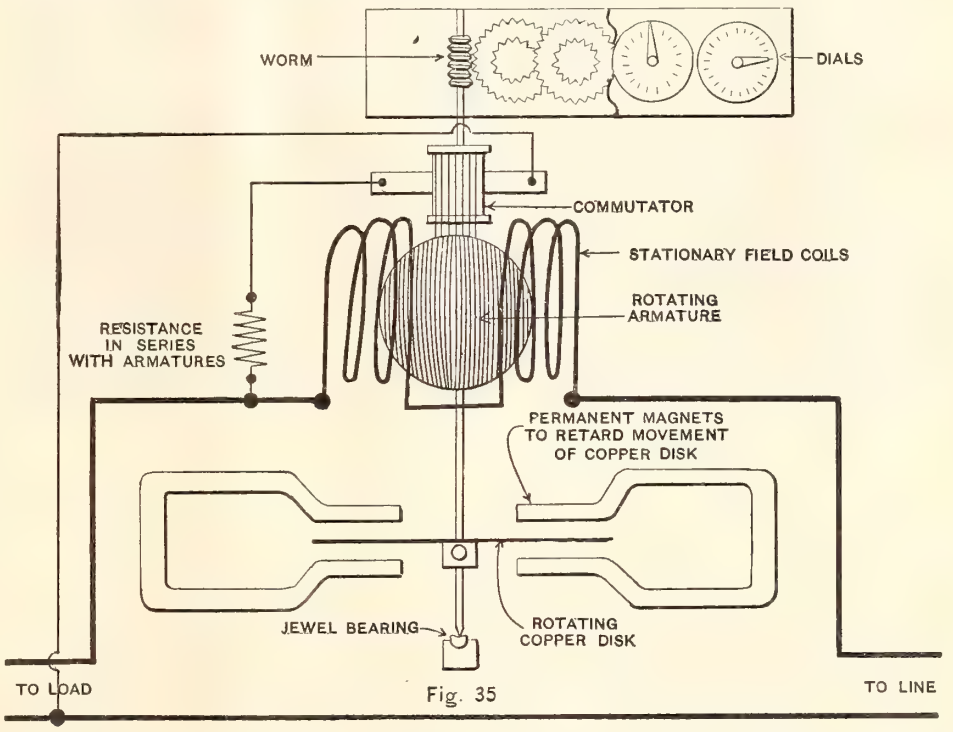

Fig. 35

The amount of energy expended in the circuit is measured by the rotation of the movable coil or armature, which rotates and drives a worm on the upper end of the armature shaft engaging with a set of gears which operate a dial similar to a gas meter dial so that the energy expended in a given time in a circuit may be read directly from the dial in Watt-Hours.

The friction of the apparatus being exceedingly small the retarding force on the coil that opposes its tendency to rotate is imparted by a thin copper disk attached to the lower end of the shaft at which the armature is mounted. This disk is rotated between the poles of strong permanent magnets; the lines of force from the magnets cutting the disk, set up electric motive forces between adjacent points on the disk; the disk being of copper, the resistance between those points is very low, so that a considerable local current may flow in the copper disk. This current tends to retard the rotation of the copper disk, and this tendency increases directly as the speed. The force acting to rotate the armature increases directly as the watts, therefore, the number of revolutions of the moving system of the meter will be directly proportional to the watts extending in the circuit. This type of meter may be used for either alternating or direct currents, and gives very accurate results.

SUMMARY:

The Indicating Watt Meter is an instrument which, while applied to a circuit will indicate or show while it is under observation, the number of watts expended at a given instant in an electric circuit.

The Recording Watt Meter is an instrument which records the number of watt-hours expended in an electric circuit by moving the hands on a set of dials the same as on a gas meter.

In our next talk we will further discuss the Recording Watt Meter.

REMODELING TO COST $5,000

Silverman Brothers, who will conduct the new motion picture theatre at 221 Market street, Philadelphia, Pa., took out a permit today to remodel the store room for a suitable auditorium and the second and third floors for offices at a cost of $5,000.

"A TANGLED MASQUERADE"

Essanay Comedy Photoplay of Unusual Excellence

"A TANGLED MASQUERADE," Essanay's release of December 13th, is a photoplay, unique and interesting in story and adequately acted by the new Essanay Stock Company.

The story is one that will appeal to the humorous sensibilities of any audience, the scenes follow one another without a drag, each being a distinct scream in itself.

The photography is splendid, bringing out the beauties of this richly set and costumed photocomedy.

SCENE FROM ESSANAY SUBJECT "A TANGLED MASQUERADE."

The story deals with the love affairs of Ralph Ford and his rival, Paul Dunlap, a hypocritical young man who has managed to pull the wool over the eyes of the girl's father, although he is less successful with the girl herself.

Father is insistent that Helen marry his favorite, Paul, and Ralph is driven to the extremity of suggesting an elopement. Helen, falling in with the plan, elaborates the details of the escapade, and arranges to meet Ralph at a coming masquerade ball, telling him what costume she will wear.

Paul, true to his character, does not scruple to open Helen's answer to Ralph when the letter falls into his hands, and he resolves to attend the ball himself, keeping his rival in ignorance of the girl's acquiescence. However, Father's well meant machinations in favor of Paul work to that young man's undoing.

The wily old gentleman, having seen Helen write the note, pretends to her that he intends to permit her attendance at the ball, and on the evening of the appointment he suddenly springs his surprise by confiscating the costume and announcing his intention of wearing it himself.

He leaves the house with this idea in mind, and Helen, hoping to intercept Ralph at his rooms, telephones to him and learns that he has received no note from her, and that Paul has gone to the masquerade. She informs Ralph of her Father's intentions and they decide to avail themselves of the old gentleman's absence and elope.

Father attends the masquerade, Paul mistakes him for Helen. Father readily mistakes Paul for Ralph. This delightfully humorous scene takes place in the ballroom, thronged with beautifully costumed guests, and is a scene which in scope, depth and setting will commend itself to any picture lover. The camera has slighted no detail, and the photography in this as well as the other scenes is splendid.

Father and Paul, each ignorant of the other's identity, seek a minister, Paul believing himself about to marry the girl of his heart and Father anticipating with glee the discomfiture of his daughter's unwelcome suitor.

Arrived at the minister's, they learn that another couple is ahead of them, and upon entering the parlor where the ceremony is in progress, they are astounded to find Ralph and Helen already united in bonds of matrimony.

Paul's duplicity in opening his rival's letter, or perhaps the ridiculous situation in which his action placed Father, gains him the hearty contempt of the old man, and Mr. Moore is easily induced to make the best of matters and give his blessing to the newly married couple, which he does as gracefully as he can, bringing the story to a finish that is satisfactory to all.

Charles S. Higginbotham, who owns the Grand Theatre, Holyoke, Mass., has purchased the Globe Theatre of the same city, formerly conducted by John H. Woods and T. W. Cavanaugh.

The Liberty Theatre is a new picture house now under construction on State, between First South and Second South streets, Salt Lake City, Utah. It will have a seating capacity of 1,000.

ESSANAY POLICE PICTURE.

Stirs Up Big Row in Chicago—Newspapers Give It Wide Publicity

The Chicago Daily Journal of Dec. 2, prints a three-column article charging graft in the Chicago police department when over seven hundred policemen were drilled before the moving picture cameras of the Essanay Film Mfg. Co. It is further alleged that the policemen were drilled for two weeks for this event and that during that time crime was rampant in Chicago; and that the police, who were employed in the making of the film, had been permitted to sleep during the reign of robbery and murder.

The above paragraph is explained in part of the article in the Journal in an interview with Chief of Police Steward of Chicago, when he said: "I do not think it is any body's business why these pictures were taken," when asked his purpose in having them made. "I alone am responsible for them. No one else had anything to do with it.

"I took up the matter with the Association of Commerce, and they thought it would be a nice thing to do; so I ordered some infantry, some cavalry, and the motor-cycle men over to the Lake Front, the picture people having agreed to make the film for nothing.

"There was no collateral consideration of any kind whatever in this deal.

"We will have some more taken of traffic conditions, so Capt. Healy can use them in a lecture."

Beginning two weeks prior to the picturizing of the Chicago police, a wave of crime had swept over the city in which eight persons were murdered, women beaten by negro highwaymen, citizens held up with impunity at all hours of the night, safes blown and houses robbed, and all this was charged to Chief Steward for allowing his men to be off duty during the four or five hours of picture making.

In explaining this Chief Steward said: "I do not think the absence of the men had anything to do with the crime wave. It was just an outbreak such as usually comes at this season of the year."

The outcome of the matter in which the Chicago Daily Journal alleges that the Chicago police officials profited in the making of a film for the Essanay Film Mfg. Co., is that, notwithstanding the fact that nothing was paid for the use of the Chicago policemen, the Essanay Company have obtained a big film scoop in a splendid full reel subject, to be released at an early date, under the title of "A Review of the Chicago Police," an educational subject of real value.

The film depicts 700 picked policemen of Chicago in review, in infantry drills, cavalry charges, motorcycle manoeuvers and other important incidents in the policing of a great metropolitan city. It shows the methods employed by the downtown policemen in directing the traffic; ambulance and patrol runs, etc.

Geo. K. Spoor, president of the Essanay Company said: "We obtained the pictures through the courtesy of the police department, and though they were drilled for several days before the pictures were made, the drills were not made expressly for the Essanay Company. Films of the subject were desired by Capt. Healy of the Chicago Police Department for a series of lectures, dealing with the subject. Much of the negative film exposed is extremely interesting, and we feel sure of our obtaining a splendid release."

Mr. V. R. Day, business manager of the Essanay Company, when asked by a Journal reporter how the deal was made, and what price was paid for the service of the police, said:

"It was a big scoop on the other picture people, and I think they are sore and are making a holler. We did not pay anything for the privilege of making this picture."

The Chicago Journal's article and the assurance by a number of prominent Chicago film men that the subject is one of great importance has awakened considerable interest in Chicago film circles and all are awaiting the appearance of it with eager anticipation.

(Courtesy of Bradley in Chicago Daily News.)

Mr. Bradley, the able cartoonist of the Chicago Daily News sets forth the police attitude toward the motion pictures in the above reproduced cartoon. Mr. Bradley is the first gentleman

of the press to call the attention of the public to this injustice, and he has done so in his usually forceful and convincing manner.

It has long been a subject of comment among motion picture men that revolting, improper and almost obscene subjects have been printed, pictured and played, without bringing down upon the heads of writer, player or painter, the wrath which is poured upon a motion picture exhibitor upon the most trivial occasions. Had any motion picture man shown a film of "Salome" or had he used plots similar to several of the recently popular dramas or novels, he would have been driven out of business in short order. We dread to think what might have been his fate had he used some of the features so dear to the producers of so-called musical comedies.

Since the publication of Mr. Bradley's cartoon, the police (or someone, as we understand that the police disclaim any of the accruing credit or discredit) have stopped the production of Salome. Mr. Bradley's picture evidently sunk through the solid ivory skulls of—who knows? We hold no jubilee over the downfall of Miss Garden's artistic production, and it is none of our purpose to discuss here the question of the desirability or otherwise of Salome. Perhaps the nearest that the powers that be could come to a square deal was to curtail the liberties of one faction to make them fit the limitations of the other. There was once a gentleman named Procrastes, who flourished in the age of mythology. Has he "come back?"

TORONTO OPERATORS GIVE BANQUET.

In honor of its first anniversary the Motion Picture Operators Union of Toronto, Canada, gave a banquet at one of the local hotels last week. At the suggestion of H. J. Cohen, manager of the Kleine Optical Co., in Toronto, all the theatrical managers in that city were invited.

The banquet, which was novel in many ways, was attended by a large number of well known theatrical men, who are interested in the organization. All expressed themselves as having a most delightful time, and all wished the organization much prosperity during the coming year. In honor of Thomas Edison, who is looked upon by electricians as the great genius of modern times, a toast was drank to his health.

The menu was also a novel affair, all the licensed manufacturers having the honor of having their firm represented by some wholesome dish on the menu card.

MENU.

25 cycle Blue Points cocktail. 60 watts brown bread.
Edison celery. Vitagraph Gherkins. Biograph Olives.
First run cream of chicken. Pathe rolls.
Lubin filet of Niagara whitefish, alternating current sauce.
Melies lettuce. Essanay pommes. Urban Julienne.
I. A. T. S. E. roast young turkey, Union dressing.
Direct current sauce.
Kalem mashed creamed potatoes. Green peas by a green operator.
Selig English plum pudding, brandy sauce, 250 volts.
No repeater.
Gaumont Neapolitan ice cream.
Assorted cakes. Assorted Fruit.
Canadian cheese. Water wafers. Layer raisins.
Coffee en demi tasse. Lemonade.

CANADIAN NOTES.

The little city of Chatham, the hub of Ontario's western peninsula, will be the first city in the Dominion to establish a Chautauqua for educational and amusement purposes. Stock is now being subscribed for an auditorium of this description which will seat two thousand people. The men behind the scheme are President N. H. Stevens, of the Canada Flour Mills; Rev. W. J. Spence, rector of Holy Trinity Anglican Church, and P. S. Coate, managing director of the Chatham Gas and Electrical Company.

The primary purpose of the Chautauqua is in educational interests and the promoters hope to be able to present a couple of educational and scenic motion picture films a week with lectures, besides other attractions such as high class music and cultured theatricals. It is not the intention of the promoters to enter into competition with the photoplay theatres, of which there are three, but they will show only educational and scenic films, and the possibilities are that the technical educationists will rent the place one night a week for films along their line of instruction.

A WESTERN WELCOME

Clever Comedy by Melies Soon to be Released

IF we were to record the many different views and attitudes toward married life, it would take volumes of space. Some call it bliss, others call it business and alas! some think it is similar to a place reputed to be very hot. One wise old gazabo who is known to have had considerable experience in the matrimonial line said that he would rather go to jail than to the altar. Assuming that to be true, think what the hardship would be if you had to go to jail in addition to being married. Such was nearly the case in a clever Melies Comedy, "A Western Welcome" soon to be released, and this is the way it all came about:

John and Mary are bride and groom and incidentally head over heels in love with one another. To make their honeymoon enjoyable an Aunt, whom they have never met, and who is the possessor of a western country home, invites them for an indefinite stay at her place. It did not take the young couple long to make up their minds to enjoy the healthful environments of Texas, and to be plain, they were off in a jiffy.

But who could have forseen that just before they arrived in that unsettled country, two convicts should have escaped from their jail wagon? More's the pity, for these rascals in their desperation hold-up the bride and groom and force an exchange of clothing. Now to be made prisoners is no pleasant prospect, even for a bride and groom, and in fact they had no desire to be locked up whatsoever, save in each other's arms.

Meanwhile the desperadoes find the Aunt's invitation in John's pocket and decide to avail themselves of that old lady's hospitality. Auntie is delighted to see them and gives them a bounteous repast as part of their welcome. Her only fault was that she was near-sighted and was not wise to the game being played on her. But "murder will out," and so will guards go out after escaped convicts. When they come upon the two persons in prisoners' suits, however, they do not recognize them as a tearful young bride and her humiliated husband. However the guards give chase to the two in prisoners' costume and the chase ends in the home of Auntie, where the youthful couple are received unto their own and the masqueraders are given just punishment. Thus were the lovers saved from jail, but whether they were better off is a matter which only they can decide.

SCENE FROM MELEIS COMEDY SUBJECT "A WESTERN WELCOME."

The announcement made by Professor Robertson, chairman of the Royal Commission on Technical Education that the commission is seriously considering the advocacy of the use of films in the teaching of technical education in Canada should be of some interest to the manufacturers. Dr. Robertson spoke of the pictures as being a decided asset in several places during his recent tour through Canada. It therefore seems quite feasible to suppose that when the commission make their report on proposed technical education in Canada, they will recommend the use of picture projecting machines in all technical schools in the larger cities.

A well-meaning but too impulsive clergyman got himself in for a lot of unenviable notoriety the other day by publicly suggesting that municipalities should take the photoplay theatres out of private hands and operate them under civic guidance. His proposal for the uplift of the 10-cent picture looked very well in print till a lawyer man who runs picture houses as a hobby made it look as sick as a plug hat in a barnyard. The preacher should have bugged up on law before he went in to tell aldermen what to do. The statutes of Canada strictly forbid municipalities from entering into competition with any legitimate private business enterprise.

Vaudeville seems to be a necessary evil in the picture house. Some managers tried discarding it to find their audiences asking what was the matter. Rank as the "between times" stunts usually are, they seem to fill a groove somewhere in that capricious quantity known as public taste. Until the exhibitors can charge a higher price for admission it seems impossible for them to engage higher priced vaudeville and make decent profits.

A new photoplay theatre has been opened in Inwood, not far from Far Rockaway, N. Y. According to reports the new house is doing a capacity business.

Two new first-class photoplay theatres are to be erected on the south side of Richmond, Va. Vaudeville will be seen in one of the houses.

Albert Taylor is erecting a first-class photoplay theatre on West Broad street, Columbus, Ohio.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, DEC. 12, 1910—4 REELS

BIOGRAPH—The Golden Supper, drama, 998.

LUBIN—An Exile's Love, drama, 990.

PATHE—In Her Father's Absence, comedy, 544.
The Julians, acrobatic, 387.

SELIG—A Tale of the Sea, drama, 1000.

TUESDAY, DEC. 13, 1910—4 REELS

EDISON—An Old Silver Mine, Industrial, 250.
A Mountain Maid, drama, 750.

ESSANAY—A Tangled Masquerade, comedy, 1000.

GAUMONT (Kleine)—The Phantom Rider, comedy, 279.
The Closed Gate, drama, 676.

VITAGRAPH—The Law and the Man, drama, 1010.

WEDNESDAY, DEC. 14, 1910—4 REELS

EDISON—Pigs Is Pigs, comedy, 1000.

KALEM—Seth's Temptation, drama, 995.

PATHE—Hoboes' 'Xmas, comedy, 550.
Charlie and Kittie in Brussels, scenic, 400.

URBAN (Kleine)—The Little Matchseller's Christmas, drama, 749.
Scenes in British India, travelogue, 253.

THURSDAY, DEC. 15, 1910—4 REELS

BIOGRAPH—His Sister-in-Law, drama, 998.

LUBIN—The Musical Ranch, comedy, 988.

MELIES—Old Norris' Gal, drama, 980.

SELIG—The County Fair, comedy, 1,000.

FRIDAY, DEC. 16, 1910—4 REELS

EDISON—The Red Cross Seal, drama, 1000.

KALEM—Her Indian Mother, Indian drama, 995.

PATHE—Little Snowdrop, colored fairy tale, 1000.

VITAGRAPH—Playing at Divorce, drama, 665.
The Internatioanl Motor Race, topical, 386.

SATURDAY, DEC. 17, 1910—4 REELS

ESSANAY—The Tenderfoot Messenger, drama, 997.

GAUMONT (Kleine)—Herod and the New Born King, Biblical drama, 925.

PATHE—Saved by Divine Providence, American drama, 985.

VITAGRAPH—A Dixie Mother, drama, 997.

BIOGRAPH CO.

"THE GOLDEN SUPPER."—In introducing this classic little can be said, as the theme is so well known both as one of Boccaccio's stories and as the sequel to Tennyson's "The Lover's Tale." Julian loves his cousin and foster sister Camilla, who is wooed and won by Lionel, his friend and rival. He is a witness to their marriage and after the ceremony he departs heartbroken to his own house. Utopian was the existence of Lionel and Camilla, until some time later Camilla is seized with a serious illness, and Lionel's grief knew no bounds when he heard "That low knell tolling his lady dead." "She had lain three days without a pulse; all that looked on her had pronounced her dead. So they bore her—for in Julian's land they never nail a dumb head up in elm—bore her free-faced to the free airs of heaven, and laid her in the vault of her own kin." Julian learns of the death of Camilla, and hastens to the house, arriving in time to see the funeral cortege slowly moving towards the sepulchre. Following in its wake he exclaims, "Now, now, will I go down into the grave, I will be all alone with all I love." So after the train had departed from the vault, Julian enters "and at the far end of the vault he saw Camilla with the moonlight on her face: All the rest of her drowned in the gloom and horror of the vault." Bending over, he kisses her hand, and 'tis then he finds her supposed death is but as sleep, for she revives from out the trance. "He raised her softly, and wrapping her all over with the cloak he wore, bore her through the solitary land back to the mother's house where she was born." Conquering his desire, he goes to bring back Lionel, her husband. Meanwhile, Lionel, grief stricken, determines to become a recluse, going to the deserted cliffs overlooking the sea, where he secures from an old mendicant his thatched hut. After a search, Lionel is located through the meeting of the old man and the searching party. He refuses to go back as he is yet ignorant of Camilla's resuscitation, and so is taken by force. To effect a meeting of Lionel and Camilla without a shock, Julian arranges the Golden Supper, a custom in the East When a man bestowed upon his honored guest his most valued treasure, and acting upon Camilla's injunction, "You have given me life and love again, and none but you yourself shall tell him of it, and you shall give me back when he returns," Julian presents Camilla to Lionel during this supper. Lionel at first cannot realize the truth; he seems to be dreaming, but positive material manifestations awaken him to the reality. Julian's duty performed, he leaves forever.

"HIS SISTER-IN-LAW."—In this Biograph subject is shown a theme so real and so convincing that it becomes an absolute warning. There are certain things that are undeniably irrepressible in life's cycle that there is little use of deluding oneself that he or she is so different. Love is of an indomitable quality that resists even reason. To say that he will never love to the extent of disregarding all else in its favor is idle, for all attempts to temper it will prove futile. Eva and Blanche are two orphan sisters who live with their aunt. They are inseparable, each apparent ly living for the other. They vow that come what will they will never separate. However, when Eva, the eldest, is betrothed to Jack, Blanche, who is but ten years old, seriously objects, fearing that Eva's marriage would surely be the means of their parting one from the other. The wedding takes place and Eva declares that Blanche shall live with her and her husband. It went well until Jack realized that Blanche was dividing Eva's attentions, and in consequence became very much annoyed, despite his endeavors to feel thoroughly satisfied with conditions. Jack finds a third person not so pleasant, and Blanche's solicitation of Eva's attentions occasions several serious quarrels, until she begins to feel that she is in the way. On one occasion, when their tiff is rather more stormy than usual, Blanche is an unseen spectator. The poor little girl now realizes the truth and then decides to go back to her aunt's house to live, leaving the following note to explain her departure: "Darling Sister: I am going back to Auntie's. I am sorry I was a bother to you and Jack. I love you both very much, that is why I can't stay. Blanche." Upon finding this note the young couple are sorry for the way they have acted towards the child, and Jack persuades Eva to go to her aunt's and bring his sister-in-law back. Blanche, however, is not to be moved, and Eva returns in grief without her. She has hardly left when Blanche changes her mind and goes back, but she soon realizes it is not to be for when she enters noiselessly she finds Eva and Jack in each other's embrance arguing that Blanche's absence is all for the best. This decides her finally, and making her way back to her aunt's, she enters to stay for all time. A long time after she is told by her aunt to get ready to visit Eva. Arriving there, she finds a new playmate—a little baby girl. Her surprise is extreme when shown her little niece, and her delight is inexpressible when she is asked to remain with her sister and brother-in-law as a companion to the baby.

LUBIN MFG. CO.

"AN EXILE'S LOVE."—Karl, Prince Borclav, exiled from his country, came to America to find employment. Dusty and tired, he turned in, one day, at the gate of a handsome estate. A young man who had just returned from a ride with a beautiful girl was assisting her to alight. As he held her in his arms for an instant, he attempted to kiss her, but was angrily repulsed. The girl proved to be Betty Stevens, daughter of Colonel Stevens, owner of the estate. Karl asked for a job. She called her father and the young man was hired as assistant gardener. It was love at first sight with Karl. As Betty turned to leave him she dropped a glove. He quickly secured it and put it in his pocket. When Betty, later, discovered him in the garden pressing kisses on the glove, she was very indignant—so very, very indignant that she ran to her room and burst into tears and then pressed the glove against her cheek. The young man with whom Betty was first seen returning from a ride was Phil Andrews, a neighbor, who was very anxious to marry her. Angered because she was indifferent to him, he seized her one day in the garden. Karl happened to be near and promptly knocked Andrews down. One afternoon, a groom who was to attend Betty on her ride, fell and hurt himself as he was about to mount. Betty's father saw Karl near and ordered him to take the groom's place. As they started, Andrews appeared and followed at a distance.

Betty saw some flowers at the edge of a cliff. Karl offered to gather them, but she insisted on doing so herself. While thus engaged, she fell over the cliff. Karl was in despair. At the risk of his life he climbed down to her. She was unconscious. Karl took her in his arms to make her more comfortable. Then temptation overcome him and he kissed her. Andrews, who had been peering over the cliff saw this. He rushed down by a round-about path and arrived just as Betty regained consciousness. Angrily, he told her what he had observed. Betty looked at Karl a moment and then put her arms around his neck. Of course, the Colonel raved around when he learned of their marriage, but he soon forgave them. To cap it all, a cablegram arrived stating that Karl's estates, title and military rank had been restored.

"THE MUSICAL RANCH."—This story is full of fun and plenty of interest as well. They certainly did like music on the flying ranch. There was a Mexican who twanged the mandolin, an Indian who beat the drum, a Chinaman who clashed the cymbals and a colored gentleman who rattled the bones. Nora, the good looking cook, liked music too, but unfortunately, Bob, the foreman, couldn't play. He was madly in love with Nora and when she seemed to be charmed with the tunes of a tramp fiddler who happened along Bob grew jealous. He solved the difficulty in a novel way with the assistance of a phonograph—and won her.

G. MELIES.

"OLD NORRIS' GAL."—Frank Gray, a young lawyer, fails to establish a practice in his native city and decides to go to Idaho and make a fresh start. After hanging out his shingle in his new field of operation he hustles for a clientele, which is not as responsive as he had hoped, and awaiting results he accidentally comes in touch with a case of a young girl, Mary Norris, who has served notice on a saloon-keeper not to sell her father, who is an habitual drunkard, any more liquor. The saloon man tears up the notice, snaps his fingers in her face and asks her who would be fool enough to prosecute the case for her even if he did sell her "old man" more booze.

Frank Gray jumps up and says: "I will prosecute the case." The dispenser of liquid refreshment defies the law; the young attorney makes good and "puts it all over him."

Mary Norris induces her father to leave the place and while escorting him home she accidentally falls over a cliff and is hurt very badly. Her father thinks it was all his fault and, after rushing to her aid, makes a pledge never to drink again and he keeps his word. Mary and her father are very happy in the betterment of things and the young lawyer who al-

MELIES RELEASES

Dec. 15, 1910
OLD NORRIS' GAL

A drama of courage, perseverance and faith in self, and the interests of others. The power of right and justice against the might of wrong. Full of strong and thrilling situations.

Length About 980 Feet

Dec. 22, 1910
A WESTERN WELCOME

If you want a plot that is original and out of the ordinary—a comedy that will make the most pessimistic of your patrons merry, get this one It's a winner.

Length About 980 Feet

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City
WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

ways thought her attractive does not hesitate to show it and Mary holds him in marked favor.

The frequenters of the saloon and the proprietor, "Bud" Sykes, have a secret meeting and conspire to kidnap Gray, and make him stop the prosecution of Sykes. An old squaw whom Gray befriended overhears their plan and tells Mary about it. She notifies the Sheriff and he, with a posse of citizens, make a hurried ride, followed by Mary, to the old quarry where the desperadoes have suspended young Gray over its rocky sides trying to induce him to consent to give up the case against Sykes.

They start a fire under the rope attached to Gray

and tell him if he does not agree to their demand before the fire burns through the rope he will fall to his death. He refuses to quit the case and declares he will fight, if he can, to the bitter end.

The Sheriff and his men arrive at this point, arrest the villains and save young Gray. Mary cheers and encourages him with her words and presence. At last, "Bud" Sykes is convicted of his offenses through the prosecution of the attorney and everybody is happy. Frank Gray asks Mary to marry him and her father readily gives his consent. All hands give the young couple three hearty cheers and Gray not only wins fame but one of the best women in Idaho.

GAUMONT.
(George Kleine.)

"THE PHANTOM RIDER."—The lively story of a mysterious highwayman who is visible to the officers of the law until they are about to capture him, when he vanishes in the air to appear again just beyond their reach and lead them into more trials.

The rascal first steals a bicycle and experiences difficulty in learning to operate it, to such an extent that two gendarmes are enabled to almost capture him before he has acquired a working knowledge of the machine. With characteristic gendarme stealth, they come upon him from either side and clutch his clothing, to find that the man has mysteriously disappeared from his garments and is riding gallantly away from them.

The officers now secure a motor car and in a short time overtake him, only to again be duped in the same manner and to have their motor car stolen by the peculiar being while they are trying to recover from the shock his strange methods have given them.

When they next take up the chase they are forced to follow him over routes among the clouds, where he handles the motor car as perfectly as modern aviators do their machines. An accident finally brings him to earth in one long plunge and the force of his fall is kindly broken by the policemen, who manage to find an uncomfortable position immediately in the line of his flight.

"THE CLOSED GATE."—A regiment passing through a little town receives orders to stop there for the night. Immediately lodging tickets are given to the soldiers, who distribute themselves to the various places assigned them. A handsome officer finds he is to be entertained by a young married couple. That evening at the dinner table the lieutenant relates his exploits and gains considerable attention from the wife. When the meal is finished it is necessary for the husband to go to his business, leaving his wife with the lieutenant.

The conversation between the two becomes so animated that the wife neglects to watch her little daughter who is playing in the yard. The baby makes good use of her freedom by finding egress from the yard and is soon lost in the street of the city. When the husband returned his first query was for the child and a search is forthwith commenced.

The mother finds the baby's doll on the bank of the river and accuses herself of having been to blame for the baby's disappearance. In the meantime the child

has actually narrowly escaped death several times before, as, if guided by special Providence, she is seen upon the path leading to her home.

Her arrival upon the scene puts to flight the sorrow, and thereafter the gate is closed against flirtatious visitors.

"HEROD AND THE NEW BORN KING."—"Now when Jesus was born in Bethlehem of Judea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him.

"When Herod the king had heard these things, he was troubled, and all Jerusalem with him.

"And when he had gathered all the chief priests and scribes of the people together, he demanded of them where Christ should be born.

"And they said unto him, In Bethlehem of Judea; for thus it is written by the prophet.

"And thou Bethlehem, in the land of Judea, art not the least among the princes of Juda; for out of thee shall come a Governor, that shall rule my people Israel.

"Then Herod, when he had privily called the wise men, inquired of them diligently what time the star appeared.

"And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.

"When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

"When they say the star, they rejoiced with exceding great joy.

"And when they were come into the house, they saw the young child with Mary, his mother, and fell down, and worshipped him; and when they had opened their treasures they presented unto him gifts; gold, and frankincense, and myrrh.

"And being warned of God in a dream that they should not return to Herod, they departed into their own country another way.

"And when they were departed, behold the angel of the Lord appeareth to Joseph in a dream, saying, Arise and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word; for Herod will seek the young child to destroy him.

"When he arose, he took the young child and his mother by night, and departed into Egypt."

URBAN-ECLIPSE.
(George Kleine.)

"THE LITTLE MATCHSELLER'S CHRISTMAS."—A film that will make an instant appeal to the sprit of benevolence abroad at Yuletide. Beautifully and realistically produced.

Little Nellie has been gazing through the window at the passers-by hurrying through the snow, and waiting anxiously for the return of her mother, who is trying to sell a few trifles in the streets to provide the bare necessities of life. The mother returns in despair at her non-success, and Nellie persuades her to let her go for a while instead. The child's efforts are no more effectual, and after gazing through the windows of brightly lighted dwellings where Christmas festivities are in progress, Nellie wanders into a churchyard through which worshippers are passing to a service. Almost frozen with the cold, she strikes all the matches she has to warm her chilled fingers. At length she falls into a stupor, and wakes from a dream that an angel has come to her. The vision fades, and she finds herself in the arms of a policeman, who has found her in time to save her from the sleep of death. A gentleman coming out of church has her taken to his home, and the mother is sent for and provided with the means of spending "a happy Christmas."

"SCENES IN BRITISH INDIA."—The streets of the important city of Bombay, which is first visited, present a scene of bustle and activity unexpected in such a hot climate. Natives in simple costumes are busily engaged in their various occupations, but we do not realize what energy the Hindu is capable of until we see him, with scores of his fellows, getting coal for the big liners in Bombay Harbor. His agility is such that he can trot up a steep, narrow plank with a huge basket full of coal on his head.

Delhi, one of the religious centres of India, and a town redolent with memories of the Mutiny, presents a remarkable contrast to Bombay. Its great temple—the Jumla Masjid—is thronged with devout worshippers, and is a wonderful example of the strength and solidity of Eastern architecture. Its sombre dignity, and the reverent crowds kneeling in its courts form a fitting conclusion to the picture.

KALEM CO.

"SETH'S TEMPTATION."—The release of the Kalem Co. for Wednesday, December 14, is entitled "Seth's Temptation" and is the first of a new series of Southern pictures made at the Kalem Southern headquarters, "Roseland," on the St. Johns River, Jacksonville, Florida. The Southern Stock Co. is headed again this year by Miss Gene Gauntier and has been greatly augmented and strengthened, and under the direction of Mr. Sidney Olcott, is expected to surpass its efforts for the past two seasons.

"Seth's Temptation" is a story of "Cracker" life; a faithful picture of the poor whites in the South. A young girl of the type puts aside her "cracker" lover in favor of a city chap who happens along to spend the winter. At first the discarded lover cannot realize what has brought about the change in the girl, but he soon learns the real reason, and maddened with jealousy, starts out gunning after his rival. He chances upon him at the spot in the weeds where

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"

"The Law and the Man"

TUESDAY, DECEMBER 13th

Thwarted in his efforts to bribe justice and defeat the law, the moneyed scoundrel tries to kill the young lawyer who is opposing him. His dastardly plot fails and the young attorney appears in court at the nick of time, wins the favorable decision of the jury for his client and proves himself to be the man of honor and trust, not only in the law, but in the marriage with his client's daughter.

"Playing at Divorce"

FRIDAY, DECEMBER 16th

We can learn much from children: "From the mouths of babes and sucklings proceedeth much wisdom." In this picture the mother and father, who are suing each other for divorce, are rebuked and reconciled through the playing of a divorce court scene suggested by the actions of their parents. A portrayal that makes a deep impress and teaches a world of good.

"The International Motor Boat Race"

FRIDAY, DECEMBER 16th

The same day, same film and same time with "Playing at Divorce." The race is for the Harmsworth cup, and the way the little boats cut through the water and dash the spray gets a fellow to going and feeling as though he were "right in it," all the time. The sport and the picture are exhilarating; nothing dull or slow about it.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

VITAGRAPH.

"LIFE PORTRAYALS"

"A DIXIE MOTHER"

SATURDAY, DECEMBER 17th

A story of the Civil War, 1861-'64. The three dearest things on earth are home, country and mother, and the last of these is first. The "Dixie" mother, shown in this picture, has the love of all three in her heart, and when she is brought face to face with the awful test of these emotions, displays the true courage and loyalty of the women of the South to the cause they so nobly espoused. A most beautiful and deeply emotional picture.

NEXT WEEK

"The Light in the Window" — Tuesday, December 20th

Her lover goes to sea and is reported drowned. She keeps a light burning in the window like a beacon of love, hoping for his return. Her waiting is not in vain. After many days of shipwreck and sojourn in foreign lands he comes back to her and claims her as his bride.

"Clancy" — Friday, December 23d

This picture will be a Merry Christmas to all. He's "One of the Finest," a brave defender of law and order, a loving husband and father. The gas house gang takes his number and tries to count him out, but he goes them one better and "pinches" the "bunch" after a hard fight and no small cost of personal suffering. All this happens on Christmas.

"Jean and the Waif" — Saturday, December 24th

We mustn't forget the children at Christmas time. Their old friend Jean, the dog, will entertain them and the Vitagraph child-actress will do the same in this picture. The poor, little waif finds a comfortable home and a Merry Christmas and wins the love and care of Jean and his wealthy master and mistress. This will make a delightful holiday week-end picture.

EDISON FILMS

Tuesday, Dec. 20th

The Police Force of New York City

Taken with the co-operation of the Police Department. The film shows all branches of the work of the force, including practice work in stopping runaways and of the police dogs. It is bound to excite great interest.

Wednesday, Dec. 21st

The Joke They Played on Bumptious

A film of delicious humor, elaborately set, and showing Bumptious in the most artistic piece of work he has done. How he turns the tables on the practical jokers is worth going miles to see.

Friday, Dec. 23d

SPECIAL HOLIDAY RELEASE

A Christmas Carol

By CHARLES DICKENS

The great master of fiction never made a stronger appeal to erring human nature than in the above Christmas story and the lesson that it teaches is as vital today as when it came from his pen. In issuing the film as our Christmas release we do so with a pride and pleasure which will be shared by every exhibitor when he shows it. The photographic effects not only surpass any that have ever appeared, but are in themselves wonderfully impressive.

The story as it unfolds on the screen will cause many an eye to become moist and will leave all who see it ready to say with Tiny Tim "God Bless Us Every One."

A Feature Comedy Reel with "JONES" playing the leading role—"A FAMILY OF VEGETARIANS"—Released Dec. 28th.
Send us your name for the KINETOGRAM MAILING LIST.
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MANUFACTURERS' BULLETINS.

(Continued from page 15.)

he has made a tryst with the girl and has almost pulled the trigger which would send a rifle ball crashing into his rival's heart when his better nature asserts itself and for the sake of the girl he gives up his criminal intent. A little later on he has an opportunity to bring about the desired result in a different way. The city chap is drowning and the girl's life is also in jeopardy. The young farmer at the risk of his own life rescues both of them and when they realize the noble nature of the young man the city chap goes on his way and the girl returns to her lover's arms.

The tropical settings in this picture taken among the moss hung live oaks which fringe the St. Johns River are as beautiful as any that have ever been pictured.

"HER INDIAN MOTHER."—This is the title of the Kalem release for Friday, Dec. 16, and as its name indicates, is an Indian story. However, it is an Indian story out of the ordinary, perhaps the best the Kalem specialists in this line have yet produced. The scenes are laid in the Hudson Bay Country in comparatively recent years and cover the life of a Hudson Bay factor showing him as a young man assuming his business in the wilderness and as was common in those days, taking an Indian wife that he had purchased of her father in Indian fashion. A little girl is born of the union and the factor's life is running along ordinary channels until he is unexpectedly called back to Montreal. Here new duties absorb his attention and he soon forgets his home in the wilderness. There is a lapse of sixteen years, during which the little half-breed girl is grown up and her mother has died. A trip of inspection brings the factor back to the familiar scenes of his young manhood. There by chance he happens upon his own daughter. Impressed with her beauty and her likeness to himself he takes her back with him to Montreal, there educates and attempts to train her in the life of a white girl. She succeeds fairly well for a time, but the call of the blood is strong and one day when the flood gates of her memory had bene opened she finds her own buckskin dress, puts it on and slips away to the tribe. There she is found by her heartbroken father in the tepee of a young brave whose squaw she has become and the white man then realizes his loss.

The part of the young girl is played in admirable fashion by Miss Alice Joyce and those who have watched the progress made by this new Kalem favorite will undoubtedly agree that she has done a strong and remarkably convincing piece of work. The scenic embellishments in the picture of Indian life are all true to the story.

VITAGRAPH CO.

"THE LAW AND THE MAN."—It is surprising to what extremes avarice will go to accomplish its object. Just take a good look at Silas Peters, and you can readily see what sort of a scoundrel he is, and we are not at all surprised when he is threatened with legal action for obtaining land for the railroad of which he is president, by fraud, from George Merton. He tries to secure the service of John Turton, a young lawyer whom he thinks he can make use of as a willing tool. Pleased with the offer from the president of a railroad, young Turton accepts the offer.

Not long afterward Miss Claire Merton calls on Turton and asks him to take her father's case against Peters, and when he learns the true state of affairs recognizes that he is being made party to fraud, goes to Peters, asks him to let him see his agreement to act as his attorney, destroys it and becomes counsel for Mr. Merton. The more Turton and Claire Merton are thrown together the more they like each other, until Turton asks Claire to marry him. She consents to become his wife when he wins her father's case.

Peters realizes before long that something must be done to escape conviction. He calls on the judge before whom the case is to be tried and endeavors to bribe him. Peters is indignantly denounced and shown the door. Failing in his first attempt to evade the law, he becomes more desperate, and, with the aid of his lawyer and his scrooging clerk, employs two thugs and pays them to waylay and assault the young lawyer the night before the suit of Merton against Peters is to be tried.

They carry out their villainous scheme; Turton is attacked and left for dead, but his cries are heard and he is carried into the home of Mr. Johnson, who administers to him, and when morning comes assists him to get to court just in time to prevent the villain and his lawyer continuing the trial without him.

The case is decided in favor of Merton and judgment given against Peters and his railroad. John Turton is victorious not only in his suit at law but in his suit for Claire's heart and hand. He makes a double win and proves he is lucky both in love and law.

"PLAYING AT DIVORCE."—Such wisdom often proceedeth out of the mouths of babes and sucklings, and from their example many a wholesome, lasting lesson is taught.

A mother and father prominent in society and well provided with this world's goods, yet unhappy in their marital relations, decide to get a divorce and begin proceedings to that end without delay. While they are busy in separating themselves their children are forgotten and neglected.

The youngsters inadvertently learn of their parents' intention and after an explanation from the oldest one they suggest that they play the girl is getting a divorce from her younger brother while the older boy sits as judge upon the merits of the case. The Judge concludes that a divorce shall be granted. The little girl asks his honor about her dolly, who represents her child.

The question is a knotty one and he takes the child (Dolly) in one hand and a sword in the other, after the manner of Solomon, and proceeds to sever the doll in twain. The little girl cries, "No! Let me keep it." At this moment the mother and father return from their lawyers' offices and listen to the proceeding with humiliation and sorrow.

They ask the children what they are doing. The children tell them and show them the clipping from the newspaper, announcing their own divorce proceedings. They look at each other with tears streaming down their faces and rush into each other's arms in forgiveness and reconciliation; then, clasping their little ones in their arms, the family are happily reunited and the love of the parents is welded by the love and blessings of their children.

"THE INTERNATIONAL MOTOR BOAT RACES."—The first part of this film shows the trial races for the selection of the motor boats as American defenders of the Motor Boat Club of America. From the sound of the starting gun to the finish at the line you are lost in the excitement of the struggle between the little boats as they shoot like torpedoes through the waters of Huntington Bay, L. I. After the Huntington trial and the boats are chosen, the deciding races as to which is the best craft is now pulled off.

Nothing has had so great an International interest as these races, which took place August 20, 1910, at Larchmont, N. Y., on Long Island Sound, for the Harmsworth trophy. The contestants are the Duke of Westminster's "Pioneer"; Daniel Hambury's "Zigarella," representing the Motor Yacht Club of Great Britain.

Representing the Motor Boat Club of America were Frederick K. Burnham's "Dixie II" and "The Nameless," owned by Commodore H. H. Melville and August Heckscher. The trophy was won by "Dixie II," the fastest boat that has ever been launched or sails any body of water.

A beautiful and extraordinary picture is shown at the close of the races when Clifford Harmon is seen flying over the Long Island Sound in his aeroplane just as the boats are crossing the line.

The Tenderfoot Messenger

WESTERN COMEDY DRAMA

THE TENDERFOOT MESSENGER ARRIVES AT THE TAVERN

Released Sat., Dec. 17th **Length, Approx. 997 ft.**

There is a fine vein of clever comedy in this Western dramatic "photofarce," which tells how a tenderfoot messenger, small in stature, but with an abundance of nerve, outwits a band of highwaymen, who endeavor to relieve him of a satchel of money. He not only beats them at their own game, but delivers them to the authorities as well. The film is replete with thrilling dramatic situations, happily relieved by the droll acting of the nervy hero.

A Tangled Masquerade

FARCE COMEDY

Released Tues., Dec. 13th **Length, Approx. 1000 ft.**

In farce comedy the Essanay players are unequalled. This is a typical Essanay "photofarce," which is equivalent to saying that it is very funny and that the laughs will come in quick response from all who view it. In itself, the story is unusually amusing, rich in clean humor, while the acting, photography and general mounting and management of the scenes are excellent. If you want a big, hearty, wholesome laugh, don't fail to see this picture.

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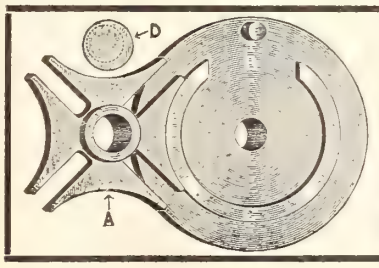

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GAUMONT AND URBAN-ECLIPSE

The Feature of the Week—"HEROD AND THE NEW BORN KING"

"The Phantom Rider"
A Mystery Comedy about 279 feet
"The Closed Gate"
A Society Drama about 676 feet
Tuesday Dec. 13 1910 GAUMONT
About 855 feet

"The Little Matchseller's Christmas"
A Christmas Film worth while. About 749 feet
"Scenes in British India"
Travelogue about 253 feet
Wednesday Dec. 14 1910 ECLIPSE
About 1000 feet

"Herod and the New Born King"
The Old Story told in a Marvelous manner. About 925 feet
Saturday Dec. 17 1910 GAUMONT
About 965 feet

CURRENT RELEASES
are described at length on another page.

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"A DIXIE MOTHER."—"The picture of the year!" This is the general expression of opinion and it seems a very just one. "The Dixie Mother" embodies a variety of emotion which requires the most careful and skillful handling on the part of the author and actors to express. These emotions are the mother love, the wife love, and the love of home and country; the latter confined to that part of the Union, the South in the confederation and rebellion against the North. The love of country is environment or local infused and governed by the love of home and strengthened by the birthplace of those most near and dear to her.

Surrounded by the Union troops the Dixie mother's younger son is afraid to venture outside the house and rejoin his regiment. She urges him to go forth and battle for the cause; places a sword in his hand and again tells him to go, and inspires him with the zeal of her own feelings.

He has hardly left the old mansion with his brother when he is shot dead by a detachment of Union soldiers and his brother is wounded. Rushing from the house, the mother looks upon her dead son, accuses the Union officer of the deed; he shows her he has only a sword and it must have been done by a bullet fired by one of his men. The officer is very courteous and expresses sorrow for her bereavement.

The boy's body is carried into the house. The young officer and the scouts depart, taking prisoner the wounded son, who is sent to a hospital tent of the Union encampment. After the soldiers have gone, the father comes from the secret chamber where he hid upon the approach of the enemy, beholds the body of his boy and swears eternal enmity against the North.

While the wounded son is in the hospital he is attended by a young nurse, a Northern girl, with whom he falls in love and at the same time he and the young officer become fast friends.

After the war the son goes North, marries the young nurse and one year later returns South and sends a letter, knowing his father's hatred, telling his father that he, his Northern wife and baby are at the crossroads. He would like his father to meet them and let the past be forgotten and forgiven in a happy reunion at the old homestead.

The mother gets the letter during her husband's absence. She shows it to him when he gets back. He refuses to listen to her appeal to forget his vow and welcome their boy and his family to their home and hearts. While this is going on, the old colored servant, following his mistress' orders, brings down the cradle in which she had rocked her own children and is now to be at the service of her grandchild.

Heart-broken and worn out by the conflict of country and the greater conflict of her own soul, the poor mother enters the home and when she sees the cradle, her mind gives way at the recollection of her dead boy who once occupied the little bed. Her husband comes into the room, realizes the condition of his wife, relents, kisses her and goes to the cross-roads, meets his son and family, who are accompanied by the young officer whom we saw at the time of the younger son's death, coming back to see the daughter whom he loved at first sight.

They are welcomed by the father and reach the old home just as the mother in her derangement is about to pierce her heart with a sword which is gently taken from her by the Northern officer. Her son places his child in her arms and gradually as she fondles the little one her reason returns with the natural instinct of mother love. She holds the child up to her husband and kisses its tiny hand which holds the stars and stripes in its grasp while he fondly clasps his wife in loving embrace indicative of reunion and peace.

ESSANAY MFG. CO.

"A TANGLED MASQUERADE."—Paul Dunlap and Ralph Ford both love Helen Moore, whose father favors Paul's suit, and finally forbids Ralph the house. Paul, a hypocrite, has completely won over the old man by his mock saintly ways, and the more manly Ralph, although Helen's favorite, finds that he must carry on his wooing under difficulties.

Hopeless of gaining the father's consent, Ralph decides upon an elopement, and writes Helen, asking her if she will marry him in spite of her father's objection. She writes a reply in the affirmative, making an appointment with him at a coming masquerade, and telling him that she will be costumed as Night, with a star in her hair. Her father discovers her in the act of writing the note and forces her to show it to him. Wrathful at first, he suddenly conceives a plan to put an abrupt end to Ralph's unwelcome wooing. He feigns to give into Helen's pleading and allows her to send the note.

However, the old man's sudden generosity has a long strong string to it. On the night of the masquerade, immediately after Helen's costume has arrived, father tells her that he will attend the ball, and that he will do so in the costume intended for her. Forbidding her to leave the house, father goes blithely to the ball, garbed as Night, and chuckling over the anticipated discomfiture of Ralph.

But father's plan, though well laid, is upset by Paul. This young gentleman has the prying disposition that fits so well with his general character, and Helen's note, intended for Ralph, has fallen into his hands. Not for a moment does he scruple to open it and take advantage of the information gained. It's Paul for the masquerade, to seek out the lady who is costumed as Night.

Father has scarcely left the house before Helen calls Ralph on the 'phone to warn him of father's plan. Explanations over the 'phone follows, and the young people decide that while father is disporting himself with Paul at the masquerade, they will take advantage of the opportunity to elope. Ralph is soon on his way to the house, where he joins Helen, and the two go at once to find a minister.

Paul, at the masquerade, meets father, and thinking him Helen, proposes that they elope. Father, thinking Paul is Ralph, delightedly assents, and they set out for the minister's, chance leading them to the same divine selected by Ralph and Helen.

Ralph and Helen, married, are just about to leave the parsonage, when father and Paul, in costume, are ushered in. Paul, surprised, tears the mask from father, and Ralph performs a like office for Paul, who thoroughly scared, rushes from the room. Father sees no other course than for him to give his blessing to Ralph and Helen, and he does so with the best grace he can command.

"THE TENDERFOOT MESSENGER."—In this striking portrayal of the West, the story revolves around the cleverness of Shorty Blair, the express messenger, who, by his tenderfoot appearance, manages to carry the most valuable packages through the bandit infested country in which he operates.

In this story Shorty is intrusted with $50,000, and, knowing that the probability of being held up, he carefully conceals his identity and poses as the greenest of green tenderfeet, completely hoodwinking the proprietor of the roadhouse at which he is forced to wait for the stage.

A band of outlaws, operating near the junction, are apprised by their pal, Kelly, in the employ of the express company, that a messenger is passing through and must stop at the Wild Steer Tavern. They come in full force that night of Shorty's arrival, tell the proprietor, who is in league with them that they know the messenger and the money are in the house, and demand that he be given up. The proprietor, fooled by Blair's innocent appearance, tells them that he has no guest but a tenderfoot, who knows as much about riding express as a mule does about paradise. However, they put considerable faith in their pal's tip, and insist upon searching the effects of the "tenderfoot," and they start for his room.

Early in the evening Blair has shown a slight kindness to Nell, the daughter of Mac, the proprietor, and she overhearing the plans of the band, goes to his room and warns him. Taking his precious bundle of

KALEM

THE LITTLE SPREEWALD MAIDEN

Released Wednesday, Dec. 21 **Length 985 Feet**

Another "Two Continent" Picture. This time America and Germany, Every exhibitor who ran "The Lad From Old Ireland" knows how it packed the house. "The Little Spreewald Maiden" will do it again if you advertise it to your German friends.

MISS GENE GAUNTIER

takes the title role and it is one of the best things she has ever done.

A PLAY OF THE OLD AND THE NEW WORLD. COMEDY, ROMANCE AND REAL HEART INTEREST

WHEN LOVERS PART

Released Friday, Dec. 23 **Length 963 Feet**

"When Lovers Part" is a pathetic story, a little on the line of "The Soldier Sweetheart" which many wfll remember. The time is just before the War of the Rebellion, and the action takes place in the South. A high spirited young girl is parted from her lover by an obdurate father. She attempts to elope but this plan is frustrated. Then both father and lover go away to the war and the girl is left alone, broken hearted. Weary days go by and then the war draws to a close. But the father comes back in a casket draped with the flag, while the lover returns full of honors to claim his bride.

Superbly set in real Southern scenery.

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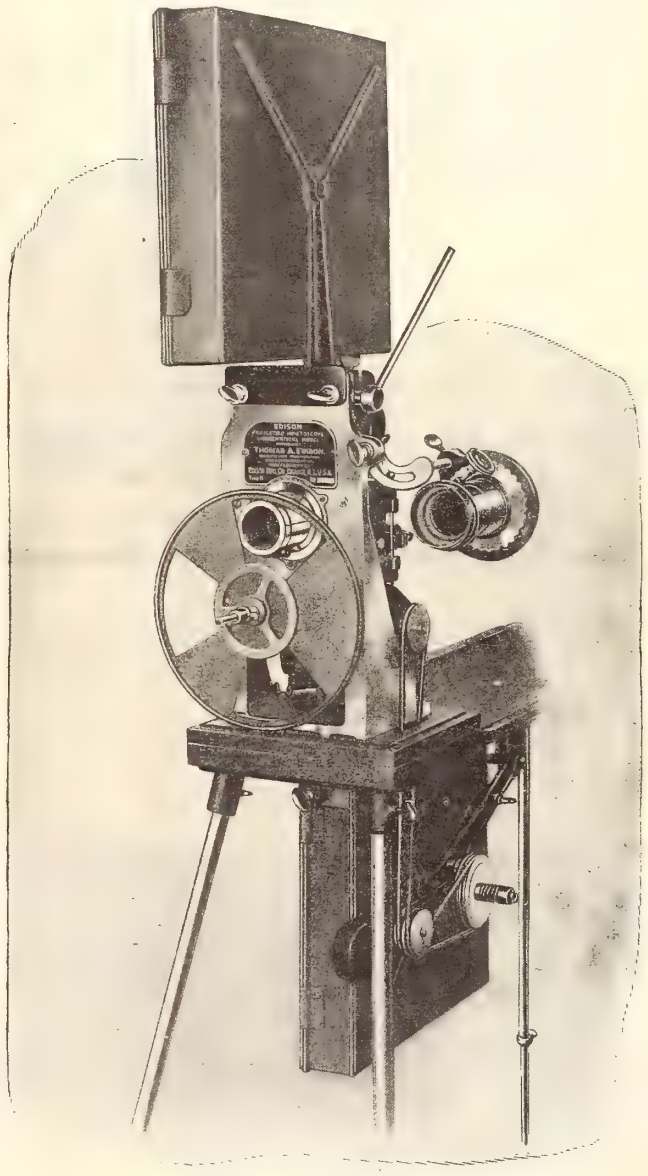

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BIOGRAPH FILMS

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RELEASED DECEMBER 12, 1910.

THE GOLDEN SUPPER

ADAPTATION FROM ALFRED LORD TENNYSON'S POEM

THE GOLDEN SUPPER.

In introducing this classic, little can be said, as the theme is so well known both as one of Boccaccio's stories and as the sequel to Tennyson's "The Lover's Tale." Julian loves his cousin and foster-sister Camilla, who is wooed and won by Lionel, his friend and rival. Lionel and Camilla are married, but their happiness is shortlived, as apparent death overtakes Camilla. After she is laid in the tomb, Julian visits her and to his amazement finds her supposed death but a trance. Reviving her, he takes her to the home of her mother, where at the Golden Supper he presents her to her heart-crushed husband Lionel, lifting him from the slough of despair.

Approximate Length, 998 feet.

RELEASED DECEMBER 15, 1910

HIS SISTER-IN-LAW

SHE FINDS HERSELF IN THE WAY, SO LEAVES

HIS SISTER-IN-LAW.

Two orphan sisters, living with their aunt, are inseparable, and vow that come what will, they will never part. The oldest, however, gets married and while the young couple insist upon the youngest living with them, she soon realizes she is in her brother-in-law's way, so she goes to her aunt to live and nothing can induce her to come back to the Newlyweds until later, when there is a little niece for her to play with.

Approximate Length, 998 feet.

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currency, assisted by Nell, Blair makes his escape by a rope from the window and secures a horse.

The outlaws, upon reaching the room and finding Blair gone, resolve that their former pal has tricked them, and prepare to lynch Mac, the hotel proprietor. Nell, escaping from the room, finds Blair mounted and about to leave, and tells him that her father's life has been endangered. Blair at once abandons his intention of flight, and returning to the barroom, gets the drop upon the astonished bandits and in a short time has them disarmed and helpless. To further

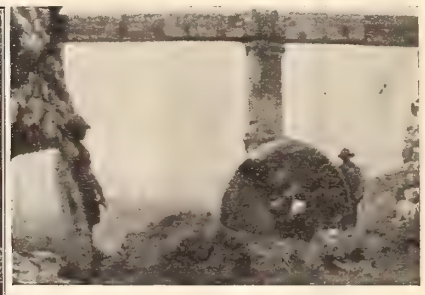
convince them of the futility of making any more attempts against him, he gives them an exhibition of markmanship which leaves them open-mouthed.

Laden with the entire armament of the outfit, Blair goes out and further protects his retreat by leading off all the horses available. "Good bye, gents; you'll find your guns scattered along the trail, likewise your broncos, but don't be in too much of a hurry to follow me," he says as he rides away, leaving the disconcerted bandits thankful that he did not carry matters further and put them all in the hands of the law.

EDISON MFG. CO.

"AN OLD SILVER MINE IN PERU."—This is a short but interesting and instructive film showing an old silver mine worked by native Indians in just the same manner that was employed three hundred years ago. While all the wonders of the modern civilization were being wrought, these people have gone on for centuries in the same way, living their lives of toil without a murmur of discontent and probably with no knowledge of the great world beyond them, or no thought that the methods employed by them in mining the precious metal were possible of improvement.

In our film we see the miners, their forms bent to the earth from toil, carrying the ore up from the depths of the mine. Dumping their loads at the mouth of the mine, they return for more, while others arrive, fill their "capachas," or small leather bags, with the ore and carry them on their backs to the Chili mill. This consists of a huge stone roller propelled



by water power, and on it and under it are tossed shovels full of the ore to be ground up in water. The mixture is then conducted to large vats where it is allowed to settle; the water is first drained off, the ore reduced by treatment with quicksilver, and then follows a native process of smelting which is crude in the extreme.

With the wonders of steam and electricity now made common, everyday events, the film seems to give us a glimpse back into the Dark Ages. To see it is like reading a page from ancient history.

"A MOUNTAIN MAID."—The main idea of this story is original and a long way out of the beaten path of love stories and picture dramas. Although it is a theatrical story in the true sense of the word, many of the scenes are laid in the mountains of Tennessee, and they are exceptionally beautiful in their character.

The story opens in the office of a prominent theatrical manager and shows conversations first with his leading man, and, after the latter's departure, with the little leading lady of a new play called "The Mountain Maid," which is to be put out when the fall season opens. Both of the young players, who are

unknown to each other, decide to go after local color, and by one of the chances of fate they select the same part of the Tennessee mountains. Of course they meet, and the manner of their meetings and the things that happen to them make up the story. In order to

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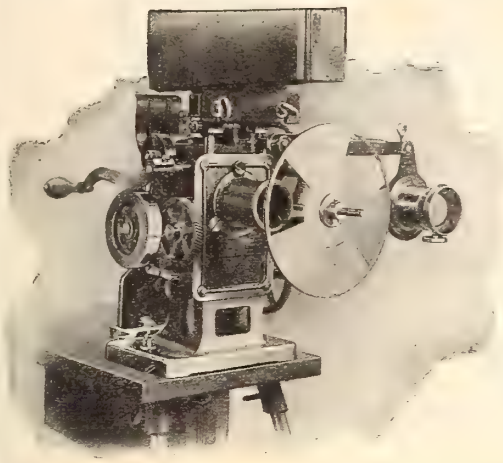

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live up to the character fully the little leading lady dresses as a mountain girl when she arrives at the cottage where she has engaged board, and a very attractive mountain maid she makes. For the same reason the leading man attires himself in native costume, and makes a stalwart and herioc looking mountaineer. They meet accidentally several times and the acquaintance ripens slowly.

Finally, one day late in the summer, while wandering through the woods together, they discover some moonshine whiskey buried under the leaves, showing that a still is not far off. Understanding the situation the young man promptly replaces the whiskey and takes the girl away from the spot, but they have been seen by the moonshiners, who believe the man to be a revenue officer in disguise. They surround his house that night, but fortunately the girl, who has gone to their trysting place and hidden there to surprise her lover, happens to overhear the plot to capture the young man, and is able to reach his house ahead of the crowd of moonshiners and notify him so that he can get away. Consequently, when in the moonlight the armed men face his door and call upon the young man to appear, he fails to respond to the summons.

And then comes the last scene of the play, the first rehearsal of "The Mountain Maid" on the stage. We see the company assembled and the leading people appear, one at a time. Finally they are given their parts, but so far these "co-stars" have not met each other or taken especial notice of who is to play the opposite character. The climax of the piece, which is one of mingled comedy and heart interest, is reached when the two young people, parts in hand and studying their lines, happen to look up from the manuscripts into each other's eyes.

The story is pretty in itself and beautifully played. The scenic environments are exceptional, and every audience will enjoy the surprise of the young people and the final disclosure which each person will have anticipated in advance for the young lovers.

"PIGS IS PIGS."—The very title of this film will suggest unlimited possibilities and probabilities for fun and laughter. Ellis Parker Butler's popular story has been transferred to the silent drama field, bringing with it all of the quaint characters and uproarious farcical situations that it conveys.

The story begins with the ordering of two guinea pigs for Mr. Morehouse's small boy, to be shipped to the familiar express office where Mike Flannery, the thick-headed express agent insists that the rate on two guinea pigs should be thirty cents, because "dago pigs is pigs." Mr. Morehouse points to the rates on pets, which is twenty-five cents, and a violent argument ensues, the end of which is that Mr. Morehouse retires from the office in a high dudgeon, refusing to pay the amount or to accept the consignment.

He writes to the company. The letter is received at the company office and travels through the various departments in its own leisurely and circuitious way; then Mr. Morehouse gets a reply at the end of a couple of weeks referring him to the Claim Department of the company. Of course, he is very wroth and proceeds to write an immediate rebuke to the great corporation. Meanwhile the little family of two pigs has increased somewhat, and Flannery is obliged to provide a little larger quarters for the half dozen that are now in existence.

Mr. Morehouse's letter to the express company goes through the usual routine, and again he receives a reply referring him to the Tariff Department in the matter. His rage now exceeds all bounds and he proceeds to lay himself out—and the company as well. Again there is a long lapse of time while the company considers the matter and passes it through the usual channels. Meanwhile the family of pigs in Flannery's care is constantly growing and consuming more and more cabbages. They now have a pen which occupies a large part of his little express office.

Finally the express company refers the matter of the classification of guinea pigs to a professor who is supposed to be in Atlanta, Georgia, but who is in reality at the farthest end of the earth and who consequently does not receive the letter asking his opinion until some months have passed. By the time his reply comes back Flannery's unhappy family has increased so that it occupies all of the available space in the office, ant he is obliged to climb over pens and boxes of pigs in order to transact the business of the place. He grows more and more desperate, but also more and more determined to stick to the law as it is laid down in the company's tariff book.

And then the company, receiving the professor's learned decision, decides that guinea pigs are not pigs but pets, and informs Mr. Morehouse that he may

have his consignment at the twenty-five cent rate. He calls at the office in triumph, with half the village behind him to see his glory at having downed a great corporation. Of course, Flannery is delighted at being relieved of his great burden and gladly offers Mr. Morehouse his consignment, which now consists of several thousand guinea pigs. Mr. Morehouse, however, has no notion of taking more than two, and when the stormy scene finally ends Flannery is still possessor of the pigs. And then he has a brilliant inspiration, and acting upon it with unusual alacrity for his slow head, he ships off all the pigs to the home office in the city with a characteristic note in which he expresses his gratitude that the guinea pigs didn't happen to be elephants.

The story speaks for itself, and the characterizations carry it out to the limit of comicality. There is small room for doubt that the film will easily take the first place among the month's comedies.

"THE RED CROSS SEAL."—New York City with its five million inhabitants is quite naturally a city of extremes. Like all great cities, it touches the highest and the lowest in the social scale. Manhattan Island is a miniature world in itself. All the races of the civilized globe are housed between its waterways; extreme poverty stretches forth its hand in supplication to ample wealth; ignorance staggers blindly onward amidst monuments of wisdom; science shouts forth its warning cry to the deaf; self-sacrificed and suffering hide their wounds neath tattered rags, and the White Plague creeps into the darkened room and foul smelling houses of the ignorant and of the unthinking, unwashed and unlistening, and calls its victims home.

These are just the conditions that Edison's latest silent drama places before your gaze—not in a repulsive picture, but in one that is bound to reach the hearts and minds of millions. It is a Kipling's begging poem of "pay, pay, pay" in silent drama. In silence it asks you for but one penny; it asks you to be a co-worker in stamping out the White Plague of tuberculosis in every quarter of the globe; it shows you actual conditions which exist in New York City, and the same is true in London and Paris and all the great commercial centers. Most of the scenes are actual reproductions from photographs. This picture is not a medical treatise, nor a Christian Tract, but a strong dramatic story that brings the moisture to your eyes and leaves a smile of gladness on your lips.

Here we are shown the girl of the tenement district who is struggling for existence in the poor quarters by painting designs upon paper baskets and lamp shades and into whose life has crept a longing for a brighter future in the field of art. She visits a school of art and learns that her poor wages are far too small to allow her to lift herself out of her present surroundings. Her sad face attracts the attention of a young man of wealth and sets him to thinking. He decides to see how the other half of the world lives, so donning old clothes, he secures a room in the cheap tenement where she lives; and here a new world opens before his gaze—a world of poverty and want, a world of suffering and sickness. He keeps his identity concealed and watches the progress of events.

He sees the young girl struggling for existence—sees her striving to win the prize for the Red Cross stamp design for Christmas time. He sees her success—she has won the prize! How bright the future is before her! And here he also sees what sacrifice means in its noblest form. She gives up her future, her little prize money that means so much to her, so that her neighbor's son might be cured of the awful White Plague; and here the young man also sees that he has fallen in love with a noble, self-sacrificing girl. She does not know or even suspect that her greatest sacrifice has won for her a glorious future, a great love, and great riches until the closing scene of the drama.

Intermingled with these views of the Silent Drama, we are shown the actual conditions that breed tuberculosis, the work of the district nurses, the open-air day-camp of the Tuberculosis Association on top of the Vanderbilt Clinic, the right way to live and the wrong way to exist. It shows the conditions of the tenement district, which are fast being done away with through the aid of the Tuberculosis Association and the good derived from the Red Cross stamps sold at Christmas time. A wonderful picture of appeal—a lesson—a drama. Not alone that, but the Edison Company is proud to say that this picture has the sanction of the National Association for the Study and Prevention of Tuberculosis and the American National Red Cross, and that if because of it a single individual buys one stamp more to decorate his Christmas gifts with, it has accomplished its purpose in presenting to the motion picture world a strong, sweet story of sacrifice and love.

SELIG POLYSCOPE CO.

"THE COUNTY FAIR."—This comedy is as well-known to theatre goers as "Rip Van Winkle," "Uncle Tom's Cabin," or "The Old Homestead." To the jaded brain tired city man its story is as sweet as a breath of new mown hay or the scent of sweet clover. It takes thousands back to their childhood days in rock-ribbed New England. Dear old Aunt Abby (made fam-

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ous by the late Neil Burgess) the typical Yankee spinster, whose heart is as soft as her tongue is sharp, whose home was the refuge of pretty Sally Greenaway who loved the stalwart young farmer Joel Bartlett who worked "the farm" on shares with Aunt Abby. We see Aunt Abby take to her heart the mischievous, slangy little "City Waif 'Taggs'," who has been sent to her from New York and who turns out to be her dead sister's child. We see her protecting "Taggs" and "Tim the Tanner," a little chap, formerly a jockey, from arrest by the constable Solon Hammerhead, a hard-fisted skinflint, who wants to marry Abby and when she refuses his offer of marriage, threatens to foreclose the mortgage he holds on the farm. We see her trying to make big, fat awkward Otis Tucker tell his love for her after ten years of silent courtship. We see the life of the farm in the bright June days, the corn husking, the country dance in the old red barn, see Tim the Tanner training the farm horse, which he has entered in the running race at the "County Fair" unknown to Aunt Abby. We see them driving to the "Fair" all dressed up in their "go to meetin'" clothes and see the race between the flying thoroughbreds, see little Tim riding like a demon on "Cold Molasses" now, in the lead, then pocketed under whip and spur forge ahead in the stretch and dash under the wire a length to the good, the winner of the purse that pays off the mortgage on Aunt Abby's farm.

"A TALE OF THE SEA."—Tom and Bill become two unseparable partners when Tom saves the latter from a watery grave. They live very comfortably together in a small hut, and when Tom starts to pay attention to Sallie, a pretty seashore lassie, Bill considers "the old female" an intruder and watches the progress of the love match with jealousy. One evening Tom confesses to his partner that he is about to be married. and this so enrages Bill that he knocks Tom down and leaves the room.

After the wedding Tom and his bride meet Bill, who refuses to recognize his old friend. He leaves a note for Tom saying that since he has married "the old female" he would only be in the way and therefore was leaving on a long voyage.

Five years elapse. Sallie is sitting at the sea shore playing with her two little youngsters, and Bill, who just returned from his trip, meets them by chance. The chubby faces and pretty blue eyes of the little ones soften Bill's heart, and before he is aware of it he is reconciled to his old friend and "the old female." The two friends leave with a fishing cruise, and Tom and Bill are given the task of spreading the nets. They enter the little boat, and when high out at sea a storm overtakes them; they are driven for miles out in to the unknown, at the mercy of the sea. Only a few drops of water are left in the flask, and Bill sees the chance where he can make reparation. He writes the following note: "Tom, the others have died; only you and I are left. There's water enough in the cask for one only, and I ain't got no kids or wife waiting for me, old pard. Good-bye, Bill." This he pins to Tom's coat and then jumps into the sea. Tom awakes; is startled by the disappearance of his friend. Just then a large vessel comes into sight and Tom is rescued.

On the seashore Sallie and her children are looking out upon the sea, praying for the safe return of their beloved ones. Tom finally returns; there is a hearty welcome. Sallie asks for Bill, and Tom, unable to speak, silently points to the sea.

PATHE FRERES.

"IN HER FATHER'S ABSENCE."—Arabella's father does not approve of Alphonso's attentions to his charming daughter. Yet, although her father is excitable and fiery-tempted, Alphonso decides to call when the old man goes out. Barely, however, has he been greeted by Arabella before there is a violent ring at the door bell. In a second he has sought refuge in a huge closet, whilst his frightened companion rushes to open the door. It is only a messenger from the milliner, and Alphonso learns that he may come

out. He overturns the closet in so doing and before he has time to recover his mental balance there is another loud ring at the door. A fresh hiding place has to be discovered, and the same comedy is repeated again and again, Alphonso finding refuge successively in a big coal box, a washing tub, and the wine cellar. Finally the father really does return and Alphonso, after doing havoc in the wine cellar, is forced to escape from that ignominious place as best he can.

"The JULIANS."—Ten acrobats give a first-class display. Perilous feats, which include remarkable somersaults, the building up of human ladders and swift leps into the air, are an integral part of the exhibition.

"HOBOES' XMAS."—The scene opens in a market store where the proprietor finds one of the cases of turkeys shipped to him off color. He repacks the case and marks the label "Returned Bad." He takes them to the depot, where they are loaded on the express car of a train to be returned to the farmer who had shipped them. It is the day before Christmas, and a party of hoboes are assembled in an old stone quarry discussing how to enjoy the holiday. They dec-

orate a tree brought from a nearby wood with old tin cans, etc. But what is the good of a tree without a meal. A happy thought strikes one of them. They will hold up a train and get money from the passengers. In a few minutes they are on the railroad track. One flags the train, and as it stops the others rush up and make the passengers line up. Alas, they are suburbanites returning from their Christmas shopping in New York with empty pockets. None of them have any money left. The hoboes detach the express car and send the train on its journey. They find a case of turkeys in the car, and each takes one. Food was all that they required. They go to the quarry and,

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cooking the turkeys, commence to eat. All are soon in agonies, and one of them discovers the label on the case marked "Returned Bad." This makes them feel worse. Meantime the police have been informed and a squad has been hurried by rail to the scene of the affair. In their helpless condition the hoboes can make no attempt at escape and they are marched off to jail to spend their Christmas day.

"CHARLIE AND KITTY IN BRUSSELS."—Two mischievous youngsters living outside Brussels fasten their go-cart to their parents' auto and are carried into the city. They detach their cart and wander around and look at some of the sights. The most interesting of these are the Royal Palace and the City Hall, with its ancient architecture. Mounting a trolley car they continue and visit in turn the railroad depot, the Stock Exchange and various other places of note. Finally they arrive in the suburbs, where, after removing some cans of milk from a dog-drawn cart, they get inside and start home.

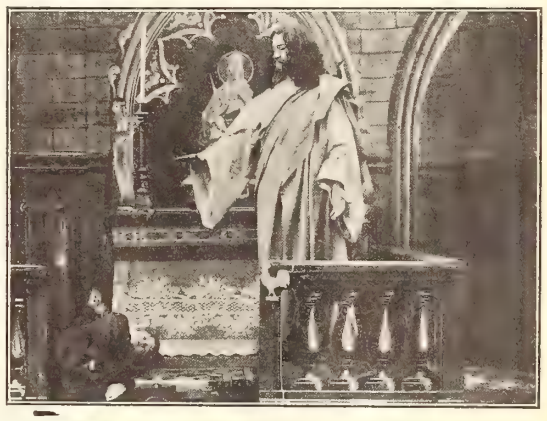
"LITTLE SNOWDROP."—The second wife of King Othon is the fairest lady in the land, and the pos-

sessor of a magic mirror which tells her often that her beauty is unrivaled. There comes a day, however, when the mirror tells her that her stepdaughter, Little Snowdrop, excels her in beauty. The jealous queen resolves that Snowdrop must die. She summons a hireling and orders him to destroy the girl, and bring her proof of her death. The servant wanders into the forest to lie in wait for Snowdrop, but when the girl comes strolling through the leafy glades, her beauty and youthful innocence touch his heart, and he tells her to fly into the forest out of her stepmother's reach. He takes her handkerchief, which he afterwards stains with the blood of a pigeon, and gives it to the queen. Snowdrop, left alone plunges deep into the forest, and at last comes to the house of the Seven Dwarfs. They hospitably receive her, and beg her to stay with them. In the meantime the queen has learned from her mirror that Snowdrop still lives and where she is. She decides to destroy her herself, and, disguising herself as a beggar, she takes a basket of lace, seeks out the unfortunate girl and strangles her with a piece of lace. The Dwarfs return in time to save Snowdrop from death, and the queen, on reaching the palace, learns from her mirror that she still lives. She returns to the Dwarfs' house with a basket of poisoned apples, and Snowdrop, having tasted one, falls unconscious. This time, the skill of the Dwarfs is unavailing. They place her in a crystal coffin among the big boulders on the mountain. Scarcely have they placed the coffin on the ground when a gay cavalcade of mounted men, headed by a noble prince, appears in sight. The Dwarfs disappear, and the Prince, dismounting, approaches the coffin. He lifts the lid and, withdrawing the piece of poisoned apple from Snowdrop's mouth, restores her to life. Then, wondering at her beauty, he hears her story, mounts her before him on his horse, and carries her in triumph to her father's palace, where her return is celebrated with much rejoicing, and to the discomfiture of the wicked queen.

"SAVED BY DIVINE PROVIDENCE."—Widow Robinson's little son is taken sick and dies, leaving the poor woman, who is only just able to eke out an ex-

istence, disconsolate. Mrs. Hirst, the wife of a wealthy broker, takes her little son Harry in the park to play. While engrossed in her book he wanders away, and is found some time later by Mrs. Robinson.

She sees that he is lost and leads him back to the park. There is no trace of his mother. Struck by the resemblance to her poor son, she decides to take him home and adopt him. Seven years pass by. Harry is a strong, healthy lad, but the poor widow is dying of consumption. Feeling her end is near, she tells him how she found him. She bids him get a bundle from her trunk, and shows him the clothes he was wearing on that day. A few minutes after this disclosure the poor woman dies. Little Harry is alone in the world without friends or money. He takes the bundle of clothes and sets out on life's hard journey. At night he tries to sleep on a wharf by the river. Two of a gang of newsboys who have improvised a sleeping place under an old pier pass by. They see Harry's absolute misery and take him with them to their bed of straw. Next day they start him with a stock of papers to sell on the streets. His first day's work finished, Harry turns into a church, and while



dozing there is comforted by a vision of Christ that appears to him. It is the seventh anniversary of his disappearance and Mrs. Hirst visits the nursery, that has not been disturbed since that time. She sits down and cries heartily, thinking of what might have been. As she dreams, Christ appears and shows her successively a vision of her boy found by the widow—the widow's death—Harry selling papers on the streets—and finally of his home under the pier. She rushes to her husband and together they start out. Aided by a friendly policeman who knows this gang of newsboys, they find their way to the pier. They soon discover Harry. He tells them of the widow's deathbed story of how she had found him, and shows them the clothes he wore the day he was found. There can be no mistake, and Harry that night is again back in a warm bed in his father's luxurious home, comforted by a mother's love.

The Nickelodeon, on Bridge street, Shinnstown, W. Va., which has been closed during the summer months, reopened again Nov. 24. The house is under new management.

The Crystal Picture House at Charlotte, N. C., closed Nov. 24 for remodeling and reopened Dec. 1.

Nat I. Ehrlich, manager, Dixie Film Company, has returned to his headquarters at New Orleans, the best appointed film exchange in the country.

Dwight L. Elmendorf, a well known lecturer, gave a lecture at Carnegie Hall, New York, last Monday night, at which he showed motion pictures of Vienna, Budapest and Salzberg.

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

SETTING SHUTTER AND CONDENSERS.

E. W. D., Lock Haven, Pa., writes:—Would like to know focal length of condensers for 12x 17 ft. picture at 94 feet and how to set shutter on the Power's No. 6 Machine.

Answer—I would recommend that you try two 8-in. Condensers for the size picture wanted at 94 feet. If these do not answer the purpose try one 7½-in. and one 8-in. Condenser but I am of the opinion that the 8-in. Condensers will be correct. As to the timing (or setting) of shutter on the Power's No. 6 Machine, you unloosen the set screw on inside collar and set the wide wing (or blade) the one with the Power Company's imprint on it is the wide wing, so that the top will show about one-half of the light just as your intermittent sprocket is about to move; then tighten the set screw on the inside collar. Also see that set screw on outer collar is tight in spindle groove.

La Crosse, Wis., writes asking how to measure the focal length of condensers and how to adjust the shutter on the Power's No. 5 Machine.

Answer—As to how to measure the focal length of Condensers—hold the condensing lens with the flat side to a piece of white paper pinned to the wall (and move it in and out) being sure to hold it direct with the paper, using the window as an object to focus, until the image on the window is sharp and distinct on the paper. Then measure from the paper to the flat side of the condensing lens. This will give you the focus of the condenser. To adjust the shutter on the Power's No. 5 Machine unloosen the shutter on its spindle and turn the flywheel in the same direction it runs until the intermittent sprocket has completed its movement and the cam-pin is just one-half way out of the star slot, then turn the shutter in the same direction it runs until the lower left hand corner of the aperture is open about a quarter of an inch, or until the edge of the shutter strikes a trifle less than one-half way up the side of the aperture opening and about one-half across the lower edge as the intermittent stops traveling, a little bit before the pin leaves the star. This adjustment means that the shutter just begins to open as the intermittent stops traveling. Then tighten screws in the set collar on the shutter spindle.

BAD TENSION.

Bridgeport, Ct., writes that his film jumps off the lower sprocket at times and that his picture shows white lines, especially on the titles. Have tried everything but without success. Can you help me out?

Answer—The cause of film jumping off lower sprocket might be due to the fact that your lower sprocket is not in line with your intermittent sprocket. This would cause the film to jump off the lower sprocket; or, the tension spring holding the bracket roller on the lower sprocket may be weak so that when a patch comes through it throws the film off of the lower sprocket. To remedy this would suggest that you line your lower sprocket with your intermittent sprocket and also put on a heavier tension spring. As to the white lines on titles, this would indicate that your shutter is out of time with your picture. To remedy this set the wide wing so that it just covers the aperture to within about one-quarter of an inch on lower left hand corner when the intermittent starts to move. While the intermittent is moving the wide wing should cover the aperture.

FOCUS.

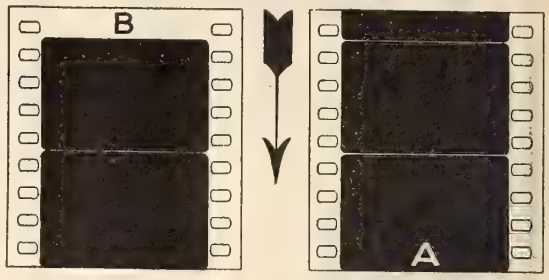
Lafayette, Colo., writes:—I have been a reader of the Projection Department of The Film Index for the past few weeks and have received some good solid information that has helped me a great deal in my work. I would like to have you answer a question or two in your columns if you can spare the space. How do you figure the focal length of the Projection and the Stereopticon Lens? I have a 47 ft. throw and a picture 13½x10 ft. What is the focal length of the lens? I am using a 6½-in. and a 7½-in. Condenser with the thin one next the arc. What is size of thin condenser and how do the sizes run? Am using 110 volt-60 cycle current and a current saving device and the bottom carbon burns about one-third faster than the upper one. What can I do to stop this?

Answer.—To figure the focal length of the projection lens multiply the size of the (slide) or (film) opening by the distance from lens to the screen. Then divide the result by the sum of the others. Would advise you to get a copy of The Film Index of October 29, 1910, and on page 3 you will see an article on the "Principles of Optical Projection." As to the focal length of the projection lens for the throw wanted, would say about a 2½-in. equivalent focus would suit you. The thin condenser is 7½-in. focus. As a rule, the thick condenser is used next to the lamp (arc), and the thin one next to the screen, but this rule does not always follow. Some operators use the thin condenser next to the lamp (arc) claiming that they get better results, but at the distance you are working from I would say that 6½-in. and 7½-in. would be about the right condensers to use, using the 6½-in. (thick one) nearest the lamp (arc). Condensers come in different sizes: 6½-in., 7½-in., 8½-in. and 9-in. focus. You do not mention what style lamp you are using, although I see no reason why your lower carbon should burn faster than the upper one on alternating current, unless the lower part of your lamp (arc) is shorter than the upper part. All lamps are supposed to be made so that they will burn on alternating current evenly. Would like to hear from you and I might mention that in sending in letters it is very essential that you sign your name.

HOW TO MAKE A PATCH.

W. W. D., Los Angeles, Cal., writes which way is correct to make a patch and why?

Answer.—The correct way to make a patch is to take the film as it travels through the machine and cut it across the dividing line and cut the other part of film about one-eighth of an inch from the dividing line. Clean the emulsion off and use a good cement. Then patch it so that the film as it comes out of the magazine will lap on the inside of the film. The emulsion side of the film should always face the light as it comes out of the upper magazine. Why this is the correct way is that with a patch made that way it will pass through the upper magazine, over and under the sprockets and over the aperture plate without any possible chance of interference and then through into the lower magazine. This is rather a difficult question to explain in writing and it may be well to submit the following cut.



Put A on B as the film comes out of the upper magazine, while giving a show. Naturally it will be upside down, so by putting A on B, the film would travel without any possible chance of interference.

LOST MOTION.

Lock Haven, Pa., writes: How can I tighten gears, as I have considerable lost motion?

Answer.—As to the lost motion in your gears I would advise a new toggle joint. This is usually the first place you have lost motion and the only place that it would make any material difference in your picture, as far as the gears are concerned. You do not say what machine you are using. Would like to hear from you as to make of machine you are using and can then advise you just what to do. However, if your film jumps up and down or moves sideways on the screen what you want to do to eliminate that lost motion is to loosen the set screws holding the bushings in the framing-carriage of machine and use a screw-driver in the slots of the bushings, making very sure that the star and cam fit snug. Then tighten the set screws in the framing-carriage holding bushings and this will eliminate the jumping of film up and down. If, after doing this, you find it helps you as far as the film jumping up and down is concerned, but that you still have the film moving sideways, then you want to loosen the set screws again holding the bushings and move the bushings closer to the intermittent sprocket; then tighten the set screws. It is possible that the pins holding the intermittent sprocket or spindle are loose and this would cause lost motion in the sprocket, but I am of the opinion that the lost motion you speak about is in the intermittent sprocket, and if adjusted as advised, I am sure you will eliminate all your lost motion. It is also possible that your eccentric bushings are worn. If so, would advise a new set. The whole thing as to the setting of eccentric bushings is to set them, so as to eliminate the lost motion between the star and cam and at the same time keeping the two shafts (star and cam) exactly parallel to each other.

J. W., Bermuda, writes that he has read the Operators' Column in The Film Index with great pride and has tried the using of two rheostats in multiples on 110-volt alternating current, and the results he has obtained are marvellous.

The only answer to this is that it is very gratifying to know that the humble efforts of the writer of this column are appreciated and taken advantage of in the right direction by operators. Again, I must impress upon everyone who may ask questions to be answered in this column, that it is very essential that they sign their names to all inquiries, as I positively refuse to answer any inquiries that are not signed.

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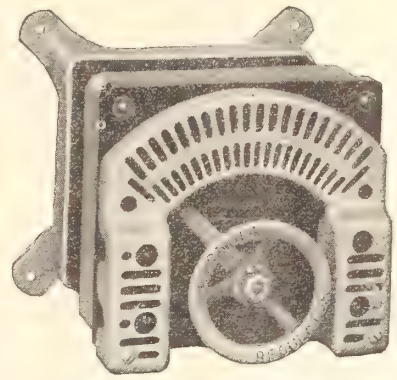

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DALLAS
NEW ORLEANS

CHICAGO LETTER

(Continued from page 8.)

on the way and to give picture shows in town halls, theatres, or wherever a favorable chance offered. Mr. Avery believes that he can take in enough to meet expenses as he goes along. Should he fail on the way and be obliged to use other money, he must pay the wager to the other parties.

No time limit has been placed on the trip, but the party will go along leisurely under Mr. Avery's management.

Getting Stricter With Moving Picture Operators.

I recently received from Wm. H. Havill, city examiner of moving picture operators, a copy of the new form of application for license to be filled out by applicants. I notice that the requirements are much stricter than formerly and that every applicant must furnish the vouchers of two responsible citizens of Chicago.

Four questions must be answered in each of these vouchers, viz.:

How long have you been acquainted with the applicant?

Is he of good habits?

What experience has he had as a moving picture operator?

Is applicant a fit person to operate moving picture machines and devices?

The applicant must give, with other statements, the names and addresses of his employers within the past year, his total experience on moving picture machines, whether he has ever been examined in any other city, where he has received instruction, and if addicted to the excessive use of alcoholic liquors or of injurious drugs, etc.

All applicants will be examined at the office of the Board of examiners, unless the examiner approves of an examination elsewhere, as to the applicant's practical knowledge of moving picture machines and his ability to operate before an audience.

Any false statement made by an applicant in the application blank will be cause for the revocation of a license, in case such has been issued. The filing of an application does not entitle an applicant to have charge of, or to operate, a moving picture machine pending an examination. License must first be obtained.

Chicago's Police Force in Film.

The Essanay Co. created quite a stir in the city last week by filming over 700 of Chicago's finest (policemen) in Grand Park. The men will appear in marches and various evolutions, the final scene showing the stopping of a runaway team by a mounted policeman. Mounted policemen, motor cycle men and patrolmen participated in the exhibition. The film, which will be of full length, will be a special release.

Fine Singing at Alcazar.

I saw the "Maid of Niagara" at the Alcazar one evening last week and was much pleased with the fine photography and technique of the film. One could see that the subject held the audience with strong grip. I here take the opportunity to congratulate the Alcazar management on the fine singing voices employed for illustrated songs. If other theatres would profit by this example, many sensitively eared people would be spared torture and the pictures seen to better advantage.

Chicago Film Brevities.

I was much interested by Jeannette L. Gilder's review, in the Chicago "Tribune," of "Edison, His Life and Inventions" by Frank Lewis Dyer and Thomas Commerford Martin. Miss Gilder's extracts from the work read like a romance, and show that the Wiard had to fight his way to the top from very small beginnings.

C. J. Schafer, of the Garfield theatre, 2644 West Madison street, has discontinued vaudeville and arranged for a film service, costing $125 weekly, with the American branch of the General Film Co. The Garfield is one of the finest houses on the West Side and seats 800 people.

Manager Van Ronkel, of the American branch of the General Film Co., informs me that on Monday, December 5, his books showed a net gain of 14 new customers. All of these were taken away from the "independent" ranks.

C. Abrams has rented the Lawndale Palace theatre, at 26th street and Kedzie avenue. The house formerly offered vaudeville and "independent" film, which proved a failure. Manager Abrams has discontinued the vaudeville and has installed a good quality licensed service.

Jimmie Ferris, formerly manager of the Boston theatre, and now manager of the Foster theatre, at Evanston and Foster avenues, played the role of the rooster in the great masquerade scene of Essanay's film, "A Tangled Masquerade." Please notice Jimmie's walk as he climbs the stairs. Where did he get it? "A Tangled Masquerade" will be released December 15.

Joseph Grein, manager and owner of the Clark theatre, at 4543 North Clark street, was seen last week at the Spoor branch of the General Film Co. Manager Grein opened the Clark with moving pictures and vaudeville early in November, and is playing to fine business. The Clark is a magnificent house and seats 1,200 people. Mr. Grein has girl ushers dressed in natty uniforms who, in addition to waiting on patrons, contribute to their pleasure by joining in the chorus of the illustrated songs.

B. F. Haskins, owner and manager of the Majestic theatre, Watertown, Wis., visited the city last week and called on the Spoor branch of the G. F. Co., to arrange for a high quality service. Manager Haskins says he is doing very fine business at present, but that he had formerly a very sad experience with "independent" service, which he discarded.

Messrs. Teets & Pettibone, owners of the Park theatre, 2051 Milwaukee avenue, concluded arrangements for a good quality service last week with the Spoor branch of the G. F. Co. The Park theatre formerly used "independent" service, but commencing Monday, December 5, a licensed service was installed.

F. W. Fennekin, owner and manager of the Grand Electric theatre, Gloucester, O., has reopened his house after making extensive alterations and improvements. He was a caller at the office of the Spoor branch of the G. F. Co. last week.

Gardner & Leonard, owners of the Electric theatre, Virden, Ill., which will be opened December 9, were in the city last week and arranged with the Spoor branch of the G. F. Co. for "Uncle Tom's Cabin" for the opening.

F. M. Cory, manager of the People'e theatre, a vaudeville and picture house, and of the People's Electric, a straight picture house, Petosky, Mich., was in the city last week and concluded arrangements with the Spoor branch of the G. F. Co. for a film service for his vaudeville house. Manager Cory expresses himself as well pleased with business and the outlook.

The Firemen's Benefit Association, of Evanston, Ill., completed arrangements last week to use a complete Kinodrome service for their benefit which will be given from Wednesday, December 7 to 9, inclusive. Specially selected films pertaining to fire subjects will be presented on the occasion.

A new ruling has just gone into effect in Indianapolis which permits only the exhibition of moving pictures on Sunday, vaudeville being eliminated. In consequence, the Park theatre, owned by Schafer & Ziegler, and the Grand theatre, on the Anderson circuit, have installed a high quality film service for Sundays. The Spoor branch of the G. F. Co. at 435 North Clark street is furnishing the service for both houses.

Fenton Davis, owner of the Fenton Davis theatre, 1161 West Madison street, recently installed a complete Kinodrome service. Manager Davis is confining his entertainment to straight pictures.

A. V. Custer, manager of the Empire theatre, Marion, Ind., was a recent caller in the city and increased the quality of his service, which is being furnished by the Spoor branch of the G. F. Co. Mr. Custer was formerly "independent," but had to give up that service to escape bankruptcy. He says he is doing well with licensed film.

BIG HOUSE FOR EPHRATA, PA.

Hiram Nessinger, who recently purchased the Gempreing building on West Main street, Ephrata, Pa., is now erecting a large first-class photoplay theatre under the roof of the same building. It is expected that the house will be ready for the opening performance by the first day of the new year.

P O S T E R S

P O S T E R S

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P O S T E R S

P O S T E R S

VITAGRAPH NOTES.

Mr. A. E. Smith, of the Vitagraph Company, started for Europe on Wednesday, Nov. 30, to make an extended tour of the East. He will combine business with pleasure in this trip, and will be gone for some time. Good luck go with him and a "bon voyage." So say we all of us.

"The Tale of Two Cities" is now in process of construction, and the Vitagraph studio staff are devoting their best energies and efforts to make this the greatest Vitagraph "Life Portrayal" of the many that have entranced the public by their vastness and impressiveness.

At the Park Row Theatre, New York City, Mr. Maurice Costello was the guest at the Vitagraph Night given on Friday evening, Nov. 25. As usual on these occasions the house was crowded, and Mr. Costello was greeted with an enthusiastic and cordial reception. Manager McClintick expressed his appreciation of Mr. Costello's appearance by presenting him with a very pretty memento of the night and its success.

For the days just preceding the holidays you will have a trio of "Life Portrayals" that will keep you until the other good issues of the holiday week. Here is "The Law and the Man," that appears on Tuesday, Dec. 13, This will fit in just right and do good. "Playing at Divorce," a domestic drama, Friday, the 16th, and on the same reel "The International Motor Boat Race," an exciting contest that has life to it, will please and entrance. "A Dixie Mother" is one of the right sort and something to admire on Saturday, Dec. 17.

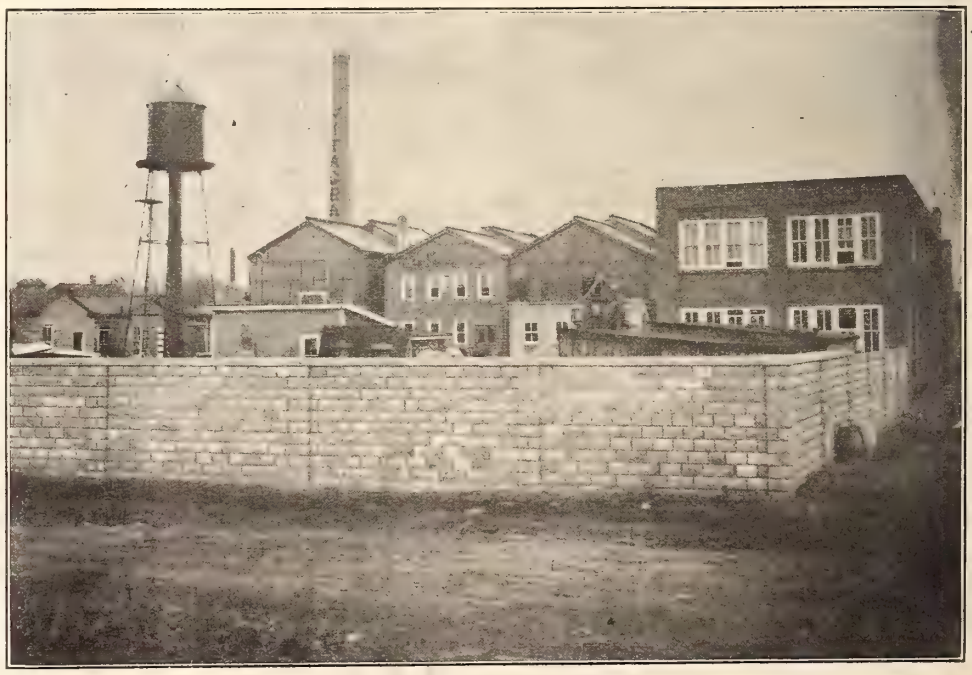
Caribou Bill, the famous Alaskan mail carrier and guide, has been engaged by the Vitagraph Company of America to take part in some wonderful pictures of the frozen North that will portray some of the thrilling experiences of the men who have opened up territories where the feet of white men have seldom tread, and have poured forth their treasures for the enrichment of mankind. They will also show the manners and customs practiced by the pioneers who were instrumental in accomplishing great deeds of courage and endurance.

The caravan of autos and necessary conveyances for the actors and properties that started from the Vitagraph studios last Sunday for the frozen North was a sight to behold. In the lead was "Caribou Bill," driving his dog team of thirteen "Huskies," hitched to a large sled on wheels, loaded with his personal kit and family. "Caribou Bill" is an Alaskan guide and mail carrier whose drove of "Husky" dogs, half wolf and half Newfoundland, have won him fame and fortune, and they will be a big feature in the Life Portrayals to be produced among the snows and mountains of the North country.

Whew! That was a cold dip. Think of taking a plunge in the Vitagraph lake right out of doors on Dec. 3. It makes you shiver to think of it. That's exactly what the three "long fellows," stripped to the skin, did last Saturday in "Soldiers Three," and they are men of courage. After a good rub down and a drink of hot tea they were as frisky as colts. Keep a watch out for "Soldiers Three," a Vitagraph comedy or one of the regular fun makers. It is as funny, if not funnier, than "Jack Fat and Jim Slim," and that's saying a great deal.

Already inquiries are made about the Vitagraph three-reel adaptation of Charles Dickens' "Tale of Two Cities." This will be the one great feature film of the year 1911; it will make a whole program and surpass in every respect all previous issues of the great Life Portrayals.

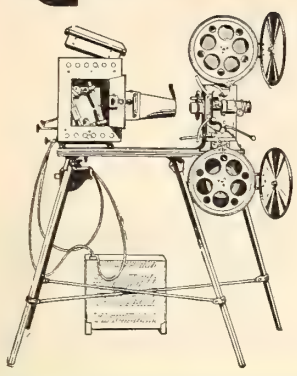
There is now two weeks before Christmas. A few suggestions for a real Merry Christmas are in order. Three of the best offers for this week are "The Law and the Man," Dec. 13; "Playing at Divorce" and "The International Motor Boat Races," both on the same reel and day, Dec. 16, and "A Dixie Mother," on Dec. 17. Vitagraph quality is the inducements.



A VIEW OF VITAGRAPHVILLE.

It is some time since a picture of the home of Vitagraph Life Portrayals has been made for publication. The one here reproduced fails to convey a proper idea of the bigness of the plant, but it shows something of the improvements that have been made in Vitagraphville during the past year. The three old studios appear at the left of the picture. The large building on the left is the new manufacturing plant where the films are developed and printed. The entire plant is surrounded by a high stone wall, which is the most conspicuous thing in this picture.

QUALITY—QUANTITY—ECONOMY



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Record of Weekly Licensed Film Releases

(Week of Dec. 12 to Dec. 17, 1910)

Exchange No.	Title	Maker	Class	Length Feet	Date Released	When Run
.....	The Golden Supper	Biograph	Drama	998	12-12-10	.....
.....	An Exile's Love	Lubin	Drama	990	12-12-10	.....
.....	In Her Father's Absence	Pathe	Drama	544	12-12-10	.....
.....	The Julians	Pathe	Acrobatic	387	12-12-10	.....
.....	A Tale of the Sea	Selig	Drama	1000	12-12-10	.....
.....	An Old Silver Mine	Edison	Ind'str'l	250	12-13-10	.....
.....	A Mountain Maid	Edison	Drama	750	12-13-10	.....
.....	A Tangled Masquerade	Essanay	Comedy	1000	12-13-10	.....
.....	The Phantom Rider	Gaumont	Comedy	279	12-13-10	.....
.....	The Closed Gate	Gaumont	Drama	676	12-13-10	.....
.....	The Law and the Man	Vitagraph	Drama	1010	12-13-10	.....
.....	Pigs is Pigs	Edison	Comedy	1000	12-14-10	.....
.....	Seth's Temptation	Kalem	Drama	995	12-14-10	.....
.....	Hoboes' Xmas	Pathe	Comedy	550	12-14-10	.....
.....	Charlie and Kittie in Brussels	Pathe	Scenic	400	12-14-10	.....
.....	The Little Matchseller's Xmas	Urban	Drama	749	12-14-10	.....
.....	Scenes in British India	Urban	Travelg.	253	12-14-10	.....
.....	His Sister-In-Law	Biograph	Drama	998	12-15-10	.....
.....	The Musical Ranch	Lubin	Comedy	988	12-15-10	.....
.....	Old Norris' Gal	Melies	Drama	980	12-15-10	.....
.....	The County Fair	Selig	Comedy	1000	12-15-10	.....
.....	The Red Cross Seal	Edison	Drama	1000	12-16-10	.....
.....	Her Indian Mother	Kalem	Drama	995	12-16-10	.....
.....	Little Snowdrop	Pathe	Drama	1000	12-16-10	.....
.....	Playing at Divorce	Vitagraph	Com.Dra	665	12-16-10	.....
.....	The International Motor Boat Race	Vitagraph	Topical	386	12-16-10	.....
.....	The Tenderfoot Messenger	Essanay	Drama	997	12-17-10	.....
.....	Herod and the New Born King	Gaumont	Drama	925	12-17-10	.....
.....	Saved by Divine Providence	Pathe	Drama	985	12-17-10	.....
.....	A Dixie Mother	Vitagraph	Drama	997	12-17-10	.....

Replying to the many inquiries, The Film Index wishes to make the fact plain that the above table is a permanent feature and will appear every week, giving all the licensed releases for the week, with the current song slide releases on the back of the sheet. This page may be cut out and placed in a permanent file.

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SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

Scott & Van Altena.

"ROSEBUD."—Lyric by Marvin Lee; music by Donald Bestor; published by Will Rossiter, Chicago, Ill. A sentimental song of the highest order. Illustrated with a novelty set of slides that reveal in a wonderful way the beauties of that favorite flower. Ruskin, with his pen, gave us beautiful word pictures of nature's creation; but none were so vivid, so real, or showed in such minute detail, the beautiful rose as do these slides of Scott & Van Altena.

"ALL ABOARD FOR BLANKET BAY."—Words by Andrew B. Sterling; music by Harry Von Tilzer; published by Harry Von Tilzer, New York. A slumber song with a lullaby swing that should make a hit with the feminine part of the audience. Now as for the slides—Ship ahoy!. All aboard for this set, if you want the most fascinating child set ever posed. Yes, the little one is in a sailor suit—a real admiral's uniform and "cute" only half expresses the impression he makes. He rides the seas on his "pillow ship" and he rigs the good "dreamland," and does many other interesting things that will tickle the children to death.

"DON'T YOU MIND IT, HONEY."—Words and music by Caro Romo; published by the Temple Music Co., New York. A Southern heart song of sweet melody and facinating time. The slides are on the exceedingly high order love ballad style of Scott & Van Altena. The beauties of nature are brought into play in appropriate manner, and novelties that are at once new and beautiful abound. A good set for the most particular of managers.

De Witt C. Wheeler.

"THEY'VE WON EVERY NATION'S BATTLES BUT THEIR OWN."—A novelty march song by Ren Shields, John Nestor and Geo. Christie; published by M. Witmark & Son. A fine novelty song, telling how the Irish have won battles for every nation, but their own. A novelty set of slides which to be sure bespeak true Irish wit in their cleverness and originality. The Emerald Isle in all her beauty, her most distinguished sons, and their accomplishments are some of its features. The predominating color? —that which signifies "road clear" to a subway motorman.

"GET A GIRL TO LOVE YOU."—Words by Alfred Bryan; music by Albert Gumble; published by Jerome H. Remick & Co. A dainty little ballad with a catchy waltz refrain of which the sentiment will appeal to everyone. Not more so, however, than will the little model whose reproduction graces the illustrations. And not more so than do the beautiful flowers, lawns, estates that enhance her beauty by acting as background. Now, with such a model, such country, and his own skill, what results are impossible for Wheeler to obtain? None! Therefore, this set is a wonder.

"IN MY DREAMS OF YOU."—Words and music by Clare Kummer, the foremost woman song writer before the public today; writer of "Dearie" and many other hits. Published by Jerome H. Remick & Co. A clever song which is bound to be well received. Concerning the illustrations—what is more beautiful than water? What tempts the painter's brush like the fathomless sea? Sit near it by the hour and you never tire of it. It sooths and quiets the nerves. So with this set, which is posed near a lake. It sooths and pleases and its novelties bring applause. What more can be expected of a song slide?

Alfred L. Simpson.

"DON'T WAKE ME UP, I'M DREAMING."—By Herbert H. Ingraham, author of the great musical successes "Hoo, Hoo, Aint You Coming Out Tonight," "Roses Bring Dreams of You," etc. Published by Shapiro. The publisher of this song predicts for it a greater hit than any of its predecessors. This is saying a good deal. In Simpson's set of illustrations is photography of exceptional excellence and coloring of his usual artistic quality.

"COME AND SPEND CHRISTMAS WITH ME."—Words by Allan Mitchell; music by Fred. Helf; published by Helf & Hager. A dainty Holiday ballad of great merit. The story of a rich little girl who shares her Christmas tree with her poor little companion. This is a very sweet and pathetic story. Simpson has done justice to his theme in a novel set of slides. The Christmas tree and presents are shown—and taken altogether, make an attractive Holiday showing.

Levi Company, Inc.

"COME JOSEPHINE IN MY FLYING MACHINE."—Published by Shapiro. Up she goes. The tremendous popularity of this song is daily increasing the demand for the slides. It is Blanche Ring's big sensational number in the "Yankee Girl" and almost every slide singer duplicates her wonderful success, when using it. Demand the set from your Exchange.

"LET ME SPEAK THE LONGING IN MY HEART."—Lyrics by E. S. S. Huntington; music by Arthur H. Gutman; published by Seymour Furth Music Publishing Co., N. Y. Another big ballad. A clever story set to an exquisite melody. Different from the average ballad in as much as it is easy to sing. Good looking models, clever posing and beautiful coloring.

Excelsior Slide Co.

"SWEET ANNA LIZE."—Words by Bartley Costello; music by Henry I. Marshall; published by Ted Snyder. A tuneful love ballad with a fascinating movement that should appeal to lovers of this class of music. Illustrations by Excelsior are of the popular love ballad style, excellently colored, and well posed.

"DER DEUTSCHE RAG."—Words by Sam M. Lewis; music by B. O. Bennet; published by the music house of Laemmle. This is something on the lively order that goes well once in a while. The slides shows us a real German band and the riot they create. The set is humorous and entertaining.

RECENT RELEASES.

Scott & Van Altena.

"LOVE ME WITH YOUR BIG BLUE EYES."—Words and music by Kendis and Paley; published by Kendis and Paley, New York.

"KISS ME, MY HONEY, KISS ME."—Words by Irving Berlin; music by Ted Snyder; published by Ted Snyder Co., New York.

"YOU CAN WIN ME—IF YOU'LL WOO ME—WHILE WE WALTZ."—Words by Sylvester Maguire; music by Alfred Solman; published by Jos. W. Stern & Co., New York.

"WHEN I GATHERED THE MYRTLE WITH MARY."—Words by Will A. Heelan; music by Seymour Furth; published by The Jos. Morris Co., New York.

"I WOULDN'T GIVE MY HEART TO ANYONE BUT YOU."—Words by Edgar Leslie; music by Ben Edwards; published by Leo Feist, New York.

"COME AWAY, LITTLE GIRL."—Words by Al. Bryan; music by Geo. W. Meyer; published by F. B. Haviland Pub Co., New York.

"OH, YOU RAH! RAH! BOY."—Words by Jack Mahoney; music by Theodore Morse; published by Theodore Morse Pub Co., New York.

"PLAIN LITTLE COUNTRY GIRL."—Words by J. Brandon Walsh; music by Al. W. Brown; published by Victor Kremer, Chicago.

De Witt C. Wheeler.

"WHERE THE DESERT MEETS THE NILE."—Lyrics and music by J. R. Shannon; published by Grinnell Bros., Detroit, Mich.

"MY ROSE FROM THE GARDEN OF LOVE."—Words by Jesse M. Glick; music by Irving M. Wilson; published by M. Witmark & Sons, New York.

"YOU ARE THE LIGHT OF MY LIFE."—Published by F. B. Haviland Pub. Co.

"TAKE ME BACK TO DEAR OLD DIXIE."—Words and music by R. M. Stults; published by F. B. Haviland Pub. Co.

"LOU."—Words and music by Dave Kaplan and Joe Samuels; published by Billy Watson Music Pub. Co.

"PUT YOUR ARMS AROUND ME HONEY."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co.

"WINTER."—Words by Alfred Bryan; music by Albert Gumble; published by Jerome H. Remick & Co., New York.

"COWBOY."—Words by Bobby Heath; music by Chas. O'Donnell; published by Jerome H. Remick & Co.

"GEE WHIZ, SWEETY. I'M STUCK ON YOU."—By James Brockman and Bert Fitzgibbons; published by M. Witmark & Sons.

Alfred L. Simpson.

"IN THE GLOAMING."—By Meta Orred & Annie F. Harrison.

"MY SWEET CORDELIA."—Words and music by Shepard N. Edmonds; published by F. B. Haviland, New York.

"AS DEEP AS THE DEEP BLUE SEA."—By H. W. Petrie, published by the House of Haviland.

"MOTHER, DEAREST SWEETHEART."—Words and music by Wm. T. Vayo; published by Wm. T. Vayo Music Co., Boston, Mass.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred Bryan; music by Geo. W. Meyer; published by the House of Haviland.

"I'M GOING TO TAKE THE TRAIN FOR HOME, SWEET HOME."—Words and music by Herbert H. Ingraham; published by Shapiro.

"LITTLE PUFF OF SMOKE, GOOD-NIGHT."—Words by R. W. Lardner; music by G. Harris ("Doc") White; published by Victor Kremer Co., Chicago, Ill.

Levi Company, Inc.

"WAITING FOR A LITTLE GIRLIE."—Words by Stanley Murphy; music by Benjamin Hapgood Burt; published by Shapiro.

"DON'T WAKE ME UP, I AM DREAMING."—Words by Beth Slater Whitson; music by Herbert Ingraham. Shapiro is the publisher.

"DIXIE ROSE."—Words and music by Dave Reed; published by Shapiro.

"I CAN'T LIVE WITHOUT YOU."—Words by Paul Hamilton; music by Harry Jasper; published by Jerome H. Remick.

"THAT CERTAIN PARTY RAG."—Words by Edgar Selden; music by Tom Kelly.

"A LASSIE BY THE SEA."—Words and music by Bernice Phillips; published by Phillips Music Co., Dorchester, Mass.

"OH, YOU CHICKEN."—Words by Ray Goetz and music by Fred Fisher; published by Shapiro.

Excelsior Slide Co.

"ALL OVER TOWN."—Words by Al. Thahern; music by Percy Wenrich; published by F. A. Mills, New York.

"SPRINGTIME BRINGS ROSES AND YOU."—Words and music by Kendis & Paley, and published by them.

"THAT LOVIN' LAZY RAG."—By Billy Gaston and Edgar Selden; published by Shapiro.

"EVERY CORNER OF THE WORLD HOLDS YOU."—Words by Arthur J. Lamb; music by Felix Brandon; published by the music house of Laemmle.

"BECKIE, STAY IN YOUR OWN BACKYARD."—By Norman and Young; published by F. A. Mills, New York.

"THE LITTLE HOUSE THAT'S BIG ENOUGH FOR TWO."—By Howard Humphrey; published by Jerome H. Remick, New York.

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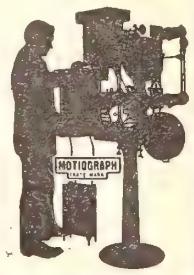

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Chief Editor—EMIL PERLMANN.

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HALLBERG EQUIPS KEITH'S FIFTH AVENUE THEATRE.

It may be of interest to our readers to learn that in connection with their new system of "Lighted House Picture Projection," which Keith & Proctor are installing in all their theatres, in addition to other "Hallberg" apparatus, a Motiograph, 1910 Model, has been installed in the Fifth Avenue Theatre, New York. This has been in operation for the past two weeks and in connection with the "new system" has aroused the most favorable comment. Mr. Hallberg also reports that he has already received orders for the equipment of seven other Keith houses with similar apparatus.

NEW CORPORATIONS.

East End Park Amusement Company, New York City.—To conduct motion picture theatres, to employ singers and musicians. Capital, $500. Directors: Alfred Eisner, Julia Eisner, 141 West 117th Street; Sophia Lehman, 931 Park Avenue, New York City.

York Amusement Company, Troy, N. Y.—To own or lease theatre and motion picture houses and present dramatic and other forms of stage attractions. Capital, $15,000. Directors: Millard F. Franklin, William P. Dundon, Charles H. Chippendale, Troy, N. Y.

The Driggs Amusement Company, Brooklyn, N. Y.—To conduct motion picture resorts. Capital, $500. Directors: Robert Tiefenbrun, Harry Tiefenbrun, Bertha Tiefenbrun, 34 Broome Street, Brooklyn, N. Y.

The Central Film Service Company, Indianapolis. Capital stock, $10,000; to deal in motion picture films. Directors: E. H. Ackmann, J. E. Hennessy and Max Flaskamp.

Motion Photoplane Company, New York City.—To operate theatres and motion picture resorts and deal in machines and other devices for the production of motion pictures. Capital, $500. Directors: Arthur L. Robertson, Edward V. Darling, Lawrence J. Goldie, 1493 Broadway, New York City.

Golden Gate Amusement Company, New York City.—To engage in the theatrical and motion picture business and deal in real estate for amusement purposes. Capital, $5,000. Directors: Milton M. Goldsmith, Chas. M. Rosenthal, Joseph M. Baum, 31 Nassau Street, New York City.

Rex Motion Picture Manufacturing Company, of New York City.—To manufacture, export and import motion picture machines and accessories and to construct and maintain motion picture theatres. Capital, $25,000. Directors: Allen A. Deutsch, 405 Graham Avenue; Anna Gardner, 1544 Myrtle Avenue, Brooklyn, N. Y.; Alex E. Salkin, 619 Madison Avenue, New York City.

Realty Company of New York City.—To build theatres and conduct same and engage in a general theatrical and amusement business, including motion pictures. Capital, $4,000. Directors: Montagu D. Cohen, 520 West 48th Street; William B. Singer, Morris Rabinovitz, 160 Broadway, New York City.

The Exhibitiors' Film Supply Company, of Philadelphia, was chartered to manufacture and deal in motion picture and daylight picture films. The incorporators are: D. A. Grant, George H. B. Martin and S. C. Seymour, all of Philadelphia. The capital stock is $100,000.

Thomasville, N. C., has a new photoplay theatre, which is located in the new Finch block on the main street. The house will be open from 6.30 to 10.30 p. m.

Plans have been filed for the North Penn Amusement Co., of Philadelphia, Pa., to erect a photoplay theatre at 2416 North 27th street.

Barsh Bros., who have been runinng a photoplay theatre at 22 Main street, Flushing, L. I., have sold their house to Leon Meyman of Manhattan. C. Miller will be the manager.

The Scenic motion picture theatre on South Main street, Fall River, Mass., is now under the management of Harry Archer, a popular photoplay manager.

To Operators who want more money

The best way to get ***more money*** is to give ***better results.***

Thousands of operators are making themselves "solid" with "the boss" by using **BIO** Carbons.

The **BIO** Carbon is an ***expert's*** carbon—it is meant to give ***better*** results, when used ***right.***

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Last 4 Weeks' Productions of Licensed Film Makers—Dec. 17

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. Length.
Nov. 24	Not so Bad as It Seemed	Comedy	432
Nov. 28	A Plain Song	Drama	997
Dec. 1	Effecting a Cure	Comedy	997
Dec. 5	A Child's Stratagem	Drama	998
Dec. 8	Turning the Tables	Comedy	416
Dec. 8	Happy Jack, a Hero	Comedy	576
Dec. 12	The Golden Supper	Drama	998
Dec. 15	His Sister-in-Law	Drama	998

EDISON CO.

Nov. 30	Arms and the Woman	Drama	975
Dec. 2	The Cowpuncher's Glove	Drama	1,000
Dec. 6	The Winning of Miss Langdon	Com.-Drama	995
Dec. 7	The Life of a Salmon	Industrial	440
Dec. 7	Amateur Night	Comedy	550
Dec. 9	The Captain's Bride	Drama	1,000
Dec. 13	An Old Silver Mine	Industrial	250
Dec. 13	A Mountain Maid	Comedy-Drama	750
Dec. 14	Pigs Is Pigs	Comedy	1,000
Dec. 16	The Red Cross Seal	Drama	1,000

ESSANAY CO.

Nov. 26	A Western Woman's Way	Drama	1,000
Nov. 29	The Tie That Binds	Drama	963
Dec. 3	"Circle C" Ranch Wedding Present	Drama	1,000
Dec. 6	Love's Awakening	Drama	1,000
Dec. 10	A Cowboy's Vindication	Drama	950
Dec. 13	A Tangled Masquerade	Comedy	1,000
Dec. 17	The Tenderfoot Messenger	Com.-Drama	997

GAUMONT.

Dec. 3	Nancy's Wedding Trip	Comedy	273
Dec. 6	A Man of Honor	Drama	834
Dec. 6	Prof. Schlemiels Hat	Comedy	171
Dec. 10	The Revolt	Drama	940
Dec. 13	The Phantom Rider	Comedy	279
Dec. 13	The Closed Gate	Drama	676
Dec. 17	Herod and the New Born King	Drama	925

KALEM CO.

Nov. 25	The Roses of the Virgin	Drama	1,000
Nov. 30	The Touch of a Child's Hand	Drama	870
Dec. 2	Elder Alden's Indian Bride	Indian Drama	945
Dec. 7	"Rachel"	Drama	1,000
Dec. 9	The Rescue of Molly Finney	Drama	1,007
Dec. 14	Seth's Temptation	Drama	955
Dec. 16	Her Indian Mother	Indian Drama	995

LUBIN MFG. CO.

Nov. 21	Caught by the Camera	Comedy	990
Nov. 24	Romance of Lazy K	Comedy	990
Nov. 28	Sunshine and Shadows	Drama	990
Dec. 1	Spoony Sam	Comedy	...
Dec. 5	On the Mexican Border	Drama	990
Dec. 8	Reggie's Engagement	Comedy	990
Dec. 12	An Exile's Love	Drama	990
Dec. 15	The Musical Ranch	Comedy	988

MELIES.

Nov. 17	His Sergeant's Stripes	Dramatic	950
Nov. 24	The Cowboys and the Bachelor Girls	Comedy	950
Dec. 1	Pals	Western Drama	950
Dec. 8	What Great Bear Learned	Drama	950
Dec. 15	Old Norris' Gal	Drama	980

PATHE FRERES.

Nov. 28	A Freak	Acrobatic	283
Nov. 30	Who Is Nellie?	Comedy	650
Nov. 30	Finland—Falls of Imatra	Colored Scenic	344
Dec. 2	The Tale the Mirror Told	Drama	646
Dec. 2	What a Dinner!	Comedy	344
Dec. 3	The Maid of Niagara	Drama	995
Dec. 5	The Clever Domestic	Comedy	485
Dec. 5	The Mexican Tumblers	Acrobatic	476
Dec. 7	An Animated Armchair	American Comedy	650
Dec. 7	Cocoanut Plantation	Colored Scenic	348
Dec. 9	Saved in the Nick of Time	Drama	800
Dec. 9	Soap in His Eyes	Comedy	184
Dec. 10	Her First Husband's Return	Drama	990
Dec. 12	In Her Father's Absence	Comedy	544
Dec. 12	The Julians	Acrobatic	387
Dec. 14	Hoboes' Xmas	Comedy	550
Dec. 14	Charlie and Kittie in Brussels	Scenic	400
Dec. 16	Little Snowdrop	Colored Fairy Tale	1,000
Dec. 17	Saved by Divine Providence,	American Drama	985

SELIG POLYSCOPE CO.

Nov. 21	The Dull Razor	Comedy	...
Nov. 24	The Merry Wives of Windsor	Comedy	1,000
Nov. 28	The Queen of Hearts	Romantic Drama	1,000
Dec. 1	The Stepmother	Drama	1,000
Dec. 5	The Widow of Mill Creek Flat	Comedy	1,000
Dec. 8	In the Wilderness	Indian Drama	1,000
Dec. 12	A Tale of the Sea	Drama	1,000
Dec. 15	The County Fair	Comedy	1,000

URBAN-ECLIPSE.

Nov. 30	A Trip Through Ceylon	Travelogue	319
Nov. 30	The Return at Midnight	Drama	634
Dec. 7	The Death of Admiral Coligny	Drama	992
Dec. 14	The Little Matchseller's Christmas	Drama	749
Dec. 14	Scenes in British India	Travelogue	253

VITAGRAPH CO.

Nov. 29	A Woman's Love	Drama	...
Dec. 2	Jack Fat and Jim Lean	Comedy	...
Dec. 3	The Preacher's Wife	Drama	...
Dec. 6	A Tin-Type Romance	Comedy	996
Dec. 9	He Who Laughs Last	Comedy	927
Dec. 10	The Color Sergeant's Horse	Drama	978
Dec. 13	The Law and the Man	Drama	1,010
Dec. 16	Playing at Divorce	Comedy-Drama	655
Dec. 16	The International Motor Boat Race	Topical	368
Dec. 17	A Dixie Mother	Drama	997

THE MUSICAL RANCH

Released Thursday, December 15th. **Length about 990 feet**

The Musical Ranch

This is a story full of fun and with plenty of love interest as well. They certainly did like music on the Flying G Ranch. There was a Mexican who twanged the mandolin, an Indian who beat the bass drum, a Chinaman who clashed the cymbals and a colored gentleman who rattled the bones. Nora, the good-looking cook, liked music too, but unfortunately, Bob, the foreman, couldn't play. He was madly in love with Nora, and when she seemed to be charmed with the tunes of a tramp fiddler who happened along Bob grew jealous. He solved the difficulty in a novel way with the assistance of a phonograph—and won Nora, too. This is bound to be a great favorite.

The Lubin is the sure sign of success

Released Monday, December 19th. **Length about 988 feet.**

The Dead Letter

Two lovers have a misunderstanding, and the letter written by the girl, asking forgiveness, is lost in the mails. It is found, accidentally, 25 years later, and the lovers, older, but still constant toward each other, are united. The nephew and niece, respectively, of the man and woman are also in love and the wedding bells ring for them at the same time. A story of absorbing interest throughout and with a doubly happy ending.

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THIS WEEK

LITTLE SNOWDROP

A magnificently colored rendering of Grimm's well known fairy tale

SAVED BY DIVINE PROVIDENCE

A beautiful child story of fascinating interest

HOBO'S CHRISTMAS

A Christmas comedy with some good sensational scenes

NEXT WEEK

THE RUNAWAY MOTOR CAR

The comedy hit of the season. The scenes, when the automobile explodes and the owner is hurled through the air, will bring round after round of applause

SUNSHINE IN POVERTY ROW

The best American production we have yet released. A commingling of pathos and joy that will move your audience alternately to tears and smiles

DON'T MISS THESE TWO CRACKERJACKS

$2.00 PER YEAR 36 PAGES SINGLE COPIES TEN CENTS

H. F. HOFFMAN

The Film Index

"A CHRISTMAS CAROL"
Picture Interpretation of Dickens' Story, by Edison Players

Vol. VI. No. 26. NEW YORK, DECEMBER 24, 1910 Whole No. 244

PATHÉ FRÈRES FILMS

THIS WEEK
TWO GREAT SUBJECTS

THE RUNAWAY MOTOR CAR

The comedy hit of the season. See the automobile explode and the owner travelling through the air hanging on to the wheel.

SUNSHINE IN POVERTY ROW

A picture that stands alone—In a class by itself. Clever acting and good photography combine to make this subject one of exceptional merit. A picture that will outlive all others. The best American production we have yet released.

NEXT WEEK

RUNNING AWAY FROM A FORTUNE

A good American comedy with a dog hero.

AMERICAN FLEET IN FRENCH WATERS

A topical subject. Right up to the minute.

THE YAQUI GIRL

The first subject received from our company on the coast. A great western picture with fine Mexican scenery.

The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

THE BABY BREADWINNERS—A GAUMONT NOVELTY

Two Tiny Tads Are the Principals in a Picture of Surpassing Interest and Beauty

By James S. McQuade

GAUMONT has offered picture lovers, in "The Baby Breadwinners," a novelty drama that promises to impress everyone who sees it, by the bold originality and realism of the story. French in its atmosphere, it goes even beyond our American proclivities for money making, as children scarcely in their teens are seen leaving their home by stealth and going out into the big world to seek employment and fortune.

The camera men have done excellent work in the taking of the negative, and the producer has carefully avoided the introduction of details or incidents that might tend to divert attention from the direct, simple story and its ultimate end. The two children and their exploits are always in the foreground, and from the time that they steal out of the attic window of their home in the early morning, until the gendarmes bring them back to their parents they dominate the scenes and rivet attention.

PLOWING.

The photography is singularly clear and soft and seeing that the 686 feet of film have been negatived out-of-doors an exceptionally fitting day must have been chosen for the work. The scenes showing the little boy and his tiny sister trudging along the highway, with their bundles dangling at the end of sticks across their shoulders, and the pretty glimpses of landscape in the vicinity are most enjoyable. And the ploughing scene, where the boy holds the plough while his sister guides the oxen by means of the long pole fixed in their yoke, is full of comical realism. So also is the threshing scene in the barnyard, where the two mites are seen threshing the grain with old-fashioned flails, with all the earnestness and vim of their elders.

SOWING.

Nor must the easy, natural acting of these children be overlooked. It is so exactly like what one would expect children to appear and do under the circumstances that the fact that they are acting might be overlooked by many. Indeed, the children beat their elder associates in the matter of acting, although the rural characters are all capitally sustained. I would also draw attention to the realism of the opening scene, showing the children's home, in which geese, fowl, lambs and sheep are seen coming in and out of the camera's field, while they move about as the inclination seizes them.

The children are the offspring of poor French people who toil daily on their farm, not being able to afford the hiring of help. It is morning—just before the father and mother go into the fields to dig and rake and hoe—when we first catch sight of the two tots. They are seated at a table in front of the farm house and their childish faces look full of plot and resolution. They have just hatched a great scheme and outlined a plan of action.

THRESHING.

The mother and father come out of the farm house and speak to the children affectionately before leaving for their toil, but each discontented mite turns the face away and has no kind word or look for father or mother. Again do the parents seek a smile or word of goodbye, and again are they repelled by averted faces and silence. They smile a knowing smile at each other, shoulder their farming tools, and go off to work.

No sooner are the youngsters left alone than their dispositions are changed. They talk hurriedly between smiles, jump from their seats, and hastily enter the farm house. Then the camera man shows us that they are making preparations for departure. Articles of apparel and food for the journey are packed into two tiny bundles and these are hidden away, all ready for use the following morning, when father and mother are lying deep in slumber.

THEIR FORTUNE.

Next we witness the entrance of the young people into the great world of freedom and action. The boy appears first and climbs through the window, after which he assists his little sister to the ground. The bundles are shouldered and the march into the unknown is begun. They walk bravely and unregretfully along the

(Continued on page 3.)

The FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 24, 1910.

CASUAL COMMENT

IMPORTANT to all motion picture exhibitors is the effort now being made to establish a parcels post in the United States. Elsewhere in this issue will be found a communication on the subject from Mr. J. H. Hallberg, who has given the matter some attention and indicates that a great saving will be effected thereby.

Men engaged in the motion picture business have no occasion to favor the express companies. If anyone has a reason to wish for the end of their tyrannical monopoly it is the picture man. Mr. Hallberg has suggested a way in which the picture man can help along the movement for a parcels post. It is proposed that exhibitors shall run announcement slides in their houses nightly for the purpose of interesting the public in the movement. The display of such slides in 10,000 picture theatres should surely serve to start something in the parcels post line.

* * *

THIS is a matter of sufficient importance to give immediate and serious attention. There is a bill before Congress just now that has for its purpose the establishment of the parcels post. It was introduced by Congressman William Sulzer of New York and has been endorsed by an association of business men organized to boost the plan. The bill is mentioned by Mr. Hallberg in his communication. Now, there is need of the service; there are the theatres in which announcements may be run. Who will furnish the slides? Here is a chance for some of the song-slide men to show their interest in the cause. A few lettered announcements are what is wanted; just a line urging the public to write to the congressmen to support the Sulzer bill.

In the meantime, while the song-slide men are thinking the matter over, we would suggest that every exhibitor should get up a few home-made slides. One reading something like this would make a good beginning:

"WRITE YOUR CONGRESSMAN TO SUPPORT
SULZER'S PARCELS POST BILL.
DO IT TODAY."

Or one like this might set some of your patrons to thinking:

"A PARCELS POST WILL REDUCE
THE HIGH COST OF LIVING.
ASK YOUR CONGRESSMAN TO
SUPPORT IT. DO IT NOW."

Undoubtedly you have a few ideas of your own. Do something anyway, if the thing should go through you would find that the cost of shipping your reels would be considerably less.

Why not try it?

* * *

SPEAKING of the parcels post, an example of its working was brought to our notice by E. H. Montagu of Pathe Freres, who has just received a ten-pound English plum pudding from London, which cost for transmission through the mail by parcels post but $1.08. What do you know about that? If you lived in England you could send a ten-pound package to any part of the United States for $1.08. But as you are a resident of the United States you must send it by some express at several times that cost. Nice state of affairs, isn't it?

* * *

ONE can never tell how one's efforts are going to take. After you had smote the enemy hip and thigh, and, to your own satisfaction, put him on the toboggan, wouldn't it jar you to get a letter like this from one of your ardent admirers:

There was a time when the writer looked forward with pleasure to reading the editorial page of your excellent paper; but I notice for the past four or five weeks, more or less, that you have given over the entire space devoted to "casual comment" to an arraignment of The Moving Picture World. Personally, I never saw a copy of The Moving Picture World, that is to say the inside of one. I have seen plenty of them, but have never taken the trouble to look at them, and I suppose there are thousands more of your readers the same as myself. I have no doubt that The Moving Picture World is not nearly so good a paper as The Film Index; but don't you think that it is pretty near time you let up on it? In your "casual comment" you used to publish items of interest to managers and exhibitors, but as for now, I think it is "rot." Of course, I know you don't care much what I say about this and I have no hopes of making you change your policy, but I consider it very undignified. One editorial a week, I think, would be quite sufficient on this subject. I notice in the number of Dec. 17 you have six about your "distinguished contemporary." Once you tried to give us a little news or something of interest to somebody else besides your own staff in this column.

What can a poor man do in a case like this? Guess we will have to quit joshing our esteemed contemporary and return to our job of interesting our readers.

* * *

BEFORE we get back on the job, however, we must ask our correspondent's pardon while we take one last fling at the Philistines. Sorry that he does not read the M. P. World, since he would then the better appreciate our bon mots. From his letter we are certain that he is a man of more than average education, therefore, we ask him to translate for us, if he can, this alleged French phrase:

"Tres petites pommes des terres."

The writer of the above quotation has offered to translate it for us, but after his "j'ai mal de tete" our faith in his ability to do so is some shaky. Just to give our correspondent a line on the phrase we would explain that it means something which he thinks Edison is.

To explain to our correspondent, who, by the way, is Mr. A. L. Lazarus, assistant manager of Loew's Orpheum theatre, Boston, Mass., we would say that it is our fervent hope that we may be able to cure the editor of our esteemed contemporary of his pernicious practice of trying to quote French, and hope that he will appreciate the humor of the situation. But, as Bill Selig would say, "Was man kann nicht meiden, muss man willig leiden," or, what can't be cured must be endured.

* * *

THE subject of bulletins seems, just now, to be the most important one before the house. From a sheet or booklet intended to inform the exhibitor of the character of pictures to be released, the bulletin has evoluted to a sort of poster for the information of the public and posted upon the outer walls by the exhibitor. Now, as is well known, some of the bulletins published do not lend themselves kindly to this treatment. Others serve the purpose in an indifferent way. Some of the manufacturers have recognized the demand and have designed descriptive bulletins better suited to the uses of the theatre manager than others. Yet, there is still room for improvement.

From a letter written to The Film Index by an exhibitor we are led to understand that what is wanted is a series of uniform bulletins for all releases which may be placed in a permanent frame to be placed in the theatre lobby. This idea has our approval. It is in line with an idea of our own on the subject of bulletins, which we hope to see adopted. Rome was not built in a day; so, in time the manufacturers will arrive at the form of bulletin that is best suited for their needs and those of the exhibitor. They are trying out different ideas and from them the best will be agreed upon. The matter is in the brew and something will come out soon.

TURNS MARKET INTO PICTURE ROOM

The motion picture business has become so profitable an enterprise in Brownsville a large part of the Ames street market building, corner of Pitkin avenue, Brooklyn, is being refitted for a first-class motion picture and vaudeville show. The market building was erected less than three years ago at a large cost, but soon after its opening it was discovered the market business along Pitkin avenue was not as expected.

Benjamin Mindlin, treasurer of the New Liberty theatre, has leased the larger part of the building and is refitting it for a motion picture theatre. Mindlin has arranged with the Brownsville Relief Society to give it the entire proceeds of the opening night, which will be the latter part of the month.

MORE IMPROVEMENTS AT DREAMLAND

The management of Dreamland photoplay theatre, Pueblo, Col., has just completed some very extensive improvements in the way of decorations. They have also installed a most up-to-date machine to be had, making it impossible for a breakdown or delay in making changes from one picture to another. The pictures are free from flicker and will not hurt the eyes, no matter what section of the house you may be seated in.

The pictures are on the curtain continuously from 10 a. m. until 11 p. m. No stops or intermissions. The idea has been carried out successfully in the Eastern houses and appeals to the public for reason the picture is on the curtain any time you may enter the house.

THE BABY BREADWINNERS

(Continued from page 1.)

highway, until crossroads are encountered and then looks of bewilderment cloud their faces. The boy hastily recovers his confidence and chooses the direction, his sister following him without word or hesitation. Thus they continue their wanderings until a farm house is reached. The farmer is brought to the door by the boy's knocking and questions them. "We want work" is the response, and we see the farmer's lusty sides shake with laughter as he eyes the pigmy hired man and woman.

But the boy is brave and will not be put off. He slaps the brawny muscles of his arm, to the great amusement of the good natured farmer, and by his demeanor shows that he is boosting himself and sister as thoroughly capable of "making good," either in field or barn. The farmer calls his wife to the scene and both enjoy the novelty of the incident so much that they laugh unrestrainedly and end it by engaging both children.

Early the following morning, with all traces of their journey worn off by refreshing sleep, the children, the farmer and his wife, and a yoke of oxen attached to a plough are viewed in the barnyard. Everything is in readiness for the youngsters to show their worth as ploughboy and ox leader. The girl fastens her guide pole in its place in the harness, while the boy fastens a small bag containing refreshments to a handle of the plough. They proceed to the field, as the farmer and his wife watch them with surprised delight.

Now maybe you think that the youngster can't plow. Just watch him. True, he is small and light and the heavy implement, as it meets tenacious obstacles in the rich soil, sometimes lifts him from his feet and sways him from side to side; but he succeeds in keeping the ploughshare buried deep, and turns furrow after furrow with the skill of an expert. At the

ON THE ROAD.

turnings at the ends of the field the children manage the team and plough with really wonderful cleverness, the little chap especially, manipulating the heavy implement with an unusual display of strength.

The heavy work, however, tells and the lad stops his team amid field, mops his brow, and helps his sister and himself to a draught of red wine (or water. Who knows?). He is a kindhearted little fellow, too, as well as a manful; for we see him pat the oxen during the rest, knowing that they also are weary.

The parents of the runaways, in the meantime, have been scouring the country far and wide for them, and the gendarmes, or police, have been instructed to find them. And so, one day, while the youthful workers are threshing in the barnyard they are taken in charge by two gendarmes and conducted home; not, however, before they have been well paid for their services by the farmer who employed them, and affectionately caressed by his good wife.

The reunion with their parents forms the closing scene, and both children seem glad to be home again. Proudly the boy brings forth the bag containing the money earned by himself and sister, and as he counts the coins his father and mother as proudly look on.

As we leave them let us hope that the little boys and girls who see this beautiful and interesting film are not discontented with their homes; and let us hope also that, if they are they may meet with as kind and warm friends and with as great success should they become runaways, and that they shall also return home to make up for the lack of respect and affection shown their good fathers and mothers during the days of their discontent.

IN THE TALL GRASS COUNTRY

Excellent Drama Produced by the Melies Stock Company in Texas

JEALOUSY is one of the most harmful of human passions. It often terminates relations that have been sweet and tender and parts for life those who might have lived together in the sublimest accord. Philosophers say that a jealous person becomes either haughty or revengeful; that they become prejudiced without sufficient proof of guilt on the part of the victim of their haughtiness.

Such a phase of human nature is set forth dramatically in Melies coming release, "In the Tall Grass Country." Bob and Nell are in love. Nell is a well-to-do ranchman's daughter; Bob an easterner gone to the west to seek a fortune raising cattle. He calls daily to see his intended and many and sweet are the tete-a-tetes of this happy young couple. So fond do they become of one another that they no longer desire to see anyone else.

Even though her suspicions had been rather vague at first, she was more than ever sure of his faithlessness when she spied Bob driving Helen, whom she supposed was his new flame, to his ranch.

One day, after she had not seen Bob for some time, a forest fire broke out and Nell viewed it with field glasses, the better to see its detail. While searching with her eyes, she spied Helen, Bob's sister, who had wandered far into the woods and was trapped by the forest fire. Instantly a debate arose in her mind whether to have revenge by allowing Helen to be burned to death, or to let the nobler part of her nature have sway and rescue the entrapped girl. She does the latter—leads Helen from the buring forest, but in doing so is overcome herself and falls prostrate by a stream. Bob and the boys hurry to rescue

SCENE FROM MELIES SUBJECT "IN THE TALL GRASS COUNTRY."

The story hangs on a letter received by Bob from his sister, Helen, notifying him that she would pay a visit to his ranch and is signed "With love, Helen." In going back to his cabin, Bob drops this letter and it is picked up by the village gossip, who straightway rushes to Nell and induces her to believe that Bob is deceiving her—that he is paying attention to another woman.

Naturally Nell is downhearted. The only man she has ever put faith in has apparently turned traitor to his vow. In the words of the philosopher, she became "haughty," and thereafter disdained Bob's presence.

Helen, whom they find out of danger and on her way home. She informs them that a girl whose description corresponds to that of Nell had rescued her life. The boys are off again and it is Bob who finds Nell lying by the stream. Back to the camp they carry her and when Nell is revived the same haughtiness fills her being. Bob is quick to see the reason for her attitude and makes things straight by introducing to her his sister Helen. Naturally Nell is embarrassed, but makes the best of the situation by falling into Bob's arms and declaring everlasting love. A satisfying conclusion to a thrilling story.

The new photoplay theatre in the Ward building, Joliet, Ill., opened Nov. 17.

Arthur Leichtenhaler, of Lebanon, Pa., who has been running a photoplay theatre in that town, will open a place in Myerstown, Pa.

APPEAL TO THE PHOTOPLAY WORLD.

Help Pass Congressman Sulzer's Parcels Post Bill, Now Before Congress

The yoke put upon every user of merchandise in this country by the express companies has now been carried to the limit. Not only is the cost of express service excessive and almost prohibitive in many instances, but the discourteous treatment, especially in the larger cities, by the employees of the express companies, as well as the arbitrary rulings by the officers of these corporations have gone the last degree, and it is now up to everybody to write to his representative at Washington to do his utmost to have the present Congress give immediate attention to the parcels post bill, which has been introduced by Congressman Sulzer of New York.

The express companies have enjoyed complete monopoly where shipments of parcels weighing more than four pounds, and the rates established by them are absolutely arbitrary in most instances, not being figured, or based upon the cost of service rendered, but put to a point as high as possible, and just below the present parcel post rate for packages under four pounds, making it impossible for a shipper to use any other service.

The main difficulty from the people's point of view, is that our government postal service increased the parcels post rate many years ago from 8 cents to 16 cents per pound for interstate business, notwithstanding the fact that our post office will handle parcels coming from Europe at rates of one-half or less than is charged for interstate business. Just why our postal rate is so much higher than that of other countries and especially why it is higher for the service to an American citizen than for a foreigner mailing a parcel in Europe for delivery in this country, is difficult to understand, and Congressman Sulzer on the strength of these facts has introduced the bill above mentioned, which cuts the price to 8 cents per pound, and has gone further by increasing the limit to 11 pounds per package, instead of the previous four pound limit.

It is easy to understand, and anyone can figure for himself, what this bill means to the express companies. In a few words, it means the breaking of their complete monopoly on all shipments of eleven pounds and less in weight. It will allow an exhibitor to get his film service in any city in the United States, at the same price, irrespective of the locality of his film exchange, giving him an opportunity to select the exchange where he knows he will get the best treatment and the best service.

This reduction in cost of transporting and delivering merchandise will enable anyone to buy goods in any part of the country at the lowest market price without being taxed with an arbitrary and excessive transportation charge which practically blocks choice of market for the purchaser under the present conditions. I don't believe that Congressman Sulzer's parcels post bill can be considered too strongly by anyone. It will be the means of equalizing market prices for any kind of small goods all over the country. The man in San Francisco can purchase goods in New York City and have them deivered on his premises at the same price as can a man in Buffalo, or in any other part of the United States.

The cost of transporting an eleven pound package from New York to San Francisco by parcels post under the new system would be only 88 cents, whereas under the present conditions the price would be more than twice this amount, and this extra toll or charge by the express companies at the present time may double the cost of goods purchased in certain out-of-the-way markets, making it absolutely prohibitive and giving some local dealer a small monopoly on the sale of certain goods.

I appeal particularly to Photoplay Exhibitors to help the passage of the Sulzer bill, and suggest that slides be exhibited on the screen in every theatre in the United States, urging the patrons to write to their representative at Washington to have the Sulzer parcels post bill passed.

The bill is in Congress at Washington—The movement is on—The ball is rolling—Do your part to make it a success! The eleven pound 8 cents per pound parcels post system will cheapen many of your commodities. It will equalize prices, and we are sure enrich our government, and will sooner or later be the means of reducing the cost of our sealed letter postage, and will immediately effect a great saving on the transportation of small parcels, and last, but not least, will give to the government some of the millions which are now going into the coffers of the express companies, and as far as the service is concerned, you will all agree how much more dignified the United States postal service is, as compared with the present express service.

Get busy now. A few slides projected on your screen will do the trick, and show the managers of our political affairs (Congress) in Washington that the good influence of the photoplay theatre amounts to a great deal more than anyone has ever thought of.

J. H. HALLBERG.

CLUNE'S NEW BROADWAY THEATRE

Los Angeles has become quite noted for the excellence of its motion picture theatres. There are several very fine houses in that city devoted exclusively to pictures. Notable among these is the New Broadway, recently built by Mr. W. H. Clune, one of the motion picture magnates of the Pacific Coast.

Mr. Clune has some very excellent ideas regarding the exhibition of motion pictures and the proper construction of theatres for that purpose. He has endeavored to carry out these ideas in the construction of his newest house, the "New Broadway." The capacity of this theatre is about 900. It is sumptuously furnished and equipped with the very best of everything pertaining to a modern theatre. There is a large orchestra to supply the incidental music and interludes; two vocalists are employed to afford variety to the program; lady ushers attend to the patrons and an air of refinement pervades the house. Among the people who patronize the New Broadway are to be found the very best in Los Angeles. The prices range from 10 to 15 cents for orchestra chairs and 20 cents for seats in the loges.

The cost of this theatre complete was $50,000. One very attractive feature of this house is the great electric sign, a most artistic affair which tops off the facade. This sign is of original and artistic design, and was built by Mr. Clune at a cost of $3,500. It is said to be the finest electrical sign in Los Angeles.

Mr. Clune operates another high-class house in Los Angeles and is building a new theatre in Pasadena, Cal., for exclusive pictures, at a cost of $60,000. This house will be ready for occupancy in January. Mr. Clune also operates Clune's Film Exchange, serving licensed pictures to a large number of picture theatres on the coast.

A motion picture theatre is to be built on the east side of Front street, north of Ontario street, Philadelphia, Pa., for George W. Chapman by John H. Robinson. It will measure 32 by 70 feet and cost $2,000. It will be one story high.

John Thompson has opened a photoplay theatre at Pierce's Opera House, Duluth, Minn.

The new Ward Theatre, Lockport, Ill., which opened Saturday evening, Nov. 19, attracted many people. A musical programme was given and the event made it pleasant for everyone. The pictures shown were excellent and the attraction was well enjoyed.

THE JOKE ON BUMPTIOUS

Edison Players Produce Fine Comedy With This Favorite Character

IT is some time since the Edison players have given us any of the exploits of that now famous comedy character "Bumptious." But two good examples of his fun-making efforts are about to be released. One, in fact, is due this week, and the other will come later. The first is "The Joke They Played on Bumptious," and shows how a merry group of fun-loving clubmen overreached themselves in their efforts to perpetrate a practical joke on the easy mark.

The fun starts at a little dinner when Bumptious is introduced to the seductive cocktail. Afterward the boys invite him to their club where they induce him to drink numerous glasses of ginger ale, supposing it to be more cocktails. After having apparently filled Bumptious to the guards with strong drink, the boys set about to impress upon him the fact that he is intoxicated. They succeed so well that Bumptious is soon seeing double and triple; apparently as full as a goat.

By this time the steward of the club, feeling that the game has gone far enough, tips Bumptious off to the joke that has been played upon him. Instead of quitting there and taking the laugh, Bumptious decides to play the game to the limit. Getting hold of a fire-shovel, he commences to put the place out of business and smashes the chandelier in his efforts. Intervention prevents further damage, except to the feelings of the practical jokers who are called upon to pay for the damage done by their guest.

The comedy of the picture is good and it is one of the best that Bumptious has yet appeared in.

EDISON SUBJECT "HOW THEY PLAYED A JOKE ON BUMPTIOUS."

BIG PHOTOPLAY THEATRE FOR ALGIERS

A Number of New Orleans Men Interested in the Enterprise—House Will Cost $25,000

A $25,000 structure is the newest project for Algiers, La., which when completed will be operated as a motion picture and vaudeville theatre. This information was gleaned from an official sources last week, and it is understood that a number of prominent people of New Orleans are interested, including Mr. Philip Foto, proprietor of the Market theatre, the motion picture and vaudeville house which he recently established and which is meeting with splendid success.

The promoters of the idea have already secured an option on a desirable number of lots, centrally located, and it is expected that the deal for the property will be closed in a few days. It has not yet been decided just what sort of a building will be erected, but one of sufficient size to allow the seating of 1,200 persons is desired. Whether brick or timber will be used remains to be decided. It is the intention of the promoters to put up a thoroughly modern and up-to-date theatre, with all the conveniences and accommodations required.

PHOTOPLAY THEATRES CAN BUILD ANYWHERE.

According to an action of the license committee of the Common Council of Newark, N. J., motion picture theatres will be allowed to exhibit within 200 feet of a church. This action rescinds a motion made and adopted by the committee some months ago in the case of an application for a motion picture show license in the Roselle section of the city.

This application was denied on the grounds that the proposed house would build within the 200 feet limit. At the last meeting of the Common Council it was argued that there was nothing to stop any person from building a picture house anywhere in the city.

ASHTON & BALL GET ANOTHER HOUSE.

By a deal which was closed Nov. 20 with the trustees of the Luna Theatre, the control of the Luna photoplay house of Salt Lake City, Utah, passes into the hands of the Ashton & Ball Theatre Company, which has already acquired the Isis. This company also controls similar houses at Provo, American Fork, Beaver, Spanish Fork and Mt. Pleasant. Edward Holland, a New York lecturer, will be at the Luna, while the Sperry Sisters will form a part of the entertainment offered at the Isis.

BELIEVES IN MOTION PICTURES.

Dr. M. E. White, superintendent of the county insane asylum, Milwaukee, Wis., believes that the proper use of motion pictures can be made an effective aid in curing the mentally weak. The maniac who is habitually shown certain styles of motion pictures can be affected as though by hypnotism. The motion pictures will suggest mental processes to the maniac, who can gradually be led to use his mind in a manner that will relieve the diseased cells, and thus eventually result in a cure. Dr. White, however, calls attention to the fact that just as surely the incorrect picture will result disastrously to the patient.

MOTOR CAR COMEDY

The "Horseless Carriage" Craze Furnishes Subject for Good Work By Pathe Players

AMONG the comedy subjects offered for early release is the "Runaway Motor Car," from the American studio of Pathe Freres. This pictures belongs to the better class of farce comedy and has a novelty feature in the way of a little trick photography.

The story is that of a young man who has automobile on the brain. His malady is intensified by a letter from a rich uncle promising to send him a "horseless carriage." In his enthusiasm of expectancy he builds a garage and spends much of his time on automobile row. At night he dreams of nothing but speeding in his fine motor car, which dream ends in an encounter with a policeman, when he wakes up to discover it was his bed that fell down.

On the following day he persuades a friend who has a car to let him run it. The young man knows absolutely nothing about running a car, and his career is exceedingly erratic. In protest against the inexperienced chauffeur the automobile finally comes to an abrupt standstill. The young man gets out to examine the car when there is a terrific explosion and everything goes skyward. We see sections of the car and man sailing through the atmosphere in rapid flight; then we are shown crowds of people following the course of the fragments, watching them with excited interest.

The young man finally lands on terra firma in a somewhat dilapidated condition to be picked up and helped home by his friends. On arriving at his home he is properly bandaged up. After a few weeks convalescence he is advised by Bridget that the "horseless carriage" is in the garage. He hobbles out to look the machine over. What he finds is the big laugh of the picture and we leave it for you to discover.

PATHE'S "HORSELESS CARRIAGE" COMEDY FINISH.

INDIANAPOLIS OPERATORS MUST BE LICENSED.

Unless the photoplay operators in Indianapolis, Ind., get licenses from William Kost, city license inspector, they will have to submit to arrest. Before the operators can obtain a license they must pass an examination given by the building inspector; after they pass such an examination they must pay a yearly fee of $5. There are seventy picture houses in Indianapolis and $350 coming from operators into the city treasury is not being overlooked by the city officials.

Eiler Jones opened a photoplay theatre in Lincoln, Ill., December 1.

John Brooks has opened a photoplay theatre in Sabula, Iowa.

Blanchard Bros. are planning the erection of a photoplay theatre in Southbridge, Mass.

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

BAD FOCUS.

Portsmouth, Ohio, writes that he is having trouble with his pictures, to get them in focus. One side is sharp and the other side is out of focus. Is using an Edison machine and the picture jumps up and down. The tension springs appear to be all right. Is working 60 feet from screen and would like to know the proper way to set condensers. Is using one 6½-inch focus and one 7½-inch focus. Some say the 7½-inch focus goes towards the light and some say the 6½-inch focus goes towards the light. Which is the correct way to set the condensers?

Answer—As to the picture being out of focus on one side it might be that you are working on an angle. If so, that would put one side of your picture out of focus; that is, one side would be larger than the other. The best way to remedy this is to put your screen on the same angle as your machine, by that I mean to move the side of the screen nearest to you out

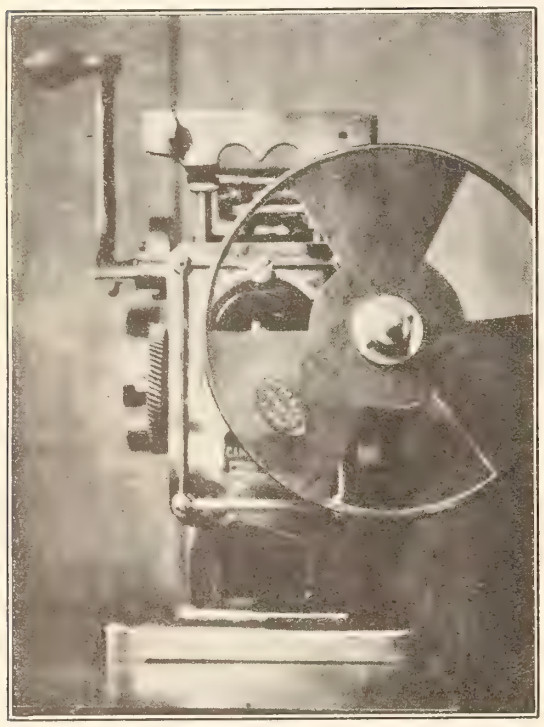


Fig. 1.

a little, so that your screen will be on the same angle with your machine and at the same time you will find that this will remedy the picture, being small on one side and large on the other. It will give you the same results as if you were working directly in the center of the house. Also, you might have a little oil on your lens, or your lens might not be setting in your machine properly, which would have a tendency to put your picture out on one side; or it might be that your aperture plate, or your tension springs are worn to such an extent that your film does not travel evenly as it should; that is, the film does not bear squarely on the tracks of the aperture plate which would cause your film to be out a little as it passes the aperture. I would suggest a new aperture plate and a new pair of tension springs. It might be that your lens is not in line with your condensers and that the light does not strike the center of the lens as it should, which would blur your picture on one side. If your tension springs are too loose, or your aperture plate is worn, this would have a tendency to make your picture jump at times. Or it might be possible that you have lost motion in the star and cam which would cause the film to jump up and down. If so, loosen the set screws in frame of machine and adjust the eccentric bushing so as to eliminate the lost motion and at the same time keeping the two shafts (star and cam) exactly parallel to each other. The condenser to use nearest the light at the distance you are working from is 6½-inch focus, and the 7½-inch focus towards the screen.

SETTING SHUTTER.

I am frequently asked for instructions in regard to setting the exterior revolving shutter on Power's No. 6. So, in order to more clearly show the proper position of the shutter in relation to the movement of the intermittent sprocket, I show two photographs illustrating same. One of the three wings is wider than either of the other two, which are the same size. The wide wing is indicated by the company's name stamped on the blade. This is the active element of the shutter which intercepts the light when the film is in movement.

Fig. 1 shows the position of the shutter covering slightly more than half the lens at the moment when the intermittent sprocket just begins to move the film down.

Fig. 2 shows the shutter covering about the same percentage of the lens when the intermittent movement stops and the film comes to rest.

If there is any difference whatever between the amount of the aperture exposed at the beginning and at the end of the movement, it should be in favor of the end of the movement. That is to say, more of the aperture or lens should be covered at the end of the movement than at the beginning. If this rule is carefully followed and a slight travel ghost appears, move the shutter in the direction taken by the white streaks. If in a title, for instance, the white streaks appear above the letters, move the shutter slightly up in the direction of rotation. If the white streaks appear at the bottom of the letters or objects, move the shutter down against the direction of rotation.

If the cuts are carefully observed and the shutter set as shown, it should produce a perfect, clean-cut picture.

FILM TROUBLE.

H. J., Massillon, Ohio, writes—Can you please tell me in the question lists in The Film Index the following questions: I have a Power's No. 5 machine and of late the film rocks sideways, that is from one side to the other. Can you tell me the cause of this? I think it is in the face plate as the plate is worn quite a little. I have new tension springs and they are set perfectly.

Answer—The cause of the film moving sideways (from one side to the other) is due to the lost motion in your eccentric bushing. To eliminate this you loosen the set screws holding the eccentric bushings and move the bushings in towards the sprocket and then tighten the set screws again. If this does not help you try a new pair of eccentric bushings. The aperture plate being worn on one side would not effect the picture so much as to the rocking sideways, but I would recommend the putting in of a new aperture plate when they commence to wear, as a perfect aperture plate and tension springs are very essential if you want to get a perfect show. Once they commence to wear they have a tendency to cause your film to jump up and down on the screen and also get out of focus at times.

SPROCKETS.

E. W. D., Lockhaven, Pa., asks how to set the intermittent sprocket on the Power's No. 6 machine and how to tighten the gears as he has considerable lost motion.

Answer—To eliminate the lost motion (that is, the side movement, which I take it that you mean) you will find on the intermittent spindle, on the left-hand side just next to the sprocket, a small set collar. If you will loosen the set screw in this collar and bring it towards your intermittent sprocket and then tighten the set screw, you will find that this will eliminate your lost motion as far as the side motion is concerned. I do not quite follow you when you say you have considerable lost motion in the gears. Would like to hear

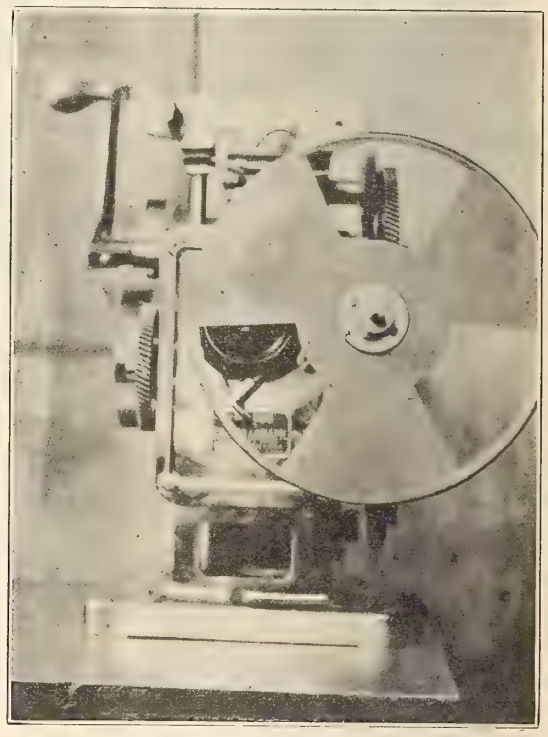


Fig. 2.

further from you on this subject. However, should you find lost motion in the shutter spindle gear, you will find two set collars on either side of casting just where the exterior shutter is attached and by loosening these set collars and pulling the spindle out a trifle and then bringing the set collars up close to the casting and tightening same, you will find that this will eliminate your lost motion there.

NEW HOUSE FOR CLEVELAND, O.

A handsome new theatre with a large seating capacity is projected for the corner of St. Clair avenue and East 105th street, Cleveland, O. It is stated that the lease of the lot has been made and that plans for the building are nearly completed. A well known amusement concern of the city is back of the enterprise and it is claimed the house will be one of the largest and best devoted to motion pictures.

NEW KALEM HACIENDA

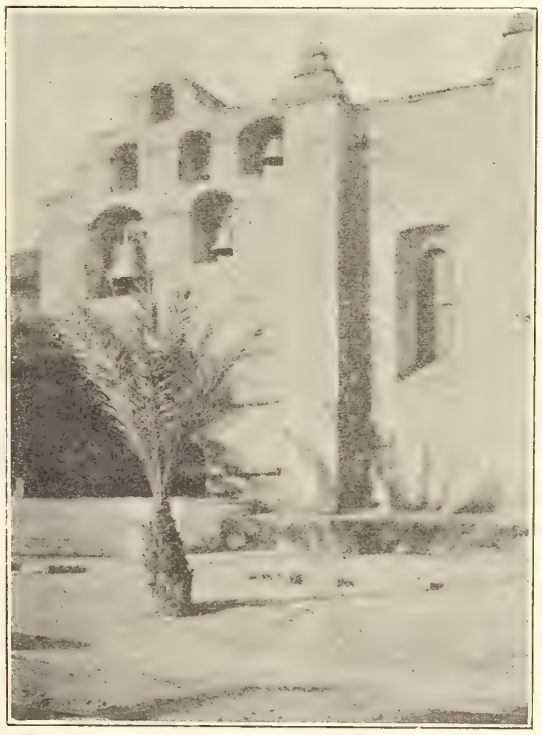
Verdugo Canon Will Be Scene of Operations In California

WILLIAM "Bilkalem" Wright has just returned from Los Angeles, Cal., where he spent three weeks securing a location and arranging for the operations of the Kalem stock company in California. While there Mr. Wright negotiated a lease for a tract of land in the famous Verdugo Canon and arranged for the construction of such buildings as will be needed in the production of pictures. The location is about nine miles from Los Angeles and near the village of Glendale, at which latter place the Kalem players will make their headquarters.

Verdugo Canon is noted for its natural scenic beauties and will supply every possible topographical effect needed for the Kalem historical Indian subjects. In the near distance is Mt. Lowe, where is situated the famous Lick Observatory, and Mt. Wilson, which towers 7,000 feet above the plain, is also nearby. Canons, mountains, rolling hills and flatlands, streams and forests abound on every hand. The climate is ideal. The days are warm and at night an overcoat is not uncomfortable at this time of year.

CABIN SITE, SHOWING GREAT LIVE OAK NEAR BY.

REST HOUSE IN VERDUGO PARK—TWO MINUTES' WALK FROM KALEM CABIN.



SAN GABRIEL MISSION, NEAR KALEM CABIN.

SCENE IN VERDUGO PARK, NEAR KALEM CABIN.

Historical Indian subjects will be the principal product of the Kalem California company. The players left New York about a week ago and are busy by this time. Mr. Keanan Buel is the producer in charge; Miss Alice Joyce is the leading woman. Among the members of the company are Mr. George Melford, Mrs. Melford and Master Judson Melford, and Frank Lanning, who is considered to be one of the best interpreters of Indian character parts. A number of expert cowboy riders were engaged by Mr. Wright, together with horses and the most approved equipment.

Among the buildings erected for the use of the company are block houses, a log cabin, a log church and an old trading post. All these structures are as nearly historically correct as it is possible to make them, although Mr. Wright found that getting logs in California was not an easy task. With this complete equipment and the excellent atmospheric conditions of Southern California some fine Kalem pictures may be looked forward to.

The accompanying engravings show some of the beauties of the scenery in Verdugo Canon.

OLD RANCH HOUSE, VERDUGO CANON, NEAR KALEM CABIN.

BELIEVES IN SUNDAY PICTURES AND BASEBALL.

At a meeting of the National Methodist Conference, held in Chicago last week, the Rev. Dr. Edward A. Peterson, superintendent of the Goodrich House, Cleveland, O., asked for the repealing of the Sunday laws forbidding the playing of baseball and running of motion picture shows. In his address he declared that as Sunday was the working man's day he should have recreation that should go to develop the body as well as the mind.

Dr. Peterson does not believe in professional ball being played on Sunday, as he claims that it causes professional players to work. His motive for favoring the running of motion pictures, is that they are the recreation of the working girls and their mothers. By allowing these recreations Dr. Peterson does not believe in the elimination of church services, but is rather inclined to believe that if the working man can have some wholesome recreation during the Sabbath day he will feel more inclined to attend church service in the evening.

Regardless of the attack made on him by his colleagues, as to his blunt speech, the doctor seems to stand firm to his convictions.

WOLKNER NOW OWNS FAR ROCKAWAY HOUSE.

The Idle Hour photoplay theatre, Far Rockaway, N. Y., formerly owned by Messrs. Williams & Wolkner, is now entirely owned by Mr. Wolkner, who bought his partner's share last week. The house is one of the largest in the state, seating 3,500 persons. In the winter the house is well lighted and heated. In the summer the roof is taken off and the house turned into an airdome. Before the spring comes again Mr. Wolkner will make extensive repairs.

CHICAGO LETTER

By James S McQuade

THE Edison "Red Cross Seal" film, manufactured by the Edison Company, in cooperation with the National Association for the Study and Prevention of Tuberculosis, and with the National Red Cross Society of America, is creating a well deserved interest among the various state and city health departments throughout the country. Not only this: prominent people of many cities who are engaged in philanthropic, reformative and hygienic problems among the poorer residents and in disease infested districts, are rallying to the support of this splendid motographic object lesson which is destined to furnish splendid aid in the war against the "white plague."

It is due to the untiring efforts of Mr. John Hardin, the western manager of the Edison company, that the "Red Cross Seal" has been brought to the notice of the press tubercular experts, civic officials, and philanthropic and social reform workers in Chicago and Milwaukee recently. Foreseeing the tremendous influence that can be realized by this film in motion picture theatres, if its importance is heralded and indorsed by the health departments and the proper officials of the cities, towns and villages in which it will be exhibited, Mr. Hardin arranged for private exhibitions before invited professional audiences in Milwaukee and Chicago.

Thomas Saxe, general manager and principal owner of the Saxe enterprises in Milwaukee, was approached and courteously placed his fine theatre, the Princess, at Mr. Hardin's disposal for a private presentation of the film. And this courtesy was further supplemented by the valuable services of Frank T. Cook, booking manager and publicity promoter of the Saxe theatres, who sent out invitations to the press, the members of the health department and of the Anti-Tuberculosis Society, to Mayor Seidel and other prominent citizens. As will be shown, the Milwaukee private exhibition was a great success.

The exhibition was given Wednesday, Dec. 7, and among those present were: Mayor Seidel, Health Commissioner Kraft, Carl Sandburg, Secretary to the Mayor, John Kopmeier, William George Bruce, Rabbi Samuel Hirshberg, Rev. H. H. Jacobs, Mr. Rubinovitz of the Hebrew Relief Society, Dr. Dearholt, secretary in charge of the distribution of Red Cross Seal stamps in the State of Wisconsin; Mrs. Alice Merry, director of the Lapham Park playground, Mrs. J. P. Sherer, Mrs. Eugene F. Friend, Mrs. H. E. Coblentz, Mrs. E. P. Sherry, Miss Mabel Tompkins and others enrolled in the fight against tuberculosis.

The main feature of the speeches made was to the effect that the motion picture theatre has the power to reach people—especially people amid forbidding sanitary surroundings—more effectively than any other agent; and that the lesson taught by the picture was many times more convincing and the effects more lasting than could be accomplished by lectures, advice, or any other known means.

Mayor Seidel, who was enthusiastic over the "Red Cross Seal" film, said:

"I want to say that the very first thought that came to me after viewing these scenes of conditions in tubercular infested homes, was that the city needs more money for the work that it ought to do. And we can get the necessary money, if we can get the co-operation of men and women of the city of Milwaukee.

"There is no reason why taxation should be a hardship on anyone, and I hope that this film will do something to show the people of Milwaukee that they have a responsibility which cannot be taken care of until the city gets money to do the work with. As for the film, I really cannot speak of it. I am rather ashamed, just this minute, because I am so soft-hearted. But if we had more films of this type, films with educational as well as agitational features in them, less would be said against our motion picture theatres. Now, I did not wish to say anything harsh, I merely wanted to call the attention of the people to the fact that we must assume the responsibility of the stronger toward the weak."

Samuel Rabinovitch of the Hebrew Relief Association, said: "The greatest value of this drama lies in the fact that the very people whom we wish to reach with this education can be reached only through the motion picture show. The play is great, the interest is sustained to the end. Such a play has a greater educational value than any amount of pamphlets and public lectures."

Mrs. Alice Merry, director of the Lapham Park playground, said: "I am a firm believer in the motion picture shows. The play is remarkably true to life. In my work every day I visit tenements and sick rooms like those shown in the play. I know of no better way to educate the people than by a play of this sort."

Rabbi Hirshberg, who followed, stated that the pictured story showed not only wonderfully good pictures, but the latter told the story with enough sentiment to ameliorate the scenes of suffering due to consumption, and the harshness of the conditions which lead to it.

Health Commissioner Kraft was convinced that the "Red Cross Seal" film would be of immense educational value in the "white plague" fight, as the pictures would exert great influence with people who could not otherwise be reached.

Mrs. J. P. Sherer, of the Mothers'and Teachers' Club, predicted that the pictures will be a revelation to those who have never seen similar conditions, and she hoped that many such people would see them.

The Rev. H. H. Jacobs said: "I wish that every man and woman, who does not know what tuberculosis means in the homes of the poor, could see these pictures. They would then learn what the 'white plague' is and what buying a Red Cross Christmas seal means."

Mr. Hardin tells me that the Tuberculosis Society of Milwaukee will arrange to give the widest publicity to the "Red Cross Seal" in every theatre where it is shown by means of lectures, the press and special slides. Mr. Hardin also arranged with Mr. Dearholt, secretary in charge of the distribution of Red Cross Seal stamps in Wisconsin, to furnish him in advance the dates on which the film will be shown in cities throughout the state; and Mr. Dearholt in turn will secure newspaper publicity to interest the public in the sale of the stamps and gain their aid in this most worthy cause.

Everyone present at the exhibition in the Princess complimented and praised the Edison company for the enterprise shown in getting out the "Red Cross Seal" film and expressed wonder at the growing importance and value of motion pictures.

The dates announced for the exhibition of the "Red Cross Seal" in Milwaukee are: Princess theatre, Dec. 19 and 20; Globe theatre, Dec. 21 and 22; Modjeska theatre, Dec. 23 and 24. These three houses are on the Saxe circuit of six theatres.

Frank L. Hough, the western demonstrator for the Edison machine type B, assisted Mr. Hardin at the Milwaukee exhibition.

Immediately after his return from Milwaukee, Mr. Hardin had the "Red Cross Seal" exhibited in the private exhibition room of the Selig Polyscope Co., on Randolph street. That was on Thursday morning, Dec. 8, and among those invited there were present: Dr. Evans, president of the Chicago health department; Mr. H. N. Higginbotham, president of the board of directors of the Municipal Tuberculosis Sanitarium; Frederick R. Green, M. D., secretary of the council on health and public instruction of the American Medical Association; Frank E. Wing, superintendent of the Chicago Tuberculosis Institute, and M. L. Dorr, manager of the Red Cross Christmas seal distribution for the Chicago Tuberculosis Institute.

The film gave hearty satisfaction to all these gentlemen and Dr. Evans was especially enthusiastic over the educational value of the pictures. "It will stir the people up to a lively realization of the conditions that breed consumption. Just as the "Fly Pest" film taught them that the fly is not the harmless thing it was long supposed to be, so these pictures will teach a lesson on the importance of cleanliness, fresh air and the clearing away of rubbish in the vicinity of the home."

Dr. Evans arranged with Mr. Hardin for an exhibition of the "Red Cross Seal" at a meeting of the Visiting Nurses' Association of Illinois, early in January, and also at a meeting of the South Side Charitable Association of Chicago, in the near future.

Mr. Wing and Mr. Dorr heartily endorsed the film and were optimistic in their opinions on the great influence for good that it would exert. Mr. Wing requested Mr. Hardin to furnish him, in advance, the names of the theatres in Chicago and the dates on which the film will be shown, so that he might have time to give due publicity to the exhibitions through the city press. In the meantime Mr. Wing will try and arrange with the managers of these theatres for permission to sell Red Cross seal stamps on the premises, on the days of the exhibition of the film.

Just a word to exhibitors everywhere concerning the "Red Cross Seal." Here you have a subject that will appeal to hundreds of thousands of good people who have never entered a picture theatre. Now is your chance to get them into your houses. Interest the officers of your local health departments, your clergymen, benevolent and philanthropic societies, your Red Cross and Anti-Tuberculosis contingents. The cause is one that means the saving of hundreds of thousands of lives, and the anguish of incomputable suffering and bereavement. The press everywhere is ready to assist the movement ably and liberally. Arrange with Red Cross representatives and permit them to sll their seal stamps in your houses, on the days of exhibition. They will give you all the assistance in their power to herald widely the days of exhibition.

When the people who have never before viewed a picture in your theatre see the "Red Cross Seal" and the other licensed films on your programs they cannot fail to be impressed by the fact that they have been systematically missing many good things that make life happier and the mind broader. And, if your houses are neat and clean, the auditoriums well lighted during the projection of pictures, good order preserved, and your employes attentive and polite, you are bound to add many thousands of intelligent picture lovers to those already on your lists.

Benefit Ball of the M. P. & P. M. Operators.

The annual benefit ball of the Chicago motion picture and projecting operators, of Local 145, I. A. T. S. E., held at the Coliseum Annex Wednesday evening, December 7, was a great success and a very enjoyable event. Over 600 participated in the festivities, quite a number of whom were people prominent in the licensed and "independent" ranks of the picture industry.

All the officers and members of the executive boarl of Local 145 were present, including Fred E. Havill, James M. Coles, E. P. Smith, M. A. Cohen, W. F. Menzel, T. F. Mohr, C. V. Linn, B. P. White, J. Fuqua, Charles C. Funk, Lee A. Forbes and Henry Warmbold. Everyone present not members of Local 145 were impressed by the personnel of the men, and they expressed themselves as being confident that in no other city could an equal number of motion picture operators be assembled and maintain the same high average for intelligence and deportment. And I would be guilty of the gravest oversight were I to omit reference to the ladies present. They were sprightly daughters of Chicago, prepossessing, graceful, vivacious, well gowned and altogether charming.

The dance program was voted a "beaut," and in addition to the grand march included 15 numbers and three extras, the music being especially well rendered.

The souvenir program was quite a pretentious booklet, its pages displaying a large number of page and half-page advertisements manufacturers, importers and exchanges, both licensed and "independent," the licensed showing preponderating largely.

Pictures in Library Work.

As far as I know at the present writing, the city of Madison, Wis., can boast of making a new and original departure in the use of motion pictures. The Madison public library board in conjunction with M. S. Dudgeon of the state library commission, has installed motion pic-

(Continued on page 26.)

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALK NO. 16.—The Indicating Watt Meter is an instrument which, while applied to a circuit will indicate or show while it is under observation the number of watts expended at a given instant in an electric circuit.

The Watt Hour Meter is an instrument which records the number of watt-hours expended in an electric circuit by moving the hands on a set of dials the same as on a gas meter.

Note—In view of another instrument now on the market which records the Watts by an ink line on a paper record, which is really a recording Watt meter, I now change the name of the electricity meter as used by the electric companies to the WATT HOUR METER.—Editor.

"ELECTRICAL TALK" No. 17

WATT HOUR METER (Continued).

The Watt Hour Meter, which was described in "Electrical Talk" No. 16, is a very simple device consisting of an electric motor driving several hands on small dials. The speed of the motor depending upon the voltage of the circuit, and the current passing through the field coils and also depending upon what is known as the "Power Factor" of an alternating current circuit, when used with A. C. load.

A rheostat or an incandescent lamp will operate at what is called "unity power factor" that is the voltage and current (the amperes) are in phase with each other. As a general rule, a rheostat is wound in the shape of a coil or spiral which makes it slightly "Inductive" when used on alternating current, but under ordinary conditions a rheostat or an electric heater and of course, incandescent lamps may be considered to represent "non-inductive" load operating at "unity power factor."

An electric motor, an arc lamp having magnet coils for its regulation, a motion picture arc lamp using an economizer, electro magnets and other devices, which contain one or more coils of wire having a number of turns, are put in the class called "inductive" load.

All apparatus in the "non-inductive" load class operate at practically "unity Power factor" and if you will refer to one of our previous "Electrical Talks," you will find that in order to obtain the number of watts consumed in any given circuit, the amperes should be multiplied by the volts, and this method of calculating is correct for all "non-inductive" loads.

Apparatus in the "inductive" load class do not operate at "unity power factor," but the current lags behind the voltage or electro motive force, therefore, if you multiply the voltage by the ampere you will obtain a reading which represents what is called the "apparent watts."

In order to measure the "actual watts" a watt meter is necessary because this instrument depends in its operation not only upon the product of the voltage and the amperes, but also upon the phase relation between the voltage and the current. In all circuits carrying "inductive" load the current lags behind the voltage. Sometimes this lag may be 10 per cent. in which case the system is said to have a "power factor" of 90 per cent.

An electric motor may operate on alternating current at an average "power factor" of 60 per cent. An M. P. lamp with an economizer may operate at a power factor of 80 per cent. A fan motor operating on alternating current, may operate a power factor of 50 per cent. The "power factor" becomes lower the more magnetic effect there is in the circuit because the greater the number of magnet turns surrounding iron, the greater will be the magnetic kick as the current reverses, and consequently the current will lag more and more behind the voltage, due to the counter voltage set up by the magnetic kick or reaction in the coil.

If the amperes and the volts multiplied by each other gives a certain number of watts, this reading represents the "apparent watts" and in order to give the "actual watts" consumed the "apparent watts" must be multiplied by the "power factor."

The indicating Watt meter or the Watt Hour Meter does all this work automatically, whereas, the volt meter, the ampere meter and the old Recording Ampere Hour meter would only indicate the "Apparent watts," which would be considerably higher than the "actual watts."

Suppose we have a motion picture arc lamp, with an economizer operating on 100 volt A. C. circuit requiring 20 amperes from the line, in that case multiply 100 volts by 20 amperes. This gives 2000 "apparent" watts.

We will assume that the "power factor" of the lamp and this economizer is 75 per cent. In order to find the actual watts multiply the "apparent" 2000 watts by the "power factor" .75. This gives you just 1500 watts or 1.5 K. W., which represents the "actual" watts required per hour for such an arc lamp with the economizer.

If this same motion picture arc lamp was operated with a choke coil or similar current saving device, on alternating current the amperes taken from the line would be 50, which multiplied by the 100 volts would equal 5000 "apparent" watts. The "power factor" of such a choke coil may be about 40 per cent. in which case, we should multiply 5000 by .40, which would give us just 2000 "actual" watts or 2 K. W.

Numerous other examples of this sort could be given, but I will go into more detail concerning this matter in a later talk.

The Watt Hour Meter as furnished and installed by the electric lighting company is a most accurate and reliable device. It is wrong for any consumer to believe, or even think, that the electric lighting company would willfully make his electric meter run fast or register when no load is on. I have personally had charge of one of the largest electric lighting plants in the United States where thousands of electric meters were in service and, I feel safe in making the statement that 90 per cent. of the errors in meters are in favor of the consumer because the electric meter is a motor and it depends upon its frictionless bearings to keep it operating freely, therefore the least disturbance to which the meter may be subjected, such as the cracking of a jewel, the breaking of the shaft point working on the jewel, the accumulation of dust, the presence of roaches or other insects within the meter, would stop it or make it run too slow. Do you believe that any public service corporation would willfully dare to instruct its meter testers to make a meter run faster than it ought to—not a bit of it. The risk would be too great, because if one of the employees in the meter department should leave the corporation and could prove that the electric lighting company made a practice of setting its meters too fast, the company would soon be prosecuted. Accidents will happen, but the chances are that if the electric bill is too high and remains high after the electric lighting company has been instructed to that effect and have tested their meter, the large bill is due to your having more load connected to your system or the lamps and other devices are in use longer than expected. In view of the foregoing, I think you may feel quite safe in depending upon the record of the electric meter.

SUMMARY.

The Watt Hour Meter registers only the "actual watts" consumed.

The "apparent watts" required by any load are determined by multiplying the amperes by the voltage.

The "actual watts" are determined by multiplying the "apparent watts" by the "power factor."

The "power factor" is obtained by dividing the "actual" watts by the "apparent" watts.

Direct current devices always operate at "unity power factor."

Alternating current devices, excepting incandescent lamps, certain forms of rheostats, and heaters always operate at less than "unity power factor."

Next "Electrical Talk" will show you how to read an electric meter.

MOTION PICTURES HELP INSANE

Majestic Amusement Co. Give Performance at Shelby County Insane Asylum—Dr. Anderson Pleased With Results

Since the use of motion pictures have been found to be of great benefit in helping cure the insane, Dr. J. A. Anderson, superintendent of the Shelby County Poor and Insane Asylum, Memphis, Tenn., is now trying to secure a motion picture machine with which to give regular performances at that well-known institution.

The first performance was given Nov. 18 in the auditorium of the asylum, and it proved a great success. Dr. Anderson made arrangements with Managers Buel B. Risinger and Charles E. Elravy, of the Majestic Amusement Company, who took out one of their newest machines and several reels of the latest pictures. These pictures consisted mostly of scenic and comedy films, which so delighted the inmates they wanted to see more of them.

At the exhibition Dr. Anderson had a number of the leading physicians of Memphis present, and at the conclusion of the performance all expressed themselves as highly pleased with the results and thought it to be most practical in every way. Dr. Anderson was also pleased and is anxious to install a machine immediately.

The Majestic Amusement Company is one of the leading photoplay concerns in the South and is always doing something modern to introduce specialty films. When Edison's "Boy Scouts of America" were shown, the management gave free tickets to all members of that organization in Memphis; when Gaumont's "Pharaoh, or Israel in Egypt," was shown, the clergy of the city were invited and passes were given to all physicians to see Pathe's "Micre-Cinematography of Recurrent Fever." The managers of the company find that specialty films pay and that by advertising in such a manner it creates interest in all parts of the city.

The Personality of the Photoplayhouse

The Real Secret of Successful Management Is An Ability to Give a Home Individuality

By EPES WINTHROP SARGENT (Chicot)

IT sounds absurd to refer to a mass of brick and stone as possessing a personality, but here photoplayhouse is not used in the sense of a building wherein photoplays are presented. The Photoplayhouse is that plus the pianist, the ushers, the operator, the ticket taker anl seller and the man who owns the place. All these are a part of the photoplayhouse as much as the walls, the chairs or the screen and the combination of place and people possess a personality pleasing or the reverse. It all depends upon the management.

One of the largest vaudeville circuits in existence was largely built up on the personality the manager gave his first house. It was a little theatre almost in the suburbs, appealing largely to the small clientele in the neighborhood. The bills were small because the salary list had to match the box office receipts. It was possible to get twice as much show for the same money at the cost of a short trolley ride, but the theatre had a pleasant personality and it made friends for itself. In a couple of years a second house was added, a house as agreeably polite as the first and now eight theatres trace their ancestry to the theatre that several managers had vainly sought to make successful.

It was purely a triumph of personality; the personality of the manager himself reflected in his staff and house. He was always carefully dressed, courteous and genial and so was his house. There was no dirt in obscure corners, no scratched walls or dingy ceilings, the seats were dusted and if you dropped a handkerchief on the floor it did not come up with last week's dirt clinging to it. The ushers were not given to hanging over the back rail watching the show, they were alert and courteous because they had to be. You felt you were welcome and when you went a second time it was like going to see an old friend.

There is another important theatre that has a grouchy personality. Once each year the seats are dusted, but the carpets have not been cleaned in some three years, the orchestra pit is so cramped that the musicians cannot play in comfort, the house attendants do not care whether a patron is comfortable or not and only the exceedingly high grade of the bills attracts the crowd. You go there to see this "headliner" or that star: not because you like to go to that theatre. The house has a bad personality but big bills. The bills save it. Other houses with grouchy dispositions cannot offer bills costing $5,000 a week and they suffer loss of business.

It is the same way in picture houses. There are photoplayhouses where everyone is so studiously polite that they annoy you. They are courteous but not genial, and a house that slaps you on the back and says "come on in and have a good time with me" is greatly to be preferred to the one that passes free ice water in glasses and presents the clammy hand of cold courtesy.

Then there is the hysterical photoplayhouse. Something happens to the machine and the show shuts down. The pianist bobs up from his seat and flutters to the operator's box, the operator struts importantly through the waiting audience to test connections and fuses and switches while he jangles his pliers and looks seven shades wiser than Solomon. It is all right while things go well, but when a blow up comes you tell yourself that you would hate to be there if there was a panic of any sort.

Perhaps you have seen the photoplayhouse that somehow suggests that it wants to be a church and is resentful because it must be devoted to the frivolous photoplays. There is an air of settled gloom about the place, a sort of just-back-from-the-funeral atmosphere that causes you to tread softly and speak in whispers if you are not too awed to speak at all. The place is bloodless, almost fleshless and generally it dies of its diseases. You go there once but you seldom repeat your visit.

But there are too many classifications to be catalogued here. The question is "are you impressing the proper sort of personality upon your house?" That question is not as silly as it sounds. Personality means profit if it's the proper sort.

You would not go around with a dirty face. Why then permit your photoplayhouse to have a dirty face? You may not be able to afford the services of a beauty doctor in the shape of an architect, you may not be able to afford an onyx and marble front, but a good broom can be bought for a quarter and cleaning cloths are not markedly affected by the high cost of living. You can have a clean front if you cannot afford an ornate one and the bright lobby keeps fresh with new paint and the scrubbing brush is a mark of proper personality. It is your introduction to a prospective patron, the first greeting to the regulars. Don't clutter your front with stock playbills pasted on plain boards. You can get neat brass frames for the regulation posters, or surely white wood moulding can be had with a glass to protect the paper. Make it look like a regular theatre and unlike the abode of the bearded lady and the two-headed calf. Make it smile and your patrons will smile back.

After you work the broom in the lobby, have it taken inside and used on the floor. You may not be able to afford a pneumatic cleaner, but hire one by the day now and then and take the dust out of your draperies. If you have a painted screen keep it touched up, don't let the piano get shabby and scarred and coax the pianist not to pile eight dollars worth of sheet music on the lid. See to it that your ushers stay on the job and are alert to lead the newcomer to a seat. Encourage your doorkeeper to give a greeting to every new arrival, but make certain that he knows the difference between a courteous greeting and offensive familiarity. It may take a little time to rouse them to a proper enthusiasm, but you can make it if you go about it right and have each member of your staff so genuinely interested in your success that your house has the personality that pleases. Set them a good example yourself. Get over the grouch and, whether you have a seating capacity of 200 or 2,000, you'll play to full seats because people like to come and visit you. It's personality that pays wherever you turn. Be sure yours is right.

THE STARTING TROUBLE DEPARTMENT

Questions and Some Answers by the Man Who is Bigger Potatoes than Edison—(Gros pommes de terre)

The Handbook—Hohokus, N. J., writes: Dear Old Pal. I bought a copy of your handbook and have tried to read it. Did you write it with your feet?

I went through your town, Hohokus, in 1884, on a coal car. No. I did not write the handbook with my feet. I wrote it by hand with such assistance as I got from some manufacturers and what you chaps have taught me through this column. It will be sent postpaid for $1.50 and is a handy thing to wear in your hip pocket. When your boss kicks you out for doing some of the things I advise perhaps he'll kick the book and it won't hurt so much. The book has been greatly kicked at already.

Wires—Lone Tree, N. M., writes: What sort of wire shall I use in connecting my lamp with the meter? If you will go to an electrical store, Lone Tree, they will sell you wire that is made for that purpose. Barbed wire is not good because you are liable to cut your hands. If you chew tobacco in the booth I should advise the kind that comes rubber coated—the wire, not the tobacco. My book tells all about this. I sell several other things. See if you don't want them.

Arizona—Gideon, Arizona. When I wrote you to put the shiny side of the film toward the screen I didn't know your exchange waterproofed all its film. I can't be expected to know everything. No. In such a case you do not put both sides of the film toward the screen. How can you? Use a little judgment and my handbook.

A Refusal—Confidential, Boston: I refuse to regard your communication as confidential. I am not a confidence man. I only sell the handbook and my readers and a few other little things. I can't help it if your lamp blew up when you followed my instructions. I'll print your questions again and perhaps some operator will answer them. You can find out a lot like that. I have. Have you my handbook? $1.50.

Wire Trouble—Boston writes that he has had trouble with his wiring and the fire department. Acting on a suggestion he connected both wires to the same screw on the lamp house, but that did not seem to work. Before I explain to Boston what the trouble is, I want to give some of the bright minds who read this column a chance to explain. Speak up boys.

Not Guilty—Centre Street, N. Y., wants to know if the background to my picture printed last week is the City Prison. It is not. I was in—no, I meant that for Boston. I was in Boston in 1910.

French—Puzzled, Montreal, wants to know what the occasional phrases in italics in this paper are. I am told it is French. Such queries do not belong to this department. We have trouble enough as it is.

Machines—Burdock, Mo., writes: I am about to start a picture house here. Can you advise me what is the best make of machine? Is the Edison a good one?

I am glad, friend Burdock, that you have

come to the right place for advice. NO. The Edison *used* to be a good machine, but they stopped advertising. I would advise you to try the kind I recommend. I am having a catalog sent. If you are opening a house you will need a handbook. It is highly indorsed by the Whirled.

Condenser Breakage—Santa Paula, Cal., wrote that he stopped condenser breakage by putting a sheet of plain glass between the lamp and the condensers. He objects to my suggestion that the plain glass would break immediately. Now he reminds me that the breakage in condensers is due to the unequal expansion and contraction of the curved glass. I had not thought of that, Neighbor Santa Paula. Let some of the operators try it and if it works I'll put it in my next handbook.

Losing the Loop—Wissahickon, Pa., writes that he frequently loses the lower loop. In this office, friend Wissahickon, I notice that the stenographers tie their erasers to the typewriters with a bit of string. You might tie a string to the loop. Try it and report. We are always glad to get ideas, we need them.

Other Correspondents—We have received a number of other queries, but as these questions are all covered in our handbook we would advise our correspondents to send for the same. It does not matter how many other handbooks you may have, you need this. It is utterly unlike all others. See what the Whirled says about it. I certainly am doing my level best to qualify for any number of pieces of gold or silver. One dollar and fifty cents per copy, and a number of the articles can be used as a joke book.

WATERTOWN, WIS., TO HAVE NEW HOUSE

Joseph Heon Will Erect Fine House for Watertown Theatre Goers

Vaudeville and motion pictures will be at home in the new theatre in West Main street, Watertown, Wis., which will be opened to the public as soon as the present occupant, A. E. Baumann, vacates for his new place, and as soon as the necessary alterations can be made. The proprietor will be Joseph Heon, landlord of the Northwestern hotel, and he says he will make it one of the cosiest theatres in Wisconsin. It will be fashioned after the Crystal theatre in Milwaukee, and will open in vaudeville and motion pictures. The best teams and single acts in the country will be booked and if the public gives it their support it will continue in that line. If not, it will be run exclusively for the best in motion pictures at 5 cents admission.

The present building will be added to with an extension of 50 feet and there will be an orchestra pit, and boxes for those desiring them. Mr. Heon says that when finished the theatre will be a credit to the city as his aim will be to make it one of the handsomest cheap theatres in Wisconsin with a good line of attractions.

J. S. DOWLING BUYS THE LYRIC THEATRE.

John S. Dowling, a prominent business man at Hoosick Falls, N. Y., has purchased the well known photoplay theatre "The Lyric," from Mr. Smith. The Lyric is a modern little photoplay theatre and has been doing an excellent business ever since Mr. Smith took charge of it.

Mr. Dowling is a well known public spirited man and no doubt his management will greatly add to the popularity of the house. All the old staff will be retained, and Joseph Downie will sing the popular songs.

"ART AND THE LEGACY"

Interesting Lubin Comedy Drama

WHEN art and starvation are pitted against love and $5,000 a year, art is pretty sure to be counted out. This fact is illustrated in a beautiful film which will be released by the Lubin Manufacturing Company at an early date.

The plot of this pretty story is unique and, at the same time, simple and easily followed. The humor is good and wholesome and the acting is of high class.

Carl Mayfield and Alice Bennett were artists. That is, they had studios and dabbled with colors on canvas and hoped, some time, to make Rembrandt and Raphael look like "pikers."

SCENE FROM LUBIN SUBJECT "ART AND THE LEGACY."

Carl's father was the head of a big steel mill and Carl could have a job at $5,000 a year any time he gave up painting. The young people took their paintings to a dealer named Fleecum, who demanded a commission of 50 per cent. on all he sold. But he never sold any, and so, didn't get rich on their commissions. Then Alice one day received $200, a legacy from an aunt. She was just about to rush to Carl's studio with it when she thought of a better plan. She hurried to Fleecum's shop and bought one of Carl's daubs for $200, swearing Fleecum to strict secrecy. In due time Carl received a check for $100, the price of his picture, less Fleecum's commission. Of course, he thought he was hot on the trail of Rembrandt and Raphael and was about to hurry to Alice's studio and show her the check. But he reflected that she would be disappointed because none of her paintings had been sold. So he went to Fleecum's and bought one of her pictures for $100 and in due time she received her share, $50. Carl happened to be there when the money came and enjoyed her delight. As soon as she could slip away to Fleecum's she bought another of Carl's masterpieces for $50 and Carl, of course, received $25, which he immediately invested in one of her pictures.

Eventually they discovered each other's subterfuge. By that time the legacy had dwindled to $6.25, which was Carl's share of a painting that Alice had bought for $12.50. At the same time a letter arrived from Carl's father offering him, for the last time, a position at the steel mills at $5,000 a year. Then Carl and Alice woke up and decided to let Rembrandt and Raphael keep their laurels. Carl wired his acceptance of the position, "Coming tomorrow with my wife."

VERNON, TEXAS, TO HAVE NEW HOUSE.

The Dreamland theatre, Vernon, Texas, has been purchased by H. K. Greever from H. A. Hood. Mr. Greever is now planning to erect a new photoplay theatre in the near future, which will be one of the finest in "The Lone Star State."

Texas, at the present time, seems to be one of the modern states in the photoplay game. All the first class houses are doing a good business and the new towns are having first class houses erected. It is expected that Mr. Greever's theatre will be ready before spring.

NO LAW TO STOP SUNDAY PICTURES.

After studying the new prohibition laws as to Sunday closing of saloons and dance halls, Mayor Shank of Indianapolis, Ind., says he can see nothing in them whereby to stop the operation of motion picture theatres on Sunday. The mayor further says he sees no harm in running motion pictures on Sunday, and besides he and Superintendent Hyland, of the police department, have decided they are not a violation of the Sunday law.

In one of his recent statements, Mayor Shank said: "I am just as much in favor of observing Sunday as any one, but I don't see any harm in showing motion pictures. I told every one before I was elected I was not a preacher, and I am not."

"THE GREATER CALL"

A Strong Dramatic Photoplay by the Essanay Company

THE work of the new Essanay Chicago stock company has been highly complimented and among the recent Tuesday releases of the Essanay Company "The Greater Call," a dramatic photoplay of the stage, will be found one of the best.

The stage is always an alluring subject to the photoplaywright, and is generally well received by the public when the plot of the play is good and when the acting and photography conform with the quality of the story. "The Greater Call" is simple yet contains in good measure the best qualities of the serious drama. In its pathos there is a fine appeal to the heart while the moral is obvious.

The first scene opens on the stage of the Comedy theatre, showing a part of the wings and Claudine Durand's dressing room. The curtain has fallen on the last act and the star, assisted by her maid, is dressing for the street when Richard Grey, a young society man, and an admirer of Mlle. Durand, enters through the stage door and is shortly admitted to Claudine's dressing room. The actress greets him effusively, and after a short love scene Grey proposes and is accepted. Shortly after the two leave the theatre.

The scene changes to three years later. The two have married and their marriage has been blessed with a wee girl. The little domestic scene ushers in the first hint of Claudine's dissatisfaction with her life and her longing to return to the stage. Richard has noted with sinking heart his wife's melancholy and boredom and tremblingly reproaches her for her lack of interest in her home and their child. It is then that the storm breaks as Claudine sobbingly tells her husband that the lure of the stage is too great and that she must go back to it. Richard drops into a chair and his wife hurriedly leaves the room.

Ten years have elapsed and we find Claudine in her dressing room at the Comedy theatre when she is interrupted by a call boy who hands her a card bearing Richard's name. In a moment her desires to return to her home and to continue with her career hang on equal balance; she wavers and tells the boy to admit the gentleman.

Richard has brought with him the little girl, now a young lady of thirteen who but faintly remembers her mother and who for a moment clings to her father, hardly able to realize that this beautiful woman is her mother. Then there is an embrace in which all the pent-up love of the mother breaks down all restraint in Claudine as she takes the little one to her heart.

The scene is interrupted by the call boy who calls "Overture!" and Claudine is again the actress responding to the call of the multitude on the other side of the glittering footlights. Hurriedly making her toilet Claudine without even a parting word of goodbye runs out the door and on the stage.

Richard and the little girl leave the theatre while the man's heart beats fiercely in rage at the barrier between he and his wife.

A few weeks later shows another scene on the stage of the Comedy theatre with Claudine at her mirror in her dressing room and the usual throng of actresses, chorus girls and johnnies in the wings of the stage. The curtain has fallen on the first act when a messenger boy enters and, despite the orders of the management not to deliver messages to any of the company during the performance, manages to hand Mlle. Durand a telegram which the woman hastily opens and then sinks fainting into her chair. In a moment, however, she has recovered and seizing her wraps runs madly from the room, the message gripped in her hand. The stage manager stops her as she runs to the door; there is a moment's altercation during which Claudine shows him the message: "Come home at once. Your baby is dying," and is signed by Richard.

The manager implores her to continue until the close of the performance, but Claudine is deaf to his entreaties and entering a waiting cab is driven away while the manager throws up his hands in despair.

At home the little girl is just approaching the crisis of the fever and the doctor and Richard are waiting with sinking hearts for the bare hope of retaining the little white soul. It is then that Claudine enters and runs sobbing to her child, but the doctor holds her back until the child stirs and slowly opens her eyes. With a faint smile she holds out her arms to her mother, who sinks on her knees and lifts her eyes in thanks. The mother love has won and the woman has responded to the Greater Call.

The photoplay, it is said, is booked for an early release.

SCENE FROM ESSANAY SUBJECT "THE GREATER CALL."

THE ADVANTAGES OF PICTURES.

That conservative paper, the New York Independent, recently printed a comprehensive article on the value of the motion picture and on the part it is playing in the life of the present generation. It places the picture above vaudeville and melodrama and shows how the silent drama, as produced, is superior in many respects to any previous form of dramatic art.

There are so many among us actively engaged in the motion picture business, in one capacity or another who fail to recognize the place in art which is the rightful due of the motion picture, that I herewith submit three short paragraphs of the article under consideration:

"The cinematograph is doing for the drama what the printing press did for literature, bringing another form of art into the daily life of the people. Plays are now within the reach, literally, of the poorest, as are good books and good pictures. The secret of cheapness in art as in other things is mechanical multiplication. So long as a play required for each presentation the active co-operation of a considerable number of more or less talented persons it could never be cheap, and in its better forms it was necessarily accessible to a comparatively small part of the population. But once on a celluloid film a spectacle can be reproduced indefinitely, the good as cheaply as the poor, and superiority is no longer handicapped.

"The motion picture shows are in general superior, both artistically and morally, to the vaudeville and melodrama that they have driven out of business. It is a mistake to suppose that their amazing popularity is due altogether to their low price of admission. On the contrary, the cinematograph has some advantages, not only over the cheap shows which it at first rivaled, but over any previous form of dramatic art. The most conspicuous of these advantages is spaciousness, distance. The stage is at the best but a narrow platform. The characters must dodge out of the wings or pop out of a door at the back. They have their exits and their entrances, but all both necessarily sudden, more "dramatic" than lifelike.

"But the motion picture show has a third dimension. The characters have a gradual approach and recession. The railroad train rushes toward the spectator; the horseman rides off through the woods or across the plain until he disappears in the distance. The scene of action is all outdoors."

ENLARGING EMPIRE PHOTOPLAY THEATRE

The Empire theatre, Lincoln, Ill., is to be enlarged considerably, a furnace is being installed and a stage is being built at the rear. In addition, the floor is to be "pitched" so that it will be better arranged for persons sitting at the rear of the house.

Workmen have already torn the rear wall of the house out. They will extend the rear back for quite a distance, about 50 feet, giving the room a length of 125 feet and a seating capacity of about 350 persons. There will be a stage built at the rear upon which the picture curtain will be placed and it also will be of sufficient size to accommodate vaudeville performances in case they should be installed by the management. The improvements are extensive and were contemplated by the management for some time, according to their statement. Their lease called for this improvement but delay of the owners of the property in making the change prompted the management of the show to make them before the cold weather of winter set in.

The Leading Motion Picture Producer of the World

SELIG SELIG

FOLLOW THE FLAG FOLLOW THE FLAG

Justinian and Theodora

Length, about 1000 feet

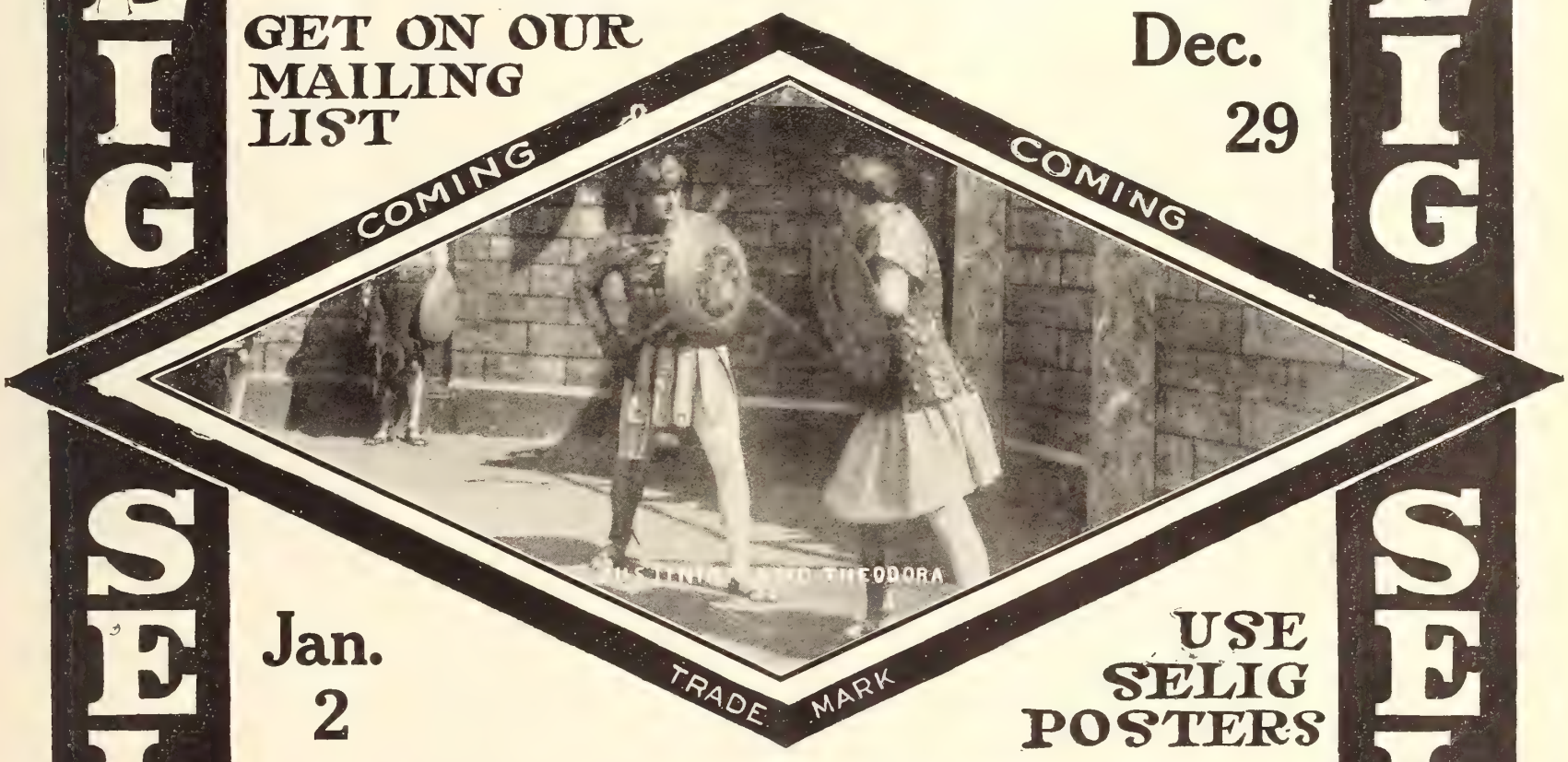
An Historical Romance by
ELBERT HUBBARD
(The Fra)

Code Word, HUBBARD

A delightful portrayal of an artistic and literary gem

GET ON OUR MAILING LIST

Dec. 29



Jan. 2

USE SELIG POSTERS

THE ARGONAUTS

Length, about 1000 feet

Code Word, ARGONAUTS

A story of heart interest, centering around a brother and sister who seek their fortunes amid the mad rush for the gold fields of the Sierras

COMING SOON—TEN NIGHTS IN A BARROOM—2 REELS

FOLLOW THE FLAG FOLLOW THE FLAG

Selig Polyscope Co. TRADE S MARK *Chicago U.S.A.*

EUROPEAN OFFICES
LONDON — BERLIN — ST PETERSBURG.

MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, DEC. 19, 1910—4 REELS

BIOGRAPH—The Lesson, drama, 994.

LUBIN—The Dead Letter, drama, 998.

PATHE—Get Rich Quick, drama, 735.
Hunting Sea Lions in Tasmania, scenic, 266.

SELIG—John Dough and the Cherub, comedy, 1000.

TUESDAY, DEC. 20, 1910—4 REELS

EDISON—The Police Force of New York City, educational, 995.

ESSANAY—Hank and Lank, comedy, 265.
The Greater Call, drama, 730.

GAUMONT (Kleine)—His Cinderella Girl, drama, 769.
The Kingdom of Flowers, botanical, 220.

VITAGRAPH—The Light in the Window, drama, 997.

WEDNESDAY, DEC. 21, 1910—4 REELS

EDISON—The Joke They Played on Bumpkious, comedy, 990.

KALEM—The Little Spreewald Maiden, comedy, 985.

PATHE—The Runaway Motor Car, American comedy, 555.
Max Goes Ski-ing, comedy, 430.

URBAN (Kleine)—The Tyrant of Florence, drama, 676.
The Chamois Hunt, sporting, 332.

THURSDAY, DEC. 22, 1910—4 REELS

BIOGRAPH—White Roses, comedy, 588.
Recreation of an Heiress, comedy, 410.

LUBIN—An American Count, comedy, 975.

MELIES—A Western Welcome, comedy, 980.

SELIG—Overland to Fremont, drama, 1000.

FRIDAY, DEC. 23, 1910—4 REELS

EDISON—The Christmas Carol, drama, 1000.

KALEM—When Lovers Part, drama, 963.

PATHE—The Lucky Charm, colored fairy tale, 607.
Betty's Fireworks, comedy, 394.

VITAGRAPH—Clancy, drama, 995.

SATURDAY, DEC. 24, 1910—4 REELS

ESSANAY—The Bad Man's Christmas Gift, drama, 975.

GAUMONT (Kleine)—The Old Home, drama, 732.
Cain and Abel, Biblical, 271.

PATHE—Sunshine in Poverty Row, drama, 1000.

VITAGRAPH—Jean and the Waif, drama, 989.

BIOGRAPH CO.

"THE LESSON."—"Honor thy father and thy mother, that thy days may be long upon the land which the Lord thy God giveth thee."—Ex. XX-12. Particular stress might be consistently put upon this precept, but woe betide those who are indifferent to this commandment, for our parents are ministers of God, and those who offer an affront to his minister irritate God. This Biograph subject teaches a most powerful lesson by showing the awful result of filial indifference. The Rev. Mr. Hollister, nearing the last milestone of life's journey, has but one ardent wish, and that is to see his son James wearing the cloth that he must now lay aside on account of his old age. The boy has had the advantage of an example in religious principles, but he has needed the guiding solicitude of a mother, she having long since died, so that James and his sister Ruth are raised by their father, the old minister. The old father loses no opportunity to point out the better way for James, hoping that he will follow in his footsteps. Ruth is also solicitous, she feeling that James is guilty at times of disobedience, in which conjecture she is right. James instead of harkening to his father's plea, though he ostensibly pretends to, spends most of his time in the corner saloons, becoming more addicted to drink, until through moral frailty the habit is formed to an irrepressible degree. The old minister's condition takes a sudden turn for the worse and upon the arrival of the doctor Ruth is informed that her father has but a few moments to live. The old man calls for his boy, but he at this hour is in a saloon intoxicated, rejecting the persuasions of even his companions to go home, for they are cognizant of the good man's weakness. Ruth knows too well where her brother is at this moment and can imagine his condition, but she conquers pride and goes out to search for him. Entering the saloon, she finds him in an almost helpless condition. The saloon-keeper, appreciating her embarrassment, begs her to leave, he intending to send the boy home. James misconstrues his actions and strikes him in resentment of a fancied insult, felling him. In the fall, he strikes his head on the foot rail and when the police arrive they find the brawl has resulted fatally for the saloon-keeper. In the excitement Ruth has gotten James out and to home, where he arrives only a few minutes before the messenger of death. The police learn who delivered the fatal blow and go to get him. Ruth hears them entering and intercepts their entrance into the sick room, begging them to hold off that her father may be kept in ignorance and his last moments peaceful. This they consent to do, and when the old minister breathes his last the boy is taken away to pay the penalty of his indifference to the greatest of God's commands.

"WHITE ROSES."—Bashfulness is an awful affliction. It causes more heartaches than any other ill that youth is prone to. "Faint heart ne'er won fair lady," unless Fate stepped in and helped matters along, as was the case with the hero of this Biograph comedy. Harry loved Betty, and vice versa; but Harry was fearfully bashful. No matter how he tried, he never could muster up sufficient courage to propose, despite the fact that Betty always endeavored to help him out. An idea! He writes his proposal, and invents a sentimental code of signals. The letter reads: "If you will accept me, wear red roses; if you are in doubt, the pink; if you do not love me and reject me, wear the white." He then repairs to the florist's and purchases the three shades of roses, despatching them by messenger to his lady's residence. The messenger, however, is a dime novel fiend, and while engrossed in the thrills of a harrowing story, loses the box of flowers, which are picked up by another boy. A policeman sees this boy with the box of flowers, and as he cannot give a clear account, he runs him in. In the meantime, the novel reader is in despair over his loss until a modern Good Samaritan seeing the boy in tears offers to help him when he hears his tale of woe. This well-meant generosity, however, twists the romance, for he procures white roses only. Of course Betty thinking only of Harry, wears them. Harry takes it for a hint to "beat it," and for revenge decides to marry his cook. The real box arrives at the station house, where is encountered a wise judge, aye! a modern Solomon, who, after investigating the details of the case, sends the officer with the flowers to the address given on the box and the letter, thus averting a heart tragedy.

"THE RECREATION OF AN HEIRESS."—We would hardly dare say that after all money is the real attraction in the matrimonial proposition, still in many cases it is the incentive. In this Biograph story it is the inducement. The designing mother strongly advises her son to look about for a wife with money, and let money play the important factor in the affair rather than love. The mother receives a letter which seems ominous as it reads: "Dear Friend—I am sending my niece, whom you have never seen, to you for a little recreation. As you know she is an heiress now, so kindly gratify her every whim." The very chance, so when the young lady arrives with her maid the boy immediately gets busy. The heiress, of course, is wise, and realizes this is no place for her to recreate. However, she feels she must deliver a jolt to this family of fortune hunters, and hence she writes the following letter: "Friend—By chance I learned that the heiress at your house changed places with her maid before arriving. If you are after her money you had better make up to the maid. A Friend." The son at once shifts his attentions to the maid and the niece allows him to go far enough to embarrass himself upon the disclosure when she enters the room with her grip, which she peremptorily orders the maid to take, giving the crestfallen mother and son the laugh.

EDISON MFG. CO.

"THE POLICE FORCE OF NEW YORK CITY."—A short time ago it was our pleasure to present to the Motion Picture public a film entitled "Riders of the Plains" which showed the workings of the Royal Northwest Mounted Police of Canada. Today with equal pleasure we present the above subject, which shows the police force of New York City in many of their operations. In one case we showed a body of men, relatively small in number, controlling a vast area of territory and here we show a large body of men responsible for law and order in next to the greatest

city in the world. It need not be supposed that the work of the latter is easy simply because they are in the midst of civilization and a large population instead of on the plains of the West. Observers of the film will discover that these men are trained in exercises and discipline quite as much as their brethren of the West.

The film starts with a small section showing how the traffic in New York City is handled on an ordinary day at the junction of Broadway, Twenty-third street and Fifth avenue. With the arteries of travel running in several different directions, this is probably the most difficult spot in New York City to successfully handle, and yet the system is to-day so perfect that the traffic moves, stops and moves again almost like clockwork. We then take up the work of the mounted police, starting with the breaking in of green horses for police work on Long Island, showing the whole force at drill in Central Park, and then giving several views of mounted officers stopping and catching runaways. This portion of the film is most sensational and calculated to bring the spectator to his feet.

After that we take up the police work in the harbor, showing them in a typical rescue of a drowning man and catching some river thieves who have attempted to steal a rowboat. Finally we show in a number of interesting scenes the police dogs, which are the latest adjuncts of the force. These dogs operate in the suburban districts and are of great value to the police in capturing burglars, enabling one man to cover much more territory than he otherwise could. The dogs are trained for this particular purpose and, while under good subjection, they are always muzzled in any kind of practice work, as when they are let loose upon a man their one thought is to bring him down, and if not muzzled they would be liable to do serious injury.

Altogether the film is a novel one, showing even to residents of New York City many things about its much talked of police force which they never realized before, and to other cities and abroad it will undoubtedly be something of a revelation. It is by special permission and a fortunate chain of circum-

MELIES RELEASES

Dec. 22, 1910

A WESTERN WELCOME

If you want a plot that is original and out of the ordinary—a comedy that will make the most pessimistic of your patrons merry, get this one It's a winner.

Length About 980 Feet

Dec. 29, 1910

In the Tall Grass Country

A picture of the highest type of melodramatic realism with the burning prairies and scenes of Western romance and nature.

Length About 980 Feet

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

stances that we were enabled to take this interesting picture, and we take no little pride in presenting it to the public.

"THE JOKE THEY PLAYED ON BUMPTIOUS."—This latest experience of our jolly little friend Bumptious is new evidence of the fun that lies in facial expression and of the fact that slapstick and horseplay are not necessary in the production of laughter.

Mr. Bumptious is dining in town, and we see him initiated into the ways of high society and drinking his first cocktail. He is a little suspicious of the mixture, but is reassured by the people of the party. After the ladies have been taken home one of the practical jokers of the company suggests that they take Bumptious to the club with them. There the joker and three of his friends proceed to put to test an experiment which they think will result in a great deal of fun for themselves at the expense of little Bumptious.

They tip the waiter off to mix numerous cocktails of harmless ginger ale. Then they proceed, one after another, to persuade Mr. Bumptious that these innocent cocktails are having a very disastrous effect upon him and that he is becoming disgracefully drunk. The suggestion begins to take effect very soon and Bumptious shows real uneasiness, but is bluffed into taking one or two cocktails even after this. Then as new members of the party tell him of his appearance and suggest intoxication and all its effects to him, the suggestions begin to become apparent in his actions.

Finally they get him to try to walk a crack, and by that time they have so worked upon his emotions that he is unable to steer straight and is truly convinced that he is in a disgraceful state. As he sits at the table pondering how he shall explain his condition to his wife when he gets home, the jokers slip an extra pipe beside the one lying in front of him, and he believes that he is seeing double. When a third and even a fourth pipe appear before his distorted vision he almost resigns himself to tears.

While the jokers are enjoying the result of their success the old grey haired steward of the club comes by, and seeing our hero's condition, listens to his story and tells him of the joke which has been played upon him. Mr. Bumptious decides that the joke has more than one side and that he will show the jokers the other. He suddenly seems to have acquired a very hilarious sort of a jag, and getting to his feet he emits warwhoops which summon all of the habitues of the club, to whom he proceeds to give an imitation of a violent and recklessly intoxicated gentleman.

He seizes a poker and smashes about him with such effect that the chandelier, all of the glasses and bottles on the buffet and even the steins on the mantelpiece fall before his blows. Finally demolishing a big lamp which stands in his way he drops the poker and then, winking mischievously to himself, saunters calmly out of the club, leaving the astonished jokers to pay the appalling bill of damages occasioned by their brilliant (?) scheme.

This film should add materially to the warm reception which is accorded when the name of Edison is thrown on the screen. It is a full reel, up-to-date, up-to-the-minute comedy of the very best order, delightfully played by the Edison Company actors, and should draw dollars—new dollars—to any theatre where it is shown.

"A CHRISTMAS CAROL."—This arrangement of the most popular of all Dickens' wonderful writings makes its appearance at an opportune time, and like the story from which it is taken, should spread the feeling of the Spirit of Christmas abroad in the world and add to the joy and good humor and consciousness of universal brotherhood which should reign during the Christmas season.

The story begins in the office of Scrooge, described as "a wrenching, squeezing, grasping, covetous old sinner." He is visited by the charity workers, who want him to contribute to the Christmas funds for the poor. He shows them the door and then declines an invitation from his nephew and the latter's Christmas wishes, because the Spirit of Christmas is not with him.

After finishing his Christmas Eve's work by scolding his poor humble clerk, Bob Cratchit, he hies him home. At the door we see the knocker change visibly before his eyes to the face of his former partner, Marley, long since dead, and during the night he is visited by Marley, who introduces him anew to the long forgotten Spirit of Christmas.

The Spirit shows him in successive visions his happy childhood days when he was young and free, the

breaking of his engagement to the woman who later marries happily, and then shifting to the present Christmas, shows him Bob Cratchit's humble family enjoying their Christmas dinner, which consists of the bare necessities of life. He sees his nephew disappointed by being refused the hand of the one girl he loves, because of his poverty—poverty which Scrooge could help.

And then peering forward into the future, the Spirit shows him the picture of himself lying in his lonely room without the care or love of anyone. He reads his own tombstone, which tells a pitiful story—that he lived and died without a friend. This vision proves too much for Scrooge's hardness. He repents of his former mode of life and staggering back, drops unconscious upon his bed. When he awakens he is a changed man, with a firm determination to live a life of love for his friends instead of for his funds. He accordingly calls on his nephew (on the way meeting the charity workers and contributing to their fund for the poor), and when he finds the nephew with his little fiancee, he gives him a paper telling him that as his partner he will be amply able to marry the girl of his choice.

And then he takes the young people with him, and loading themselves with good things, they repair to Bob Cratchit's humble home. Of course Cratchit thinks that his employer is crazy when he sees him smile upon him and sees the good things which are brought; but he is not long in being convinced, and we feel sure that Cratchit and his little lame child, "Tiny Tim," will be well cared for in the future.

The story is impressive and wonderfuly effective in its dramatic and sympathetic appeal, and photographically will probably rank with the very highest productions that the motion picture world has yet seen. The visions and ghosts possess an unsubstantiality which is new and beautiful in the extreme. To those who know Dickens' story it will seem like bringing to life the beloved characters, while to those who have not read the original it will be a pleasant and sweet introduction to Dickens, and to all it will be an addition to the joy of the Christmas time.

G. MELIES.

"A WESTERN WELCOME."—John and Mary, a young married couple, are invited by their Aunt Mary, who has never seen them, to spend their honeymoon with her at her home in Texas. They accept the kind offer of her hospitality and start for the little Texan town, arriving at the station and taking the local conveyance to the home of Aunt Mary.

It is the custom in Texas, as in many Southern states, to work the convicts on the roads and other

public improvements, and on the very day John and Mary reach Texas a couple of convicts escape from the gang and flee to the tall grass and underbrush. The two newlyweds come along, the fleeing convicts stop them and make them change clothes with them, and we soon see the convicts transformed into the bride and groom and the "honeymooners" appear in prison stripes. It is a case of being stripped or striped, and they try to make the best of their dilemma.

Their troubles soon begin when a reward is posted for the recapture of the fugitives from justice. The sheriff and his aids are soon on the scent and come up with John and Mary, who are mistaken for the convicts. The two young people take to their heels, pursued by the sheriff, and the chase is an obstacle race, long and laughable.

The disguised rascals find the letter from Aunt Mary in John's coat pocket and they "beat it" for the old lady's home, where they are received with open arms and a well prepared meal, which they eat with more gusto than grace.

While they are enjoying Aunt Mary's welcome John and Mary enter in their enforced attire, almost frightening their poor aunt to death. The convicts, in order to save themselves, bind the young man and wife with Aunt Mary's assistance.

The sheriff is right behind them and, when they catch up with the "getaways" they readily understand the predicament of Mary and John and make captive the real criminals.

John and Mary are released. Aunt Mary now gives them the reception which has been interrupted and deferred, but not lessened in fervor and whole-souled sincerity.

VITAGRAPH CO.

"THE LIGHT IN THE WINDOW."—Although she is ardently wooed by Seth, Lavinia refuses to marry while her mother, who is aged and infirm, lives. When her younger sister is married, Seth is still more persistent, but she just as persistently holds to her resolution to stand by her mother. Seth gets angry and goes to sea. The vessel in which he sails is wrecked and he manages to save himself and a little boy, whose parents, with all the others on board, are lost.

Lavinia reads a newspaper account of the wreck,

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"

"The Light in the Window"

TUESDAY, DECEMBER 20th

Sacrificing her own love to care for her aged mother, Madge refuses to marry her lover and he goes to sea. Her mother dies, and she, ever hopeful of her lover's return, keeps a light burning in the window. After many years he comes back and marries her.

This is a bright, brilliant and soothing drama of the most pleasing kind.

"CLANCY"

FRIDAY, DECEMBER 23rd

He's the man that does his duty, the "cop" that patrols his beat every other day in the year, preserves order, keeps the peace and deservedly earns his Sergeant's stripes and shield and gets the ill will of the "gang." They "do him up" on Christmas Day. He is brought home to his family almost dead, but he recovers and spends a Happy New Year with his wife and child.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

VITAGRAPH.

"LIFE PORTRAYALS"

"JEAN AND THE WAIF"

SATURDAY, DECEMBER 24th

This is the other Christmas story, "Jean and the Waif." Jean is the dog, petted and pampered; the waif is a sweet but neglected little girl, an orphan, who lives with a woman who makes her work hard. The child runs away from her miserable surroundings and finds a welcome into the hearts and home of Jean's owners and they give her a Merry Christmas and Happy New Year. Jean is not jealous, but accepts the little waif as a friend and companion and in every way shows his love and happiness.

NEXT WEEK

"In Neighboring Kingdoms" — Tuesday, December 27th

Keep this well impressed on your minds and impress it on the minds of your patrons that this quaint and rare picture of the Prince and Princess who wouldn't marry did marry each other after all. It is very funny how they did it, but they did.

"Crazy Apples" — Friday, December 30th

This is a funny comedy, not foolish, just good common sense fun. A young man falls into the pig pen and doesn't want anyone to see him. In his efforts to keep out of sight he is thought to be crazy from eating infected apples.

"Where the Winds Blow" — Saturday, December 31st

A tale of a sailor boy and a girl who lives in a village by the sea. He goes on a long voyage. Before going he gives her a dog who is the means of aiding him to find his sweetheart who has moved away from the village and gone—he knew not where.

EDISON FILMS

Tuesday, Dec. 27th

Eldora, the Fruit Girl

A dramatic and pathetic story beautifully acted. The heroine, deeply in love with a young man, her superior in social rank, is told by his father that she is no fit match for him. Heart broken she tries to make the boy believe that she is unworthy. The father, however, is brought to realize his error and again we see that "love levels all ranks."

Wednesday, Dec. 28th

A Family of Vegetarians

A very comical play having as its characters a family of "supposed" vegetarians who are frequently placed in many embarrassing situations. The fun of the story waxes fast and furious, making it a most enjoyable as well as a very laughable film.

Friday, Dec. 30th

The Romance of Hefty Burke

By Richard Harding Davis

One of Davis' most interesting stories dealing with East Side Life in New York City is here pictured in a remarkably convincing manner, some of the scenes being taken on a ship at anchor. A thoroughly satisfactory film.

"IN THE DAYS OF CHIVALRY"

Don't fail to book this sumptuous production, Released January 3d, 1911

EDISON MANUFACTURING CO.

73 LAKESIDE AVENUE, ORANGE, N. J. **90 WABASH AVENUE, CHICAGO, ILL.**

MANUFACTURERS' BULLETINS.

(Continued from page 15.)

saying that all hands on the ship were lost. She grieves for the loss of her lover and her mind is ever with those on the deep, and she always keeps a light in the window which looks out upon the sea as sort of a memoriam and a beacon to those who sail upon its waters.

Twenty years have passed and many changes have taken place—Lavinia's mother has died; Seth has been prosperous and is now a retired sea captain; the child he saved from the wreck he has adopted as his own son. Lavinia's younger sister has a family and her daughter, now a young lady, comes to live with her aunt Lavinia to be a companion and daughter to her.

Seth, about this time, longs to go back to the scenes of his boyhood and see how the old place looks; he takes his son with him. He recognizes Lavinia's old home and all its pleasant associations, and thinks he would like to see who lives there now. He finds his old sweetheart still in possession, makes himself known, they renew the old flame and agree to get married. Lavinia's niece now appears with Seth's boy and they too are very fond of each other.

Seth and Lavinia are now married and living at the old home where their early courting was done and in the ripeness and fullness of their older years, with the two young people with them they are happily enjoying the blessed serenity of the evening of their lives, thoroughly contented in the well tested and proven constancy of their love.

"CLANCY."—"Who is Clancy?" He's a "cop;" that's what he is called by those who do not care what they say. You will readily recognize him as a policeman and a hero, a conscientious, fearless custodian of the public peace and property.

Clancy attracts attention as the protector of a working girl from the insults of a gang of loafers. He escorts the girl to her home and as she is leaving him she accidentally drops her handkerchief and he picks it up as a souvenir, for he apparently has been very much impressed by her charms and grace.

The ruffians are sore at Clancy and the "Gas House Gang" consider him a "Buttinsky," whom they swear to put out of the way the first chance they get. A man of nerve and metal, our hero gives little heed to their threats, but goes on in the performance of his duties.

At the station house Clancy and his fellow officers are awaiting orders when a call comes to hasten to the Gem Theatre, where the "Gas House Gang" has taken possession and are rough housing it. Clancy leads the reserves to the motion picture house, and after a hard struggle arrest the leaders of the gang and lock them up.

A few days after this encounter, Clancy, with bandaged head, is called before the Police Inspector and Captain and given a shield, commission and promotion to sergeancy. Happy in his advancement, he soon proposes to the girl of his choice, is readily accepted and later Sergeant Clancy is seen at the head of his battalion in the annual police parade.

Three or four years later, happily married, Clancy is seen in his pretty little flat with his wife and baby. It is Christmas Eve and preparations are now being made for the little one's gifts and the trimming of the tree. Time for the Sergeant to get out on his beat; with an affectionate farewell he leaves his wife to be about his duty.

The gang are at their old tricks and Clancy is at his post, and he is not long in getting wise to the fact that they have been robbing someone. He makes one of the "plugs" show up and then arrests him. The thugs go for him. He blows his whistle for assistance, which is soon at hand, and the gang lays low and waits until the brave fellow is alone. They don't have to wait long; he steps up to one of them and orders him to move on. Suddenly the officer is struck from behind and falls senseless to the ground; the gang has made good its threat.

Mrs. Clancy in her flat is getting the Christmas tree lighted to surprise her husband when she is surprised by the appearance of the captain of Clancy's precinct, who tells her as delicately as possible that her husband is dead. His brother officers bear his body into the room and leave Mrs. Clancy and the baby alone with the inanimate form of the noble Clancy.

"JEAN AND THE WAIF."—Why do some people adopt a dog and lavish their affections upon it instead of some poor child? In some cases it is a matter of preference; in others a dog is easier to get than a child. Surely as a dog, she was having her day and some very comfortable nights, too.

The Browns were childless and they took Jean to their hearts and home and made a great fuss over the dog as if it were their own child, buying delicacies for it, feeding and fondling it as if it were human, in trying to satisfy their longings and desire for an offspring of their own flesh and blood. Mrs. Brown's mother love is touched more keenly as she looks out the window into the house next door and sees a little child being tucked in its bed by loving and parental hands.

In contrast to the pampered dog we now look upon a different picture, a poor child living in environments of an entirely different nature. She is an orphan, a drudge in a working people's boarding house of a cheap character. She is abused and overworked by the landlady, who is hard and abusive.

It is Christmas Eve and poor Adele has no loving one to tuck her in her bed, none of the toys and remembrances so dear to children for which the Christmas season is most peculiarly and particularly their own. She must be content to snuggle up in a cold garret ramshackle bed with a little paper doll as her only reminder of Christmas and its joys.

She is smarting under a beating from the landlady bountiful, and her little heart is aroused to rebellion and desertion; and she is moved to action, dresses herself and leaves the "house of too much trouble."

Going out into the dark street, the snow falling and the winds blowing, she wanders, knowing not where, until, almost frozen, she reaches the unlocked basement doorway of the Brown's home. Feeling her way through the hall, she peers into the kitchen. She sees the cook entertaining company, steals upstairs into the bedroom where Jean is snugly sleeping in its pretty bed in little "nighties" and cap. She has been a much petted dog, but not by any means spoiled; she sees the little girl and looks pleased, as if to say: "Come on in and go to sleep." Adele takes off her shoes and jumps into bed with Jean, who cuddles up close to the child and soon they are both in dreamland.

Christmas morning Jean wakes first and barks out a "Merry Christmas" that brings Mr. and Mrs. Brown into the room, and, to their delight and surprise, find Adele, whom they accept as a special gift and adopt as their own daughter, lavishing their love and kindness upon her. Jean becomes just a dog once more, and a close friend to Adele. Jean sleeps in the big armchair while Adele occupies the pretty bed, and, after she is sound asleep, Jean waits a chance and jumps into the bed with Adele, gets under the covering and goes to sleep in the arms of the little girl.

PATHE FRERES.

"GET RICH QUICK."—Rinster is a man with a dual personality. Adjoining his handsome apartment he rents a suite of offices under an assumed name, and has them connected by means of a sliding panel. At home he is considered a man of means, proud of his daughter and anxious to see her married to the man of her choice. At the office he beguiles many dupes into parting with their cash on the strength of fabulous tales as to the wealth to be made from investments in his companies. He is to some extent a man of mystery, for no one sees him enter his office,

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Tuesday Dec. 20 1910 GAUMONT

"His Cinderella Girl"
A Romance. About 769 feet

"The Kingdom of Flowers"
A Colored Botanical Subject. About 222 feet

Wednesday Dec. 21 1910 ECLIPSE

"The Tyrant of Florence"
An Historical Drama. About 676 feet

"A Chamois Hunt"
Sporting. About 332 feet

Saturday Dec. 24 1910 GAUMONT

"The Old Home"
A Rural Drama. About 732 feet

"Cain and Abel"
Biblical (colored). About 332 feet

GEORGE KLEINE, 52 STATE STREET CHICAGO, ILLINOIS

as he always goes through the secret panel, and once there entirely changes his appearance by means of a wig and makeup. Greedy, he resolves on a still more ambitious scheme. He advertises a new bank with an absurdly high-sounding name, and an absurdly high rate of interest. His daughter's fiance entrusts

his money to this new bank, and is accompanied by Mrs. Rinster when he makes the deposit, but even she does not recognize her husband in his disguise. The crash comes, and the doors of the bank are closed, and the banker disappears. Ralph is ruined and is told cruelly by his sweetheart's father that their engagement must end. Accompanied by an angry crowd of depositors, Ralph forces his way into the bank. He enters the private office and accidentally presses a knob that opens the sliding panel. He rushes through accompanied by two or three of the others. The banker is discovered in the act of concealing some bags of cash. Ralph's suspicions are aroused. He makes a snatch at the man's wig, and to his horror the features of his sweetheart's father are revealed. The ill-gotten money is restored to the depositors. Then Ralph realizes that for the sake of his future wife the best thing to do is to hush up the matter and stifle scandal. On his part, Rinster promises that his future life shall be blameless, and so the story ends happily.

"HUNTING SEA LIONS IN TASMANIA."—A magnificent scenic picture, full of interest, as it portrays a sport of which few have partaken.

"THE RUNAWAY MOTOR CAR."—Jim Scowles has the automobile fever bad, and when his rich uncle writes him that he has decided to forgive him for marrying against his wishes and that he is sending him a horseless carriage, his joy knows no bounds. He stops at the stores on Automobile Row and looks the cars over, and when he sleeps he can dream of nothing but speeding in a fine car, and does not awake until struggling in the hands of a bicycle policeman. In anticipation he borrows a friend's car, with the result that in his inexperience it runs away with him through miles of country, and after many incidents that must be seen on the screen to be enjoyed he is hurled through the air as the machine explodes and falls to the ground severely hurt. Taken home, he is in a few weeks convalescent, when one day Bridget comes and tells him the horseless carriage is in the garage. What sort or make of carriage it is we will not disclose, but it certainly was not what he expected. Those who remember the famous comedy,

"The Runaway Horse," will find in this a worthy successor. The doings of this runaway automobile and the scene where the machine explodes and Jim is hurled through the air will make your audiences sit up.

"MAX GOES SKI-ING."—In a snowy Alpine district Max takes his first lessons in the art of ski-ing. He leaves his hotel with his skis fixed to his shoes, and his efforts and contortions to get through the door of his room are absurdly ludicrous. Finally he manages to get out and we see him making frantic efforts to maintain his equilibrium on a fairly gentle slope. Max is plucky, and in spite of numerous falls, sticks to his purpose, although his attitudes and the knots in which he ties himself are excruciatingly funny. Finally we find him making his first leap; it is not exactly successful, and in the last scene the unhappy novice appears to be endeavoring to escape from the

snowballs that the children of the village are pelting him with.

"THE LUCKY CHARM."—Alberto is in love with Letitia, but her hard-hearted guardian keeps her safe within the castle walls. Alberto manages to get in, and while in the midst of singing a love ditty is discovered by her guardian. He promptly has the young man taken to the kitchen and set to work peeling potatoes. This causes intense delight to the cooks and scullions. They stand and jeer at him, but their attention being called to a disturbance in the courtyard, Letitia flies in to console him. Her guardian appears, however, and has Alberto led out beyond the precincts of the castle, mounted on a mule with his face to the tail. He has the good luck before long to fall off the mule without the man at the bridle being aware of the fact. At the spot where he lands he sees a horseshoe, and picking it up it turns into a fairy, who tells him that all his wishes will be realized by means of this horseshoe. He rushes back to the castle kitchen, and with one wave transforms all the cooks into enormous vegetables. He next looks for the hard-hearted guardian, and finding him in the grounds, changes him into a fat pig, which he finds much satisfaction in chasing with a business-looking switch. All impediments to the union being

Trade Mark.

BIOGRAPH FILMS

Trade Mark

RELEASED DECEMBER 19TH, 1910.

THE LESSON

INSPIRED BY THE GREAT COMMANDMENT

THE LESSON.

"Honour thy father and thy mother, that thy days may be long upon the land which the Lord thy God giveth thee."—Ex. XX-12. This Biograph story shows the calamity resulting through a disregard of this greatest of God's Commandments. An old minister realizing that his days are numbered, most ardently wishes that his son follow in his footsteps by becoming a minister of the Gospel. The young man pretends to acquiesce, but follows his own bent, that of spending most of his time drinking and gambling. The habit formed, he finds these indulgences more and more irresistible until, during a drunken brawl, he causes the death of a friend. The circumstances are such as to have him accused of deliberate murder. This incident occurs as his old father breathes his last. It is kept from the old man, allowing him to die in peace. The boy is torn from the death-bed of his father and put in prison. Approx. Length, 994 feet.

RELEASED DECEMBER 22ND, 1910.

WHITE ROSES

A Biograph story showing what an awful affliction bashfulness is. Harry, after a number of attempts, figures that he must send his proposal in writing. This he does, sending a box of pink, white and red roses with it with the code:—wear pink roses if in doubt, white roses if rejection, and red roses for acceptance. Things get twisted and it nearly results in two broken hearts. However, Cupid, in the person of a policeman, straightens matters out. Approx. Length, 588 feet.

WHITE ROSES.

THE RECREATION OF AN HEIRESS

A comedy showing how a young fortune hunter got stung. A young heiress comes to the summer home for a little recreation. The young son of the home determines to win her—not for love, but money. The heiress gets wise to his motives and by a trick has him make up to her maid, whom she has assume her role. Leading him on to an embarrassing position, she makes an exposition of the truth.
Approximate Length, 410 feet.

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now removed, Alberto seeks out Letitia, and to the accompaniment of the songs of a crowd of flower-

bedecked fairies who spring up from nowhere, the nuptial ceremony is performed.

"BETTY'S FIREWORKS."—Betty plays truant and fills her satchel with crackers and other fireworks. Having thrown a few in the classroom, where both scholars and mistress are left shrieking with dismay, she attaches some crackers to two women who are busy gossiping. Frightened out of their lives they

fall and roll over. Nothing seems to deter her, and in turn she has placed crackers on several people and two policemen. At last the balance are attached to a motor car and set off to the astonishment of the occupants. Betty returns to the store, where she sets fire to the complete stock of fireworks, which necessitates the presence of the fire brigade.

"SUNSHINE IN POVERTY ROW."—The story relates to two poor children whose father is out of work and whose mother is sick. They live in a squalid tenement in Poverty Row. The doctor, sent by a local charitable organization, prescribes medicine for the wife, but they have no money to purchase it. The father has but a nickel left. The children, eight and three years of age, are out gathering wood from around the builders' yards. On their way home their thoughts center on Christmas at the sight of the toys that are tastefully displayed in a window of a store. They realize that the following day is Christmas Day. On returning to the two-room tenement that is their wretched home they go in to their bedroom while the doctor is with their mother. The elder writes a

letter addressed to "Santa Claus, Heaven," in which he asks him to remember them. The doctor departing, they go to their parents, and the father finds that all that is left in the house is a dry crust of bread. He gives them his last coin and sends them out with a bottle to purchase some milk. On the road they mail the letter, which in due course reaches the post-office. A sorter shows it to the superintendent, who in turn shows it to the postmaster, who happens in then. The latter places it in his pocket and returns to his sumptuous home to see his little daughter

asleep in her cot, while his wife has gaily decorated a fine Christmas tree for the following day. She sees the letter protruding from his pocket, and taking it out they read it sadly. The same idea strikes both, they put on their wraps and taking a goodly load of the magnificent toys destined for their own little girl, proceed to Poverty Row. Meantime the two poor children have returned home and eaten their meal of bread and milk. They say good-night to their parents and retire to their room. There they hang up their stockings, and having said their prayers, retire to sleep. The postmaster and his wife enter the squalid dwelling, and showing the letter to the poor father, steal in on tiptoe and deposit the toys at the feet of the children's stockings. The children are not disturbed, but happy in their slumber dream that they see the factory of Santa Claus in full blast. They see the toys being made, and the fairies filling a big bag which Santa places on his shoulder. They see him emerge from the fireplace of their room and deposit the presents on the floor. They wake up. It is morning. They find it was not a dream. In reality the toys are there. Each taking some, they rush to tell their parents, and the picture ends with a clever tableau showing the poor man's Christmas and the postmaster's Christmas.

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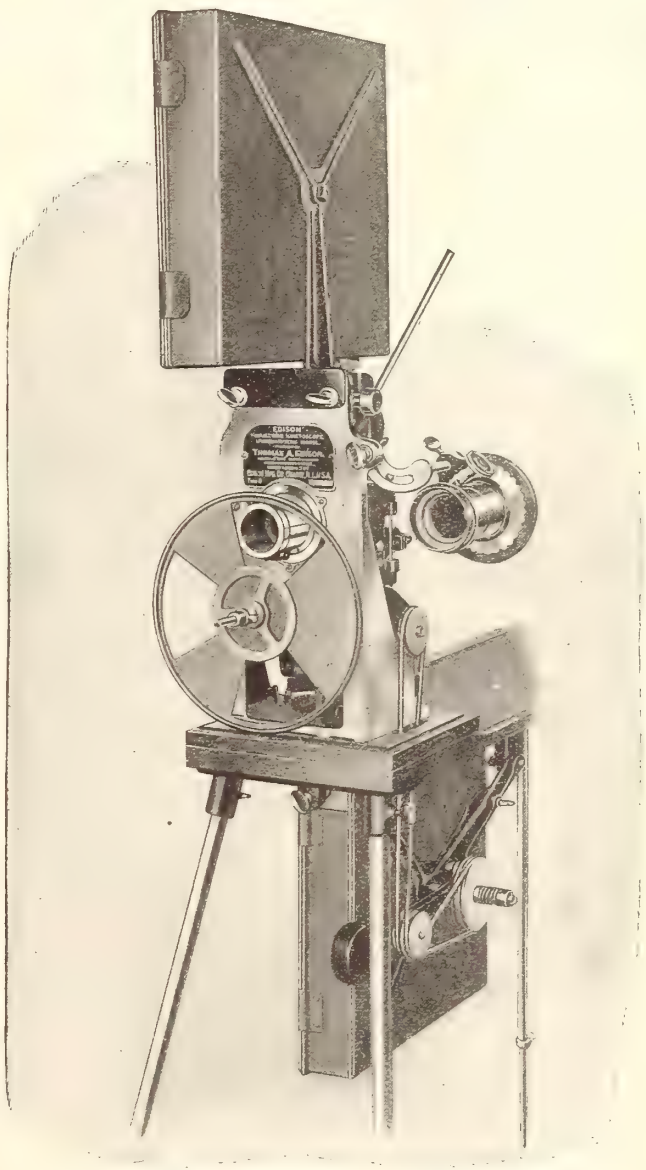

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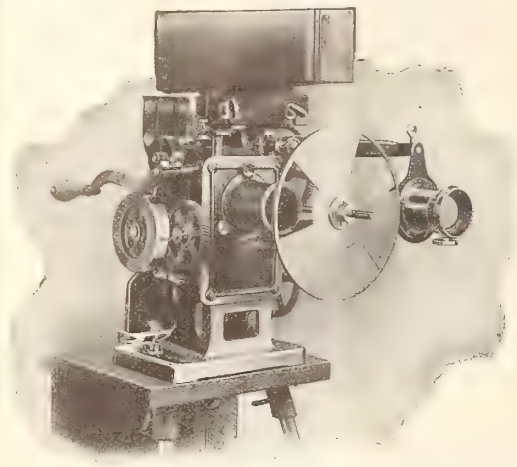

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the little Indian village at its base, wild wood and shagged undergrowth hid from view the glories of the outer world, Black Bear and his squaw Red Bird disagree over the drinking of rum and the squaw is wounded when she tries to destroy the bottle. An old trapper hearing the shot, runs to the spot from which the sound came, finds Red Bird wounded and carries her off to the army post, where the kind old Colonel Beverly and his daughter orders her cared for, and she is finally nursed back to life and becomes very friendly to the colonel and devoted to his daughter.

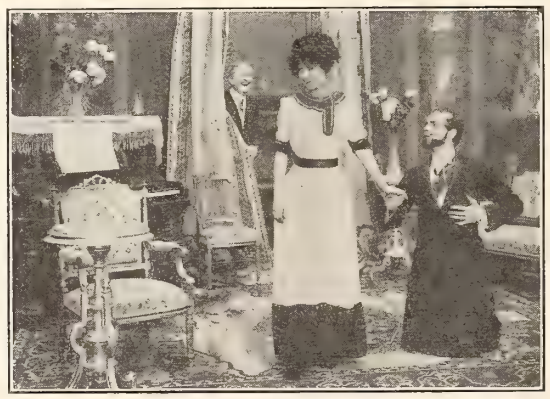
One day the colonel receives a letter stating that his son, who is attached to another post under Colonel Fremont, is seriously ill, and that in his deliriums he calls for his sister, asking that she be sent as soon as possible. The old trapper offers to guide her there, and Red Bird begs to accompany them and is allowed to do so. The start is made on horseback, riding through the forest. Indians are seen following them. Black Bear has started an uprising for revenge. While the trapper swims across the lake for a canoe to get the girls across, the colonel's daughter is carried away and the guide captured.

The faithful Red Bird escapes and steals into the Indian village at night and releases the guide, who effects also the escape of the colonel's daughter, making a hasty retreat in the little boat at hand. They are followed by the irate Indians, and finally; almost exhausted, reach the desert plains, only to find flames sweeping everything before. Famished for want of water and worn from fatigue, poor Red Bird dies and leaves old Joe the trapper and Helen to push on alone to the post. After many days of weary travel they reach the post. Fremont rescues and cares for them, and the son survives to see his sister and dies in her arms, completing a beautiful story full of pathos and sentiment.

"JOHN DOUGH AND THE CHERUB."—The prophecy is fulfilled and John Dough becomes the King of Lo-Hi. As King of the Lowlanders and Highlanders he assumes the dignified duties of a ruling monarch but with no degree of satisfaction to his adherents or happiness to himself, as the evil spirit of the witches and trend of natural events strew with shagged breakers the paths of the "ship of state"—the alchemist entrusts his wonderful elixir of life to the Baker woman for safekeeping, who, being color blind mistakes the precious elixir for a rheumatism cure and the application has startling effects. Neglecting to dispose of the contents of the bowl—same finds its way into Baker's bread and the result almost proves the undoing of Lo-Hi-John Dough gives his assistance in the celebration of the 4th. No end of trouble results from the invasion of his peaceful rest by the much despised Miffkits—then comes the cherub who introduces Dough to his animal friends, incidently secures supplies. He then visits the fairies' garden and later interviews the Princess Ozma who makes a prophecy—"The Throne of Lo-Hi shall vacant be until the coming by air or sea of an oven baked man and a Cherub wee." Accordingly John Dough drops into the Land of Oz, and meets the Cherub. Through their companionship then we see them encountering the tempestuous seas of frills and pains alike and the completion of the weird and wonderful fairy tale of the Kingly rulers of Lo-Hi.

LUBIN MFG. CO.

"AN AMERICAN COUNT."—Clara Blakeman receives a letter from a girl friend in France stating that she has arranged for her to meet Count de Barbes, who is about to visit America. The friend also sends a photograph of the count. Clara has always wanted to meet a person of title, and her ambition now seems about to be realized. She notifies Ralph Dexmore, her lover, that their engagement is broken. Ralph loses no time in calling on Clara for an explanation, but her ears are closed to his pleadings. In the meantime Clara's father has learned of the count's visit and of the effect it has had on his daughter. He much prefers a plain American to a foreign count as a son-in-law, and conceives an idea whereby he can "sidetrack" the count. He informs Ralph of his scheme and the young man enters into it with the greatest enthusiasm. Taking the photograph of the count, the father and Ralph go to a costumer where Ralph is "made up" to look like the count. The bogus count now calls. He is received graciously by Clara and wins her. The father gives his consent with remarkable alacrity, much to the girl's delight. A hasty wedding is ar-



ranged and a few friends are invited. After the ceremony the father steps forward, removes the disguise from the "count" and says to his daughter, "Your husband is nothing more than a true American citizen." Clara had evidently regretted her step even while the ceremony was being performed. When she realizes that she has really married her old sweetheart and quickly finds refuge in his arms. Just at that moment a servant brings in a card announcing the real Count de Barbes, who is shown in. He is a little man who wouldn't stand much chance of taking a prize in a beauty show. His appearance and actions afford considerable amusement for the guests. The count loses no time in getting on his knees and pleading for the girl's love. But Clara's father takes a hand. He calls the servants and the poor count is thrown out of the house bodily.

"THE DEAD LETTER."—Jane and Ned are lovers just after the war in the late '60s. Jane is a bit of a coquette and, of course, likes a little flirtation. At a ball, while Ned is declaring his love for her, she pretends to be quite indifferent and, when a rival comes in and asks for a dance, she consents with apparently the greatest pleasure. Ned, left alone, gives up hope. He calls for his coat and leaves the house. Jane is surprised and disappointed when she returns and finds he has gone. At home she gives way to tears and then writes a letter asking Ned to forgive her. The days pass and no answer comes. Then Jane moves to another city and loses all trace of her lover. The scene now moves forward about 25 years. Jane's niece and Ned's nephew, respectively Nell and Tom, are lovers. Tom receives an appointment in the Dead Letter Office in Washington. Some letters are forwarded there by a postmaster who stated that they were found in the wall of an old building which was being torn down. Among them Tom finds one addressed to his uncle. He secures it and immediately leaves for Ned's home. When Ned reads the letter he breaks down. He shows Tom some treasured keepsakes and mourns the years that are gone. But it is not yet too late to foil Fate. Ned is a spruce bachelor of 50 and Jane is 45 and well preserved. Tom and Ned journey together to Jane's home and they are happily reunited, while Tom and Nell gaily do the bless-you-my-children act. Of course, there is a double wedding.

ESSANAY MFG. CO.

"THE GREATER CALL."—The first scene opens on the stage of the Comedy Theatre, showing a part of the wings and Claudine Durand's dressing room. The curtain has fallen on the last act and the star, assisted by her maid, is dressing for the street when Richard Grey, a young society man, and an admirer of Mlle. Durand, enters through the stage door and is shortly admitted to Claudine's dressing room. The actress greets him effusively, and after a short love scene Grey proposes and is accepted. Shortly after the two leave the theatre.

The scene changes to three years later. The two have married and their marriage has been blessed with a wee girl. The little domestic scene ushers in the first hint of Claudine's dissatisfaction with her life and her longing to return to the stage. Richard has noted, with sinking heart, his wife's melancholy and boredom and trembling reproaches her for her lack of interest in her home and child. It is then that the storm breaks as Claudine sobbingly tells her husband that the lure of the stage is too great and that she must go back to it. Richard drops into a chair and his wife hurriedly leaves the room.

Ten years have elapsed and we find Claudine in her dressing room at the Comedy Theatre, when she is interrupted by a call boy who hands her a card bearing Richard's name. In a moment when her desires to return to her home and to continue with her career hang on equal balance she wavers and tells the boy to admit the gentleman.

Richard has brought with him the little girl, now a young lady of thirteen, who but faintly remembers her mother, and who for a moment clings to her father, hardly able to realize that this beautiful woman is her mother. Then there is an embrace in which the pent-up love of the mother breaks down all restraint in Claudine as she takes the little one to her heart.

The scene is interrupted by the call boy who call

"Overture," and Claudine is again the actress responding to the call of the multitude on the other side of the glittering footlights. Hurriedly making her toilet Claudine, without even a parting word of good-bye, runs out the door and on the stage.

Richard and the little girl leave the theatre while the man's heart beats fiercely in rage at the barrier between he and his wife.

A few weeks later shows another scene on the stage of the Comedy Theatre, with Claudine at her mirror

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in her dressing room and the usual throng of actresses, chorus girls and johnnies in the wings of the stage. The curtain has fallen on the first act when a messenger boy enters and despite the order of the management not to deliver messages to any of the company during the performance, manages to hand Mlle. Durand a telegram which the woman hastily opens and then sinks fainting into her chair. In a moment, however, she has recovered and seizing her wraps runs madly from the room, the message gripped in her hand. The stage manager stops her as she runs to the door; there is a moment's altercation during which Claudine shows him the message: "Come home at once. Your baby is dying," and it is signed by Richard.

The manager implores her to continue until the close of the performance, but Claudine is deaf to his entreaties and entering a waiting cab is driven away while the manager throws up his hands in despair.

At home the little girl is just approaching the crisis of the fever and the doctor and Richard are waiting with sinking hearts for the bare hope of retaining the little white soul. It is then that Claudine enters and runs sobbing to her child, but the doctor holds her back until the child stirs and slowly opens her eyes. With a faint smile she holds out her arms of her mother, who sinks on her knees and lifts her eyes in thanks. The mother love has won and the woman has responded to the Greater Call.

"HANK AND LANK."—Always on the lookout for easy money, "Hank and Lank," our favorite comedians, see an opportunity to get a square meal when they are inspired by the methods of a blind man, preying upon public charity.

"Hank and Lank" decide that it is easy to imitate the blind man, and hie away just too late, however, to see the supposed blind man arrested for imposing upon the public.

Hank has the first chance, and after painting a sign which is attached to his coat, he takes a position at a busy corner. Donations come quick and fast. Every passerby drops a coin into his little cup.

Lank, who has watched the operation with considerable interest, is anxious to try his hand at the graft and the two stroll away to the spot where they had seen the first beggar. For a time Lank is successful until a policeman, who had arrested blind man No. 1, comes on the scene, and after a struggle takes Lank away to the lock-up.

The film ends here with Lank struggling with the policeman, and Hank making a rapid getaway.

"THE BAD MAN'S CHRISTMAS GIFT."—Andy Carson, puncher on the Lazy X ranch, is in love with Gladys, daughter of Col. Pierce, the ranch owner. Gladys likes the young puncher, but when Jack Brinsley, a young Eastern friend of her father, comes to spend Christmas at the ranch, she speedily transfers her affection to the Easterner.

Carson, embittered by his failure in love, broods upon the matter, until his disappointment breeds a desire for revenge, and, to his mother, he threatens the life of his successful rival.

However, his mother tries to dissuade him, and, believing that she has succeeded, gives no further thought to her son's threat. The wedding day arrives, and after the ceremony the guests are assembled at supper in the ranch house, when Carson rides up, and slipping to the open door, fires at Brinsley, fortunately missing him.

He is gone before a pursuing party can be formed, and although they strongly suspect him of the attempted murder, there is no proof. Carson, determined to make sure of his vengeance the next time, waits for a favorable opportunity.

It comes Christmas Eve, when Carson is sure that a large party will be at the ranch house. However,

he knows that the Sheriff is keeping a close watch upon him and that any attempt will be frustrated by the vigilant officer.

His first move, therefore, is to get the Sheriff out of the way, and going to the office, he leaves a note reading:

"I missed my man at the wedding, but will get him next time." He then conceals himself, and has considerable amusement over watching the officer read the note. He then covers the astonished man with his revolver, disarms him, and forces him to shackle himself. Placing a cigar in the helpless man's mouth, he lights it for him, laughs and goes out.

At the Last Chance Saloon the cattlemen are planning their Christmas celebration. One of their number is to impersonate Santa Claus, and carry the gifts to the Lazy X Ranch. Carson enters the saloon and hears their plans, but they do not invite him to participate, for he has made himself an outcast among them by his recent actions. However, he sees a splendid opportunity to carry out his threat, and slipping away, he hides and waylays "Santa Claus" at a lonely corner of the corrall, forces him to take off his costume and locks him in a shed.

Arrayed in the Santa Claus garments, and carrying the sack of presents, Carson goes to the ranch house, intent upon murder. Upon one package addressed to Brinsley, he writes, "To-night is the Night."

The Sheriff, released by a chance visitor to his office, hastens to the ranch house to warn Brinsley of his danger. Carson, as St. Nick, arrives, distributes the presents, and is taken by all for the ranchman who had been chosen to play the part. Brinsley's present, with the ominous warning, is handed out last, and the young Easterner, never suspecting Carson's real identity, confides in him, to the extent of allowing Santa Claus to examine his revolver and make sure that he is prepared for defense.

Carson had many opportunities to kill Brinsley, but the Christmas spirit is mastering his desire for revenge, and time after time he stays his hand. Suddenly another guest arrives, in the person of Carson's mother, who has heard of her boy's action at the Sheriff's office and has come to find him. Even she fails to recognize him, but her presence there is the last straw that is breaking his desperate resolve, and Carson, thoroughly repentant, and bad man no longer, throws off his disguise, and confesses to his entire plans. The Sheriff is determined to arrest him, but Gladys, her father, and even Brinsley, speak against his marring of the Christmas festivities, and Carson, grateful, joins the hands of Brinsley and Gladys with the words, "This is my Christmas gift to you."

GAUMONT.
(George Kleine.)

"HIS CINDERELLA GIRL."—Maggie, a poor orphan, is forced to wait on her wealthier cousins as a servant. The cousins receive a letter from a nephew who had left for a foreign country many years before. The letter reads as follows:

"My Dear Uncle: After many years absence, I am delighted at the thought of returning to my native country and shall arrive to-morrow by the 6 p. m.

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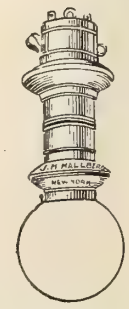
I make an allowance for your old M. P. Machine in trade for a new machine of any make.



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train. I am looking forward to seeing you all and hope my unexpected visit will not inconvenience you. Your loving nephew, Jack."

The next day the whole family makes ready to meet the nephew at the station, but they are disappointed to see that the nephew looks poor, for they understood he was a rich man. They force him to sit with the coachman and at the house he must eat his meals in the kitchen and sleep in the attic.

In the company of Maggie, he soon learns that they are cousins. The following day, they are caught making love. Immediately, Maggie is dismissed, but Jack removes a false beard and says Maggie has promised to marry him and he shall settle on her his vast fortune.

They go away together, leaving the whole family in despair. A year later, we see the young married couple with their little baby living a happy life.

"THE KINGDOM OF FLOWERS."—A series of hothouse flowers in elaborate vases turning upon a pedestal. The stereoscopic effect will excite as much comment as the perfect coloring.

" CAIN AND ABEL."—And in the process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the Lord.

And Abel, he also brought of the firstlings of his flock and of the fat thereof. And the Lord had respect unto Abel and to his offering.

But unto Cain and to his offering he had not respect. And Cain was very wroth and his countenance fell.

And the Lord said unto Cain, Why art thou wroth? and why is thy countenance fallen?

If thou doest well, shalt thou not be accepted? and if thou doest not well, sin lieth at the door: and unto thee shall be his desire, and thou shalt rule over him.

And Cain talked with Abel his brother, and it came to pass, when they were in the field that Cain rose up against Abel, his brother, and slew him.

And the Lord said unto Cain, Where is Abel, thy brother? And he said, I know not; am I my brother's keeper?

And he said: What hast thou done? The voice of thy brother's blood crieth unto me from the ground.

And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand.

When thou tillest the ground, it shall not henceforth yield unto thee her strength; a fugitive and a vagabond shalt thou be in the earth.

And Cain said unto the Lord: My punishment is greater than I can bear.

Behold, thou hast driven me out this day from the face of the earth; and from thy face shall I be hid: and I shall be a fugitive and a vagabond in the earth; and it shall come to pass, that every one that findeth me shall slay me.

And the Lord said unto him, Therefore whosoever slayeth Cain, vengeance shall be taken on him sevenfold. And the Lord set a mark upon Cain, lest any finding him should kill him.

And Cain went out from the presence of the Lord, and dwelt in the land of Ned, on the east of Eden.

"THE OLD HOME."—A lesson in faithfulness. A young man is unexpectedly advised that a mortgage is resting on the old home which he has inherited from his parents. He lacks courage to meet the necessary hardships in order to save the home from being sold and leaves it and his love for parts unknown. His old servant, who has been in his father's family for years, at this point steps in and states his intention to assist the girl in raising the money to clear the debt. The wanderer returns and finds everything paid and is profuse in his thanks to his fiance and the old servant.

URBAN-ECLIPSE.

(George Kleine.)

"THE TYRANT OF FLORENCE."—The excesses of which the tyrannical rulers of byegone days were capable are scarcely credible in these times; yet incidents such as that which forms the subject of this interesting film were not uncommon. The Podesta of Florence, full of a sense of his own dignity and importance, issues an edict that everyone must salute his hat on pain of death. The headgear is placed in a prominent position, and the edict posted up beneath—quite oblivious of the fact that in those illiterate days very few people could read. Lazaro and his family transgress the edict, of which they have not heard. They are arrested and brought before the Podesta. Husband and wife are sentenced to death, the daughter, with the irresponsibility of tyrants is reprieved. She becomes in due course a great singer, and is summoned before the Podesta. Infatuated, he entertains her, and she seems to encourage him. Her purpose is to introduce poison into his cup and so avenge the cruel sentence on her parents.

"A CHAMOIS HUNT."—Shows in a wild and beautiful mountain setting an exciting sport, not unattended with danger. A herd of chamois, disturbed by the beaters, flits across the rocky slopes and falls beneath the guns of the marksmen. To collect "the bag" is a difficult task, as some fall in almost inaccessible places. Nevertheless, an immense haul is taken by the sportsmen.

The chamois is the only antelope found in Western Europe and forms the type of a goat-like group of that family. It inhabits the Alpine regions, central Europe and the Caucases to the Pyreness, frequenting the wildest and most inaccessible peaks in either of these mountain ranges. Most of the summer it spends above the snow line and during that season it shows its dislike to heat by choosing its feed grounds on the northern slopes. It is only in the winter that it may be found in the wooded districts that immediately succeed the region of glaciers and can be successfully hunted. The little animals are exceedingly shy and their senses, especially sight and smell, are extremely acute. A herd never feeds without having a sentinel posted on some suitable prominence to give notice of the approach of danger, which is done by stamping on the ground, and giving a shrill whistling note which warns the entire herd. In the picture we watch a herd thus alarmed and each seeks safety in the most inaccessible situations, reaching them by a series of astounding leaps over crevasses up the faces of almost perpendicular rocks and down the sides of equally steep ravines. As in our picture, chamois shooting is most successfully carried on when a number of hunters form a circle around a favorite feeding ground. The circle is gradually narrowed when the animals scent the hunters to the windward and fly in the opposite direction only to encounter those coming from the other side. In spite of the great danger attending the hunting of chamois, it is a favorite pastime among the mountaineers of Switzerland and the Tyrol.

KALEM CO.

"THE LITTLE SPREEWALD MAIDEN."—This German story, which is the Kalem release for Wednesday, December 21st, is another two continent picture, and judging from the great success of "The Lad From Old Ireland," the German picture will prove one of the best drawing cards of the season.

The Spreewald picture was made by the Kalem Company, part in the Kalem New York studio and part in Germany, on the River Spree, a picturesque section of Germany, where the country folks still wear a characteristic peasant garb. The leading part is taken by Miss Gene Gauntier. As the story runs two American ladies touring through Germany happen on this little Spreewald girl and being impressed by her comeliness and industry offer her a job in America. She consults with Hans, her sweetheart, and though he objects at first, he soon consents when Freda tells him of the large amount of money she is to earn and to bring back to him. So Freda goes to America and we are shown her departure where she leaves on the queer little Spree boat accompanied to the water's edge by her family and half the inhabitants of the village. The story then transfers to America, where Freda has her job as a nurse girl. But it is apparent that she has higher ambitions, for she is learning the language. With the assistance of a good-natured Irish cop, who has the beat in the section on Riverside Drive, New York, where Freda goes to give her little ward his daily outing. Quick to learn and full of ambition, Freda goes to night school and learns stenography and typewriting. Soon she has a good job and has thoroughly ingratiated herself with her employer, not only because of her careful work, but because of her winsome ways as well, and so it turns out one day that her employer proposes marriage. Freda, however, thinks that she is bound in honor to Hans on the other side and furthermore she has long been afflicted with home sickness for the familiar scenes of her fatherland. So she says "no" to her employer and starts back to Germany, but, alas, like most Germans who come to America, she has become so thoroughly Americanized that she is a much better American than a German and when she sees the primitive life of her own people and when to cap the climax she finds that Hans has been courting another German lassie she decides that America is good enough for her and back she goes to her old job in the office which, however, she does not hold very long, for her employer again makes his offer of marriage and is this time heartily accepted.

The German scenes of this production taken along the River Spree are as beautiful as has ever been shown on this side. The action has such a fine spirit of comedy and such a strong appeal to the patriotism of the Americanized German will doubtless prove one of the biggest drawing cards of the year, particularly in communities where there is a large German population.

"WHEN LOVERS' PART."—Those who remember the Kalem picture, "Her Soldier Sweetheart," will be glad to hear that the Kalem Southern Stock Company has produced another story along the same lines, "When Lovers' Part," is the title and the story is laid at the same period, i. e., just before the opening of the War of the Rebellion. A high-spirited young girl is parted from her lover by an obdurate father. She attempts to elope, but the plan is frustrated and she is deprived of even the privilege of seeing her sweetheart again. Then both father and lover go to war. The father to be killed and brought back in a casket draped with the Confederate flag, while the lover returns at the close of the war full of honors to claim the little girl as his bride.

"When Lovers' Part" is set in real Southern scenery with fine old colonial houses, rose gardens and moss-ladened oak trees as backgrounds. The setting is one of the most superb of the new Kalem Southern releases.

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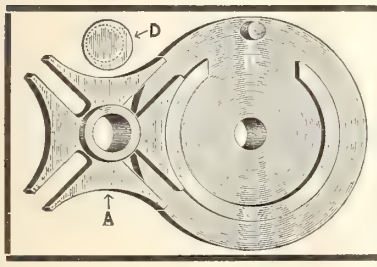

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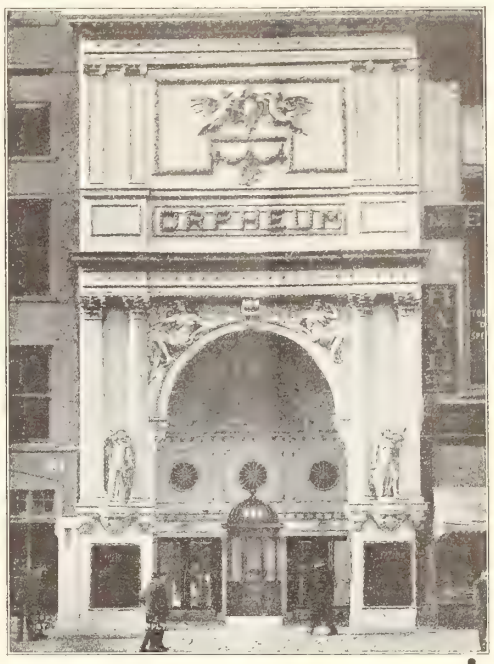

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WHO'S THE KNOCKER?

The following editorials appeared on the same date in The Evening Sun and The Globe, both published in New York:

(From The Sun.)

THE PASSING FILM.

The recent loss of interest all over the country in the moving picture shows has been followed by the formation of a new theatrical circuit, evidently intended to attract the public which has for the past few years supported them. At this season the patronage of amusements is likely to be somewhat lukewarm. The approach of the holidays turns the thoughts of theatregoers to other means of spending their money. It may be that the picture shows are merely languishing on that account, but apparently the theatre managers who have formed the new circuit are confident that the pictorial entertainment has lost its charm.

There were several reasons why the vogue of these flittering views should not last. It was inevitable that the taste which delighted in them should ultimately be educated to a point which required something more elevated. That has always been the history of theatricals. Persons brought to an appreciation of the theatre by cheap priced performances come after a while to demand something more satisfying. So from the audiences of the popular priced theatres grew the future audiences of the regular playhouses.

Evidently this evolution is already completed in the moving picture public. The magic lantern has ceased to delight. A certain public is still pleased to see the real events that happened in other places, but for the plays acted especially that they may be reproduced in the films there is much less tolerance to-day. The addition of vaudeville performers to the picture shows was the first sign that the views alone no longer satisfied.

So the people's theatre is once more to be returned to the spoken stage. To win back these spectators a scale of prices will be adopted little in excess of what the picture theatres have demanded. In this particular lies the essential element of any playhouse really of the people. Probably it was their cheapness which first gave the moving pictures such a wide vogue.

So the theatre managers who are going to offer plays at about the same prices as the moving picture men have been demanding seem to have found the right moment.

(From the Globe.)

A WANING FAD.

The moving picture show, which practically took entire possession of the "ten, twenty and thirty" field a few years ago, and later created a new five and ten cent field of its own, appears to be going the way of most mushroomlike fads. A loss of interest in moving picture shows is said to be apparent all over the country. That this will be good for the public's eyes, if it has no other benefit, is probable. A well made film in good condition is not particularly hard on the eyes. but a very considerable part of those shown in the cheaper theatres are in so dilapidated a condition that a constant watching for any length of time is noticeably trying.

In so far as the moving picture has been used for telling wholesome stories, presenting little artificial dramas of real life, it has served a useful purpose. It is probably the cheapest form of dramatic entertainment ever devised, and hence has educational elements of great value. Too often, however, it has been used for presenting unwholesome if not positively immoral or unmoral pictures, and while the net result of the fad has probably been good some of its features have been quite the reverse.

As one of the standard vaudeville features it is likely to hang on, but as a complete show in itself, except perhaps of the five cent type, its popularity is gone, if the judgment of the managers of the new "cheap show" circuit is to be relied upon. Their proposition is, apparently, to use the moving picture theatres for presenting vaudeville, or something approximating it, at prices little if at all above the picture show rates.

The articles are interesting only because of the singular unanimity of thought and purpose, which indicates that they were written, probably, by someone with an axe to grind and express a wish that is father to the thought.

Of the conditions mentioned by the writer the contrary is true. Throughout the country larger and better theatres are being built for the exclusive exhibition of pictures to accommodate the increasing audiences and the demand for better houses for pictures. Whatever falling off in attendance there may be it is incident to the holiday season at which time all amusements suffer from lack of attendance.

The Evening Sun writer disproves his own argument in the statement that theatre managers will offer plays at the same prices as motion pictures. The fact is that the producers of the cheap melodrama have found it impossible to do business on the old basis in competition with motion pictures and are now trying to edge in by cutting their prices. This is clearly a confession of weakness and defeat.

What next?

ANOTHER PHOTOPLAY THEATRE FOR BALTIMORE.

A motion picture and vaudeville theatre to be known as the Cosmopolitan theatre will be erected on Baltimore street, near Greene, Baltimore, Md. According to the proposed plans, which are being prepared by Architect J. E. Kubits, the structure will have a frontage of 30 feet by a depth of 120 feet. It will be one story high, of pressed brick, trimmed with ornamental stone. The facade will be of fancy marble, and lighted by incandescent electric lights. The flooring will be of concrete.

Managers Like Simpson's Solar Screen.

The Simpson Solar Screen is proving to be a great boon to the managers who wish light houses. The inventor has heard many good reports from all directions from those who have installed the same, who are unanimous in its praise. The Educational Alliance, East Broadway and Jefferson St., New York, has just placed its order for one, and numbers of others are coming in daily.

Many exhibitors thought they could obtain the same results with other and cheaper devices, but in the end, they all turned to Simpson for a real, light auditorium during the projection of pictures.

CHICAGO LETTER

(Continued from page 8.)

tures as an aid to the work of the public library in that city.

To quote from the Madison "Democrat," of Sunday, Dec. 4: "The principle back of the story telling hour is, of course, the theory that the child who has heard a story from one of the children's classics will be led to read the classic itself. Few stories that simply amuse are told. Every story is told with the thought that it will lead to the reading of some book. With this same principle in mind Miss Smith of the Madison free library is introducing into the library the use of the motion pictures.

"Yesterday afternoon at 2 o'clock a motion picture show was held in the auditorium of the library. Admission was by tickets which had been distributed to teachers and pupils of the seventh and eighth grades of the public school. Miss Weil, the children's librarian, first told a simple version of Launcelot and Elaine, explaining that the pictures soon to be given would illustrate the story and explaining also that this story as well as other stories of a similar nature, could be found at the loan desk in the children's room. Then for twenty minutes the motion pictures portrayed the leading scenes of the story, the background of scenery and the costuming of characters being in perfect harmony with the spirit of the theme.

"Miss Harriet Imhoff then outlined the story of Oliver Twist, explaining what the book was, who the author was, and that the book as well as other books by the same author could be obtained in the library. For twenty minutes following, the story was retold by the motion picture apparatus.

"Both stories were told in the pictures in a way that must necessarily interest the child in these two pieces of literature. Should the effects of the hour in the library mean nothing more than a conception of the two stories told, the returns would be worth while. It is found, however, that many of those who see these pictures go to the desk to learn more of these stories and of other similar stories.

"The difficulty that faces the continuance of this line of work is the scarcity of films exactly suited to the purpose. There are many films of great general educational value. There are a considerable number that deal with literary topics. There are not, however, a great number of films that are well suited to be shown to children and which will have the effect of interesting those children in the best literature.

"M. S. Dudgeon of the state library commission is watching the development of the idea with great interest. He feels that if it is a success here it can be introduced in many libraries of the state, that motion pictures may prove a new and effective aid in library work everywhere.

"J. E. Sherwood, of the Fair Play, furnished machine, films and operator and is much interested in the movement. He believes that this use of motion pictures opens an entirely new field for motion pictures, and that the manufacturers of films will respond by producing many high grade films founded on standard literature."

I am indebted to Manager Sherwood for the clipping and other information connected with the new movement. He informs me that exhibitions will be given every Saturday in the public library auditorium, and that the pictures will be furnished by the General Film Co., at 85 Dearborn street, this city.

Much is expected from the Vitagraph Co.'s "Tale of Two Cities," soon to be released, and it is eagerly hoped that licensed manufacturers will be able to produce a sufficient number of this type of film for library use.

Mr. Sherwood also writes that, through Mr. Dudgeon, he has arranged for such exhibitions shortly in the public library at LaCrosse, Wis., where the Bijou, another theatre owned by Sherwood and McWilliams, is located.

This further broadening of the mission of the motion picture cannot fail to enlist an ever increasing interest in the exhibition of pictures generally, and that means a steady growth in the attendance at picture theatres throughout the country. Every week that passes brings with it a more pronounced demand for roomier and more modern picture houses. With the expansion of the motion picture's influence, let us provide it with more appropriate and worthy temples, so that it may continue to flourish and unfold its beauties to all, irrespective of class or condition.

Novel Moving Picture Statistics.

The "Bulletin" of Bloomington, Ill., in the issue of Dec. 11 had some novel statistics concerning the picture shows and their audiences in that city. Following is an extract from the article:

Is Bloomington "theatre mad?" A conservative estimate of the average daily attendance at the 5-cent theatres in Bloomington is 5,000 people. Of these many may be termed as "repeaters," that is, they attend two theatres the same evening. About $350 is spent every day in the "nickel" shows in Bloomington. Estimating that the 5,000 people who go every day, spend an hour at the theatres, which is small enough to allow for the repeaters, then 5,000 hours are spent every day, or 208 1-3 days, or nearly seven months. If one man had to put in the time spent by theatre goers in one month of thirty days and took the usual ten-hour working day in which to do it, it would take considerable over 40 years of his lifetime. From these figures the man who is opposed to "spending time so foolishly," as some express it, could well say that theatre-going in Bloomington alone wastes six lives a year.

GROWTH ENORMOUS.

The man or woman, boy or girl, who goes to the theatre once or twice a week and pays a nickel for an hour or less of entertainment, does not stop to think of these figures. If he did he would grow gray headed and the enjoyment and recreation would be offset by the possible worry that the world is going to the "bow-wows," as well as to the 5-cent theatres. These figures are compiled only to give to the public an approximate idea of the enormous extent to which this line of business has grown during the last two or three years. About $3,200 is spent in Bloomington every week on theatre-going, which includes the box office receipts at the Chatterton and Majestic in addition to those of the five nickel theatres. This brings out an enormous total of nearly $150,000 per year and means $5.00 a head for the 30,000 population of Bloomington and Normal.

Chicago Film Brevities.

Archer T. McMackin, in charge of Essanay's publicity department, has increased in stature about two inches at least within the week. And there is a joyful reason, for Mrs. McMackin has presented him with a baby girl that turns the scales at nine pounds. While other people are making films entitled "Wanted a Baby," or "A Baby Wanted," our friend Mac gets the real thing direct. Here's more power to you, Mac, and long life and happiness to mother and baby.

I. B. Hancock, of Davenport, Iowa, will turn the auditorium of Turn Verein Hall, that city, into a moving picture theatre Monday, December 19. He was in the city last week and arranged with the American branch of the G. F. Co., 77 S. Clark street, for service. He also purchased an Edengraph machine and supplies.

E. E. Fulton, Western manager of the Lubin Company, is arranging to have a special day set apart for the exhibition of advance releases for the benefit of exhibitors. Mr. Fulton has fitted up a private projection room in his offices in the Northwestern Building, corner Lake St. and 5th Ave.

Manager Gage, of the LaCrosse Theatre, LaCrosse, Wis., was in the city last week arranging for licensed service. The LaCrosse is a legitimate house, playing road attractions, but owing to the difficulty in securing satisfactory bookings, Manager Gage has arranged to fill in the open nights with moving pictures.

Jacob Moelk, owner and manager of the Lyric theatre, Stoughton, Wis., has left the "independent" ranks and arranged for a licensed service at 85 Dearborn St. last week. Mr. Moelk was using the licensed service some time ago and was enticed to the "independent" fold, but he now says he cannot see their service with a microscope.

THE SEASON OF INCONSISTENCY.

SUGGESTED BY POLICE CRUSADE IN CHICAGO.

W. N. Tiffany and H. B. McKown, owners of the Grand theatre, Platteville, Wis., who have been using "independent" service for some time, have rejoined the licensed camp. They are getting service at 85 Dearborn street. They found that their patrons would not stand for the "independent" product.

A. W. Parker, who has just purchased the Alcazar theatre, Pontiac, Ill., from N. J. Hanley, of that city, visited the G. F. Co.'s offices at 85 Dearborn street last week and arranged for licensed service. The house formerly ran "independent" product. Mr. Barker also purchased a Motiograph and supplies. He has changed the name of the theatre to the Photoplay.

Schuemann & Mohrdick, owners and managers of the Cupid theatre, 4043 West Madison street, came over from the "independents" Monday, December 12, and the service is now furnished by the Spoor branch of the G. F. Co. They are paying for a good average licensed service. They state they could not do paying business with "independent" film.

I have just learned that my old friend, Martin Lehman, part owner and manager of the Orpheum theatre, Kansas City, is about to open a fine new picture theatre in that city. Manager Lehman will confine his entertainment strictly to motion pictures and music. The service will be furnished by the Yale branch of the G. F. Co., Kansas City.

Wm. H. Bomb, assistant manager of the Spoor branch of the G. F. Co., at 435 North Clark street, was formerly in charge of the outside city work for the George K. Spoor Co. Mr. Bomb is considered a capable and efficient man in his business.

Herman Goldberg, manager of the Medora theatre, 4238 West Harrison street, this city, who formerly used "independent" service furnished by the H. & H. Co., started with licensed service Monday, December 12. Their trade kept falling off and to save themselves they applied to the G. F. Co., at 435 North Clark street, for service.

Jones, Linnick & Schaefer have purchased the Star theatre, on Milwaukee avenue. The Star formerly showed vaudeville, using the Kinodrome service. This service will still be retained, only that the picture service will be considerably improved. The late Mr. Kohl, of Kohl & Castle, formerly ran the Star, which is a fine theatre seating 1200 people.

The Spoor branch of the General Film Co. took on the Pruyn Bros., of the Electric theatre, Lodi, Wis., Monday, December 12. The electric is a new theatre and the Pruyn Bros. took their present service on the recommendation of Kit Franklin, manager of the Electric theatre, Columbus, Wis.

The Y. M. C. A., 153 LaSalle street, this city, has engaged a series of educational pictures from the Spoor branch of the G. F. Co. for their three days' motion picture exhibition, which commenced Wednesday, December 14. A complete Kinodrome service was used. If successful, similar exhibitions will be given throughout the winter. The Y. M. C. A. auditorium seats 1200 people.

F. H. Salkin, manager and owner of the Sheridan theatre, 935 Irving Park boulevard, this city, opened that house Saturday, December 10, after a thorough overhauling and remodeling. He is getting his service from the Spoor branch of the G F. Co., a high class one at that. Manager Bell tells me that this is one of the best contracts closed recently by his branch of the G. F. Co.

Mrs. E. Giesler, owner of the Little Plaza theatre, 316 North avenue, has left the "independent" ranks and has arranged for service with the Spoor branch of the G. F. Co.

Wieting & Bana, owners of the Electric theatre, Sturgeon Bay, Wis., arranged for a greatly improved service with the G. F. Co., at 435 North Clark street, commencing Monday, December 12. This is the second time within the last two months that they have improved their service, and they give as a reason that every additional increase has afforded great satisfaction to their patrons, and given fine results at the box office.

The Foster theatre, Foster and Evansville avenues, installed a complete Kinodrome service last week.

THE BAD MAN'S CHRISTMAS GIFT

WESTERN DRAMA

Released Sat., December 24th **Length, Approximately 1000 feet**

A stirring story of the West, full of the Spirit of Yuletide. A splendid feature among our recent Western releases. Do not fail to see it.

THE GREATER CALL

DRAMA

Released Tuesday, December 20th

A story of the stage, great in heart interest. The photography is of a fine quality—the kind you are watching for.

HANK AND LANK

COMEDY

These versatile comedians are old acquaintances now and the more they are seen the better they are liked. There is surety of many hearty laughs in this short subject.

Length of reel, approximately 995 feet.

Essanay Film Mfg. Co.

435 N. Clark Street, CHICAGO, ILL.

LONDON: 5 Wardour St. W. BERLIN: 35 Friederich Str.

NO PICTURES FOR CHILDREN AFTER 9 P. M. SAYS READING MAYOR.

Although the motion pictures have been strictly censored, and there seems to be nothing to cause parents to feel that the morals of the children will be injured in any way, Mayor Rick, of Reading, Pa., has notified all managers not to allow children in any photoplay theatre after 9 o'clock unless accompanied by their parents. The mayor claims this will not only help the photoplay manager and cause him less censoring by those who are against such amusement, but it will keep the police from being called upon to look for children who are out late at nights. The managers are much pleased with the mayor's orders and will see that they are enforced.

SHOW PICTURES OF PANAMA CANAL.

Interesting motion pictures of the Panama Canal were exhibited last Thursday afternoon before the Woman's Welfare Department of the National Civic Federation, which held its first of a series of lectures on "The Growing South," at the Waldorf-Astoria Hotel, New York City. The pictures, which were taken by Claude N. Bennett, manager of the Congressional Information Bureau, of Washington, depicted scenes of how the canal looked at the present time, and also showed the manner and mode of living in that tropical country. All the scenes were ably explained by Mr. Bennett, much to the delight of his hearers. The address on the subject of "The Growing South," was made by G. Grosvenor Dawe, managing director of the Southern Commercial Congress.

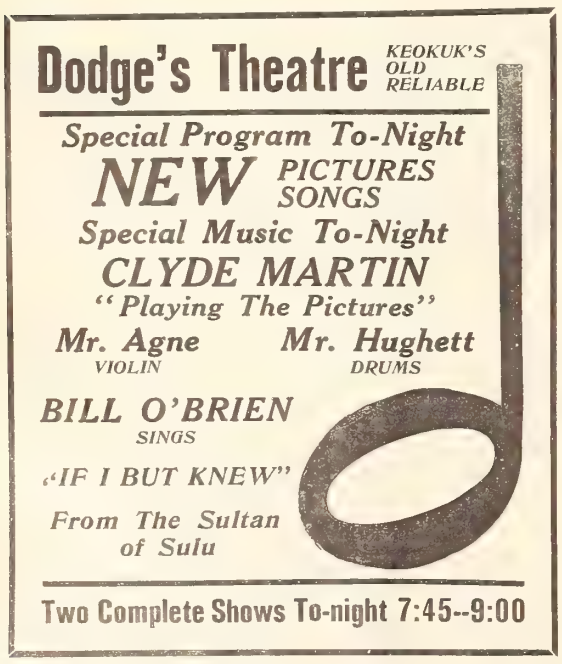
Playing the Pictures

By Clyde Martin

WHEN you take in consideration the number of people that come to your theatre to hear the music as well as to see the pictures, you will agree with me when I suggest advertising your musical part of the program as strong as you do the pictures. Of course, there are things to be considered: if you have run over a certain reel and find it to be a poor production you would not think of using any printers' ink on advertising the same. On the other hand, if you have some good feature picture that will get you the money by using a few inches in the local papers, you will take a chance and boost that certain picture. It is the same thing with your music, if your musicians are making good with your patrons, they are as much of a drawing card as the pictures and should have their share of publicity.

Advertising is the life of any business if used to the best advantage, but poor advertising is worse that none at all and only proves a detriment to your business. If you have good musicians, people who are playing the pictures boost them the same as you do your pictures and you will soon find it will mean money in your pocket, for as soon as you start advertising your musicians, the patrons will give more attention to their work, and when your patrons awake to the fact that the musicians are playing the pictures, you will find that you have a permanent drawing card.

The advertising copy on this page is an example of the way the Dodge theatre company, of Keokuk, Iowa, boost their musicians, and I believe their method of advertising in the local papers has gone far towards building up the capacity business that continues throughout the entire summer and winter season.



It is true that different conditions prevail in different towns, and possibly it would be money lost to advertise a picture show in some localities; nevertheless, if you have never tried this method, a few weeks' advertising in your local papers would be an inexpensive experiment and might prove to be the upbuilding of your business.

You will find that the advertising will help you in more ways than one, for if the musicians see that you are boosting their work and featuring the music they will work harder towards playing the pictures.

During the past week I have received a great many letters from musicians and the suggestions and inquiries have been a great help to me as they have brought up many points that often arise in playing the pictures. I think the most important question was in regard to a scene in the Pathe production of "Abraham Lincoln's Clemency." The piano player called my attention to the scene where there is a battle raging in the background and to the front of the picture is the hero who has been mortally wounded. The question was, "Should you continue loud heavy music in keeping with the battle, or soft pathetic music for the death of the hero?" This is a situation that often arises, you will find such double scenes in many pictures, and as a rule I would suggest that you keep your music in touch with the central figure or attraction, but in this particular scene I would suggest that you have the drummer carry out the scene of battle by a roll on the base drum throughout the entire scene, and the piano player play appropriate music for the death of the hero, by doing this I believe it will be as near correct as the scene can be worked out, and I think the contrast in the music should make a very pleasing effect.

Since this scene has been suggested to me I recall a similar scene in the Kalem picture "The Touch of a Child's Hand." In this picture you will remember the scene where the insane father is shown on the porch with a knife in his hand, the audience is in suspense as to whether he is to kill the rich man or the child of the rich man, and the scene shifts several times, first showing the insane man on the porch then showing the interior of the rich man's home. As the scene changes so quickly and often, I would suggest that you keep up the creepy music through the entire scene. The creepy music in this particular picture and scene not only suggests the insane man's intentions when he is shown on the porch, but when the interior of the rich man's home is shown it suggests the danger that is about to befall the rich man or his child, and as they are unaware of the oncoming danger the music makes a great contrast to the scene.

The Kalem release of November 25 "The Roses of the Virgin" is a good example where popular selections can be used to good advantage. In the scene where Pierre's mother takes the roses from the garden it would be very appropriate and pleasing to play "The Garden of Roses," or "Just Like the Rose." Then at the close of the picture where the mother appears before the shrine you will find it will help the scene by playing "The Rosary" until the close of the picture.

In another letter I received last week I was asked to suggest some good music to play between the shows. This question is easily answered. I do not believe in playing between the shows. As a rule the intermission is very short, you will seldom find a wait of over six or eight minutes, during this short time the people are passing in and out and there is usually so much confusion and noise that I hardly believe music would be appreciated. I believe if you will take a rest during the intermission the audience will appreciate your work a great deal more when you start playing the pictures. In next week's article I will devote most of my space to answering the numerous questions I have received in the last couple of weeks.

THE Motiograph

PICTURES ARE THE BEST
because of the
Patented Double Cone Shutter
Short heavy non-vibrating sprocket shaft
Accurate star cam and sprocket
(and many other special features)

WEARS THE BEST
because it has
Star and cam enclosed in oil bath
Gears in dust proof enclosure
Gears made of Steel
Shafts made of Tool Steel
and

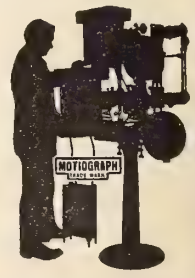
THEREFORE IS THE BEST

(Send for catalog giving many more reasons for Motiograph superiority)

Manufactured and Jobbed by

ENTERPRISE OPTICAL MFG. CO.

562 West Randolph St., CHICAGO, U. S. A.



J. H. Hallberg, Agt.
36 E. 23rd St.,
New York City

Edw. H. Kemp, Agt.
833 Market St.,
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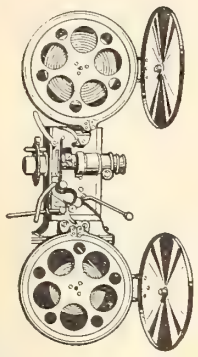
J. F. Brockliss, Agt.
London, Paris and
Berlin.

THE EXPERT—THE SKILLED OPERATOR WHO ENJOYS HIS WORK

IS THE MAN WHO WILL SURELY APPRECIATE THE



1911 MODEL EDENGRAPH Pat. December 1, 1903

Gearing made of Phosphor Bronze and Steel.

As a projecting Machine the Edengraph merits the closest scrutiny. Managers and Operators who are familiar with it are its best friends.

Mechanism enclosed in Dust Proof Casings.

THE EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, Pres.

135 W. 3rd STREET, NEW YORK, N. Y.

Selling Agents: Kleine Optical Co. - 52 State Street, Chicago, Ill. C. B. Kleine, 19 East 21st Street, New York, N. Y. General Film Co. - - - - - - - - - - - - All Offices Clune Film Exchange, 727 So. Main St., Los Angeles, Cal.

Record of Weekly Licensed Film Releases

(Week of Dec. 17 to Dec. 24, 1910)

Exchange No.	Title	Maker	Class	Length Feet	Date Released	When Run
.....	The Lesson.....	Biograph	Drama	994	12-19-10	.....
.....	The Dead Letter.....	Lubin	Drama	998	12-19-10	.....
.....	Get Rich Quick.....	Pathe	Drama	735	12-19-10	.....
.....	Hunting Sea Lions in Tasmania.....	Pathe	Scenic	266	12-19-10	.....
.....	John Dough and the Cherub.....	Selig	Comedy	1000	12-19-10	.....
.....	The Police Force of New York City.....	Edison	Educ.	995	12-20-10	.....
.....	Hank and Lank.....	Essanay	Comedy	265	12-20-10	.....
.....	The Greater Call.....	Essanay	Drama	730	12-20-10	.....
.....	His Cinderella Girl.....	Gaumont	Drama	769	12-20-10	.....
.....	The Kingdom of Flowers.....	Gaumont	Botanical	220	12-20-10	.....
.....	The Light in the Window.....	Vitagraph	Drama	997	12-20-10	.....
.....	The Joke they Played on Bumptious.....	Edison	Comedy	990	12-21-10	.....
.....	The Little Spreewald Maiden.....	Kalem	Comedy	985	12-21-10	.....
.....	The Runaway Motor Car.....	Pathe	Comedy	555	12-21-10	.....
.....	Max Goes Ski-ing.....	Pathe	Comedy	430	12-21-10	.....
.....	The Tyrant of Florence.....	Urban	Drama	676	12-21-10	.....
.....	The Chamois Hunt.....	Urban	Sporting	332	12-21-10	.....
.....	White Roses.....	Biograph	Comedy	588	12-22-10	.....
.....	Recreation of an Heiress.....	Biograph	Comedy	410	12-22-10	.....
.....	An American Count.....	Lubin	Comedy	975	12-22-10	.....
.....	A Western Welcome.....	Melies	Comedy	980	12-22-10	.....
.....	Overland to Fremont.....	Selig	Drama	1000	12-22-10	.....
.....	The Christmas Carol.....	Edison	Drama	1000	12-23-10	.....
.....	When Lovers Part.....	Kalem	Drama	963	12-23-10	.....
.....	The Lucky Charm.....	Pathe	FairyTale	607	12-23-10	.....
.....	Betty's Fireworks.....	Pathe	Comedy	394	12-23-10	.....
.....	Clancy.....	Vitagraph	Drama	995	12-23-10	.....
.....	The Bad Man's Christmas Gift.....	Essanay	Drama	975	12-24-10	.....
.....	The Old Home.....	Gaumont	Drama	732	12-24-10	.....
.....	Cain and Abel.....	Gaumont	Biblical	271	12-24-10	.....
.....	Sunshine in Poverty Row.....	Pathe	Drama	1000	12-24-10	.....
.....	Jean and the Waif.....	Vitagraph	Drama	989	12-24-10	.....

Replying to the many inquiries, The Film Index wishes to make the fact plain that the above table is a permanent feature and will appear every week, giving all the licensed releases for the week, with the current song slide releases on the back of the sheet. This page may be cut out and placed in a permanent file.

There are more and better novelties in a set of WHEELER'S Song Slides *than were ever thought of before.* GET WISE!

De Witt C. Wheeler, Inc.

116-120 West 31st Street - - New York

Largest Song Slide Makers in the World

The Slides that Bring Applause

Scott & Van Altena's

59 Pearl Street, New York City

SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

De Witt C. Wheeler.

"DOUGHERTY."—Words by William Jerome; music by Jean Schwartz; published by Jerome H. Remick, New York. The ability of these two authors is well known and any new selection from them is welcome. If you want a feature set of slides, this is IT. Every slide a novelty, showing in a humorous way how "Dougherty" has succeeded the famous "Dooley," and become the "big bug" at Washington, D. C., and workingman's friends when he is looking for votes. If you are looking for comedy, get this set.

"THE VALE OF DREAMS."—Lyrics by Chas E. Baer; music by Johann C. Schmid; published by Jerome H. Remick & Co., New York. Here is one fine set of slides. The lyrics tell of a loving couple who hold their trysts in a garden whose beauty causes them to dream of all that is beautiful. Wheeler has found that garden, or one like it. His backgrounds for this set are superb and are colored with remarkable vividness. Besides being posed in mediaeval costume, which affords lots of brilliant coloring, the set contains novelties that are winners.

"I'D GIVE THE WORLD TO CALL YOU MINE."—Words and music by Sadie Koninsky; published by the Koninsky Music Co., Troy, N. Y. This author is well known to the music world, and her compositions always make a hit. This one is no exception. The slides are in every way a model love ballad set gracefully posed, beautifully colored, and containing that photographic excellence that has made Wheeler's slides popular.

"GLIDING O'ER THE SNOW."—Words by W. L. Werden; melody by K. V. Bowers and published by the Harold Rossiter Music Co., of Chicago. A very appropriate song for this time of the year. A tuneful melody treating of the joys of sleigh riding. The pictures are exceedingly pretty and the models exceptional ones. Novelties, too, as usual, adorn the set, making in all a set far from the ordinary.

"I NEVER KNEW TILL NOW."—By Chas. K. Harris and published by him. A descriptive ballad by that well known writer and publisher, whose songs always sell well. The slides for this song are exceptionally fine, there being some entirely new ideas in pictorial effect—while new, still beautiful—not merely freaks—a very fine set.

"SHOW ME THE WAY TO FRISCO."—Words by Jack Mahoney; music by Theo. Morse; published by Theodore Morse Music Co. A cow boy song with snappy tuneful music, illustrated with breezy pictures, with fine western settings. The atmosphere of the great West is surely well portrayed in this fine and novel set of slides.

Alfred L. Simpson.

"DON'T WAKE ME UP, I'M DREAMING."—By Herbert H. Ingraham, author of the great musical successes "Hoo, Hoo, Ain't You Coming Out To-night," "Roses Bring Dreams of You," etc. Published by Shapiro. The publisher of this song predicts for it a greater hit than any of its predecessors. This is saying a good deal. In Simpson's set of illustrations is photography of exceptional excellence and coloring of his usual artistic quality.

"COLUMBIA THE GEM OF THE OCEAN."—The song which appeals to the patriotism of every true-born American. Simpson has made the greatest set of slides ever shown to an American audience. An up-to-date series of patriotic pictures, battleships, American flags, and wonderful effects of photography.

Levi Company, Inc.

"CRISTO COLUMBO."—Words by Thomas J. Gray and music by Fred Fisher, writers of "Any Little Girl That's A Nice Little Girl," etc. A fine character song with both clever lyrics and a good melody. The set contains a dozen novelties, all well done and every singer can bank on twelve good laughs every time he sings it.

"TURN THOSE EYES AWAY."—Words and music by Billy Brent; published by Shapiro. Another good song by Billy Brent with a fine set of lyrics and a very pretty melody. The slides are highly artistic in every detail. This song has already made good.

RECENT RELEASES.

De Witt C. Wheeler.

"THEY'VE WON EVERY NATION'S BATTLES BUT THEIR OWN."—A novelty march song by Ren Shields, John Nestor and Geo. Christie; published by M. Witmark & Son.

"GET A GIRL TO LOVE YOU."—Words by Alfred Bryan; music by Albert Gumble; published by Jerome H. Remick & Co.

"IN MY DREAMS OF YOU."—Words and music by Clare Kummer; published by Jerome H. Remick & Co.

"WHERE THE DESERT MEETS THE NILE."—Lyrics and music by J. R. Shannon; published by Grinnell Bros., Detroit, Mich.

"MY ROSE FROM THE GARDEN OF LOVE."—Words by Jesse M. Glick; music by Irving M. Wilson; published by M. Witmark & Sons, New York.

"YOU ARE THE LIGHT OF MY LIFE."—Published by F. B. Haviland Pub. Co.

"TAKE ME BACK TO DEAR OLD DIXIE."—Words and music by R. M. Stults; published by F. B. Haviland Pub. Co.

"LOU."—Words and music by Dave Kaplan and Joe Samuels; published by Billy Watson Music Pub. Co.

"PUT YOUR ARMS AROUND ME HONEY."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co.

Scott & Van Altena.

"ROSEBUD."—Lyric by Marvin Lee; music by Donald Bestor; published by Will Rossiter, Chicago, Ill.

"ALL ABOARD FOR BLANKET BAY."—Words by Andrew B. Sterling; music by Harry Von Tilzer; published by Harry Von Tilzer, New York.

"DON'T YOU MIND IT, HONEY."—Words and music by Car Romo; published by the Temple Music Co., New York.

"LOVE ME WITH YOUR BIG BLUE EYES."—Words and music by Kendis and Paley; published by Kendis & Paley, New York.

"KISS ME, MY HONEY, KISS ME."—Words by Irving Berlin; music by Ted Snyder; published by Ted Snyder Co., New York.

"YOU CAN WIN ME—IF YOU'LL WOO ME—WHILE WE WALTZ."—Words by Sylvester Maguire; music by Alfred Solomon; published by Jos. W. Stern & Co., New York.

"WHEN I GATHERED THE MYRTLE WITH MARY."—Words by Will A. Helan; music by Seymour Furth; published by The Jos. Morris Co., New York.

"I WOULDN'T GIVE MY HEART TO ANYONE BUT YOU."—Words by Edgar Leslie; music by Ben Edwards; published by Leo Feist, New York.

Alfred L. Simpson.

"COME AND SPEND CHRISTMAS WITH ME."—Words by Allan Mitchell; music by J. Fred. Helf; published by Helf & Hager.

"IN THE GLOAMING."—Bt Meta Orred and Annie F. Harrison, the well-known old-time ballad, with up-to-date slides.

"THE STAR SPANGLED BANNER."—The National Anthem.

"THEN YOU'LL REMEMBER ME."—By H. Engelmann. (From "Bohemian Girl").

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham; publlished by Shapiro, New York City.

"KELLY'S GONE TO KINGDOM COME."—Words by Sax Rohmer; music by T. W. Thurban; published by Will Rossiter.

"THAT'S THE FELLOW I WANT TO GET."—Words by Alfred Bryan; music by Geo. W. Meyer; published by the House of Haviland.

"MOTHER, DEAREST SWEETHEART."—Words and music by Wm. T. Vayo; published by Wm. T. Vayo Music Co., Boston, Mass.

Levi Company, Inc.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Published by Shapiro.

"LET ME SPEAK THE LONGING IN MY HEART."—Lyrics by E. S. S. Huntington; music by Arthur H. Gutman; published by Seymour Furth Music Publishing Co., N. Y.

"WAITING FOR A LITTLE GIRLIE."—Words by Stanley Murphy; music by Benjamin Hapgood Burt; published by Shapiro.

"DON'T WAKE ME UP, I'M DREAMING."—Words by Beth Slater Whitson; music by Herbert Ingraham. Shapiro is the publisher.

"DIXIE ROSE."—Words and music by Dave Reed; published by Shapiro.

"I CAN'T LIVE WITHOUT YOU."—Words by Paul Hamilton; music by Harry Jasper; published by Jerome H. Remick.

"THAT CERTAIN PARTY RAG."—Words by Edgar Selden; music by Tom Kelly.

"A LASSIE BY THE SEA."—Words and music by Bernice Phillips; published by Phillips Music Co., Dorchester, Mass.

Excelsior Slide Co.

"SWEET ANNA LIZE."—Words by Bartley Costello; music by Henry I. Marshall; published by Ted Snyder.

"DER DEUTSCHE RAG."—Words by Sam M. Lewis; music by B. O. Bennet; published by the music house of Laemmle.

"ALL OVER TOWN."—Words by Al. Thahern; music by Percy Wenrich; published by F. A. Mills, New York.

"SPRINGTIME BRINGS ROSES AND YOU."—Words and music by Kendis & Paley, and published by them.

"THAT LOVIN LAZY RAG."—By Billy Gaston and Edgar Selden; published by Shapiro.

"EVERY CORNER OF THE WORLD HOLDS YOU."—Words by Arthur J. Lamb; music by Felix Brandon; published by the music house of Laemmle.

"BECKIE, STAY IN YOUR OWN BACKYARD."—By Norman and Young; published by F. A. Mills, New York.

"THE LITTLE HOUSE THAT'S BIG ENOUGH FOR TWO."—By Howard Humphrey; published by Jerome H. Remick, New York.

A GUARANTEED POSTER SERVICE.

A great many licensed exhibitors have refrained from using posters to advertise their pictures because of the difficulty of obtaining such posters in time to be of any real benefit to them. Either they are situated in a small town where it was impossible to get posters, or their exchange did not carry a sufficient stock to supply all their customers.

But this is an age of specialties, and posters are now considered a "specialty" by many in the business. The Exhibitors' Advertising & Specialty Co., 105 East 14th street, New York City, in addition to handling everything likely to advertise or increase the box office receipts of a motion picture theatre, carry the biggest line of posters in the country. Everything in the way of A. B. C., Selig, Vitagraph, Essanay and Melies posters, also various stock posters especially adapted for picture theatres, can be had there by the exhibitor. They guarantee to satisfy your wants whether you are in the smallest country town or in the metropolis itself; whether you apply in person or by mail. A regular "Weekly Service" is this concern's long suit.

Announcement

SLIDES

Made to Order in One Day.

Price 50c. each. Regardless of amount of wording on slide. We are making announcement and advertising slides for over 500 Picture and Vaudeville Theatres in the West and South. Mail us your orders, which will be executed same day received.

Aloe Optical Co.

Slide Makers

513 Olive St. ST. LOUIS, MO.

Have You Seen It?

OR HAVE YOU USED IT? IF NOT, GET IT.

It will save you money, time and trouble, in making a neat, up-to-the-minute, announcement slide.

Hundreds of satisfied customers are using the following articles:

1 Bottle of "Slidine," a perfect slide covering. Enough to cover more than 50 slides.

1 Bottle of each of the following translucent colorings: Red, Green and Blue. Enough to color more than 300 cover glasses.

6 prepared slides, including a Merry Christmas and Happy New Year slide.

1 Roll of our Superior Slide Binding.

All for $1.00.

CASH WITH ORDER.

Full Directions and Guarantee.

POTTSVILLE NOVELTY CO.

319 N. Third St., Pottsville, Pa.

ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

16 Elm St., ST. LOUIS, Mo., U. S. A.

To Particular Exhibitors

If you want something "classy," something real "fussy" get our **New** line of **"Art" Announcement Slides.**

The twelve best announcements in constant use everywhere make up the set.

Introductory price, $4.50 **On sale at all exchanges**

LEVI CO., INC.

24 UNION SQUARE - NEW YORK CITY, N. Y.

TURNER & DAHNKEN (Inc.)

138 Eddy St., San Francisco, Cal.

Largest Exchange on the Pacific Coast

Pacific Coast Agents for the Pathe Machine

Der Kinematograph, Dusseldorf

The leading Organ for the Motion Picture Trade in Germany. Special Supplement for Talking Machines, etc. Published every Wednesday. Annual Subscription: 11/- Post free. Advertisements (4 columns to page): 2s. 6d. per inch. Situations Wanted, 1½d. per line Reduced price for a Series of Insertions. Publisher—ED. LINTZ. Chief Editor—EMIL PERLMANN.

MOST WONDERFUL INVENTION OF THE AGE **SIMPSON'S SOLAR SCREEN**

Endorsed by public and press. Fully covered by U. S. patent No. 890,101.

Be up to date and send in your order for a screen before the holidays, and you will "beat the other fellow out."

ALFRED L. SIMPSON, Inc. - - 113 West 132nd Street, NEW YORK CITY

LETTERS FROM CORRESPONDENTS

Published Without Prejudice

NOTE—The editor of The Film Index is in receipt of many letters from various persons on varying subjects—many men of many minds—and finds time too brief to give adequate reply to all. Some of them are worthy of publication. Hereafter all such will appear under this heading from time to time, and if anyone cares to answer or discuss the questions asked, either through the columns of The Film Index, or direct to the writer, our permission is herewith given.

All letters published under this heading are printed without prejudice. In other words, The Film Index neither endorses or criticizes the statements or opinions of the writers. We believe that this is the better way of getting the right information from correspondents.

Who Can Tell Them Why?

Mansfield, Ohio, Dec. 12, 1910.

The Film Index, New York City.

Gentlemen: We are writing to ask how you find business conditions in various parts of the country in the amusement line just now, and why we write is as follows:

Our business is more than one-half less than last year, and so is all other amusements in our city, so it is not the fault of our houses, as we first thought, but afterwards learned from both personal investigation and much correspondence that same conditions prevailed in about every city in the good old state of Ohio, both large and small. What we can't learn to our satisfaction though is: what is doing it? and if you can enlighten us any we certainly will appreciate it. We naturally don't like the way our business has fallen off, but as long as we are not in the least lonesome, we have no particular "kick" coming, but that is not helping much.

We wrote the Moving Picture World and the editor was kind enough to try and convince us that we were in fault, as everybody else to their knowledge was simply burdened with money made in the business, although we sighted him to numerous towns and cities that are worse off than us, and when we suggested that he might be so busy getting out his paper that he had failed to investigate very carefully, he seemed to get rather "peevish" about it, so we knew just as much when we was through with him as when we started.

We learn that other businesses that depend on 5 and 10 cent sales, such as saloons and cigar stores, are falling way short of their regular business, and our retail business is very quiet, so it is not just the amusement business that is suffering. Our exchanges write us that they are receiving complaints from exhibitors every place, so we can't understand why The M. P. World tried to make us think we were lonesome. He quoted houses that were using Independent stuff as the ones who were making money, but with us it is the house where we are showing Licensed service that is making good at all, and our Independent house is barely breaking even just now, although the Indepedent service is not all bad, and from our investigation we don't believe the service has anything to do with the present conditions.

One of our competitors here is showing 15 reels of Licensed stuff per week, and we show 9, which is enough for any house to show in a city of this size. The value of the films that are turned out now make it a shame to only show them for one day, to a few hundred people, and by so doing prevent many hundreds from ever getting an opportunity of seeing them. You dare not show repeaters in this town, as a few who had seen the picture would be sure to howl their heads off, no matter how good it was.

If it wasn't for those conditions there would be hundreds of houses that use Independent now that would be using Licensed reels, as we know we would like to show Licensed service in both our houses, even if the Independent is good, the other is better.

Yours very truly,

CROUSE & KUNZ.

Wants Uniform Bulletins.

Natrona, Pa., Dec. 7, 1910.

Editor Film Index, New York City.

Dear Sir: Pathe Freres is putting to a vote which bulletin is the most popular with the exhibitors, and I wish you would publish in your paper something concerning same, as I think the time is coming when we exhibitors will get some real use for said bulletin. My idea is that manufacturers should get together and issue an uniform bulletin, so we could have the frames made to fit and place same in lobbies, or some other convenient place, for the public to read. I am sure it will help the business, or, if not, will enable the public to understand the pictures better. Some films are very hard to understand unless one has read the story of it, especially if, as sometimes happens, that a sub-title or letter is cut out altogether on a film that is a little old.

I think that the new Essanay bulletin is the most convenient size and elegant in appearance, only in place of synopsis they are praising their product. If Essanay people would print as good a synopsis as Lubin does on his bulletin I think there would be very little room left for complaint.

Hoping you will do something in this matter and oblige thousands of exhibitors, I remain,

Yours truly,

JOHN HAFNER.

Wants Them in the Index.

Detroit, Mich., Dec. 7, 1910.

Editor Film Index, New York City.

In re the controversy regarding the advance notices sent out by the film manufacturers whether a booklet or a bulletin is more desirable. How could a first run exhibitor make an intelligent selection for the coming week, from the meagre description contained on a Kalem bulletin, for instance. The best plan, in our opinion, would be for The Index to reach subscribers by Friday, or better Thursday, containing full story of following week's releases. A bulletin such as Lubin's would then be valuable for lobby display, etc.

Yours very truly,

MICHIGAN AMUSEMENT CO.

Bucking Another "Trust."

Chicago, December 12, 1910.

Editor, The Film Index, New York, N. Y.

Dear Sir: I will ask you as a favor to publish this letter in your valuable paper, as the exhibitors will be very much interested to learn what is going on among the Independent exchanges.

All the exchanges in the city of Chicago and surrounding territories, with the exception of the Chicago Film Exchange, have combined and organized for their own benefit to bleed the poor exhibitor and get as much money out of him as possible.

The rules of the above-mentioned Trust, or combination, are as follows:

First—No exchange belonging to this Trust can take on another's exchange's customers for less than they are paying the other exchange.

Second—As soon as a Trust exchange raises the price on his customers he reports the raise to the Trust, and no member of the Trust can take on the customer for less than the raised price.

Third—The Motion Picture Distributing & Sales Company will be instructed to force all the exchanges to join the new Independent Trust.

The Trust meets twice each week, and has already elected officers. Joseph Hopp, a man of the Declaration of Independence and Trust-buster fame, is the president of the new Independent Trust.

The above rules are a few that I have learned of outside sources, and I understand that their main object is to raise the price for service as soon as they have the exhibitor in their clutches, and then no exchange of the Independent Trust will be able to take on the customer for a reduced price.

I have learned from good authority that the Motion Picture Distributing & Sales Company have already promised and given their support to the Independent Trust.

Mr. Plough, who is preaching anti-Trust, is an officer of the above Independent Trust, and has made a strong assertion that he would raise all his customers at once if all the members would agree to do likewise, which they did.

I am writing this letter for the benefit of my brother exhibitors and urge them to get together and fight this new Independent Trust before it is too late, and in the meantime, get their films from a real Independent exchange or from the General Film Company, but for their own good, don't support any new Trust.

Hoping this letter will be of interest to all exhibitors, I am,

Very truly yours,

MAX SCHWARTZ,

Manager Annex Theatre, Chicago.

W. H. Hornbrook has purchased the Kidd photoplay theatre, Princeton, Ind.

E. S. Douglas has opened a photoplay theatre at Anoka, Minn.

20 Nelson-Moran Fight Slides

Colored, $7.50

Showing vital points of each round and the first and only knockout of the "Vulnerable Dane" in his fighting career.

Send for list of novel announcement slides. Shipped on receipt of order.

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Held at San Francisco, Nov. 26, 1910. Shown at Hammerstein's Theatre, New York, for two weeks, 2800 feet of film.

Wire or write

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1402 Broadway, New York City

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is just as important to you, Mr. Exhibitor, as a guaranteed film service. Dress up your lobby with the handsome four-colored lithographs made by the A. B. C., Essanay, Selig, Melies, Vitagraph and Kleine Companies. We carry the largest stock in the country. Mail orders promptly attended to.

EXHIBITORS' ADVERTISING & SPECIALTY CO., 105 East 14th Street, New York City

Last 4 Weeks' Productions of Licensed Film Makers—Dec. 24

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. length.
Dec. 5	A Child's Stratagem	Drama	998
Dec. 8	Turning the Tables	Comedy	416
Dec. 8	Happy Jack, a Hero	Comedy	576
Dec. 12	The Golden Supper	Drama	998
Dec. 15	His Sister-in-Law	Drama	998
Dec. 19	The Lesson	Drama	994
Dec. 22	White Roses	Comedy	588
Dec. 22	The Cecreation of an Heiress,	Comedy-Drama	410

EDISON CO.

Date.	Subject.	Class.	Feet. length.
Dec. 7	The Life of a Salmon	Industrial	440
Dec. 7	Amateur Night	Comedy	550
Dec. 9	The Captain's Bride	Drama	1,000
Dec. 13	An Old Silver Mine	Industrial	250
Dec. 13	A Mountain Maid	Comedy-Drama	750
Dec. 14	Pigs Is Pigs	Comedy	1,000
Dec. 16	The Red Cross Seal	Drama	1,000
Dec. 20	The Police of New York City	Education	995
Dec. 21	The Joke They Played on Bumptious.	Comedy	990
Dec. 23	A Christmas Carol	Drama	1,000

ESSANAY CO.

Date.	Subject.	Class.	Feet. length.
Dec. 6	Love's Awakening	Drama	1,000
Dec. 10	A Cowboy's Vindication	Drama	950
Dec. 13	A Tangled Masquerade	Comedy	1,000
Dec. 17	The Tenderfoot Messenger	Com.-Drama	997
Dec. 20	Hank and Lank	Comedy	265
Dec. 20	The Greater Call	Drama	730
Dec. 21	The Bad Man's Christmas Gift	Drama	975

GAUMONT.

Date.	Subject.	Class.	Feet. length.
Dec. 13	The Phantom Rider	Comedy	279
Dec. 13	The Closed Gate	Drama	676
Dec. 17	Herod and the New Born King	Drama	925
Dec. 20.	His Cinderella Girl	Drama	769
Dec. 20	The Kingdom of Flowers	Botanical	220
Dec. 24	The Old Home	Drama	732
Dec. 24	Cain and Abel	Biblical Drama	279

KALEM CO.

Date.	Subject.	Class.	Feet. length.
Dec. 2	Elder Alden's Indian Bride	Indian Drama	945
Dec. 7	"Rachel"	Drama	1,000
Dec. 9	The Rescue of Molly Finney	Drama	1,007
Dec. 14	Seth's Temptation	Drama	955
Dec. 16	Her Indian Mother	Indian Drama	995
Dec. 21	The Little Spreewald Maiden	Comedy	985
Dec.23	When Lovers' Part	Drama	963

LUBIN MFG. CO.

Date.	Subject.	Class.	Feet. length.
Nov. 28	Sunshine and Shadows	Drama	990
Dec. 1	Spoony Sam	Comedy	...
Dec. 5	On the Mexican Border	Drama	990
Dec. 8	Reggie's Engagement	Comedy	990
Dec. 12	An Exile's Love	Drama	990
Dec. 15	The Musical Ranch	Comedy	988
Dec. 19	The Dead Letter	Drama	998
Dec. 22	An American Count	Comedy	975

MELIES.

Date.	Subject.	Class.	Feet. length.
Nov. 24	The Cowboys and the Bachelor Girls.	Comedy	950
Dec. 1	Pals	Western Drama	950
Dec. 8	What Great Bear Learned	Drama	950
Dec. 15	Old Norris' Gal	Drama	980
Dec. 22	A Western Welcome	Comedy	980

PATHE FRERES.

Date.	Subject.	Class.	Feet. length.
Dec. 5	The Clever Domestic	Comedy	485
Dec. 5	The Mexican Tumblers	Acrobatic	476
Dec. 7	An Animated Armchair	American Comedy	650
Dec. 7	Cocoanut Plantation	Colored Scenic	348
Dec. 9	Saved in the Nick of Time	Drama	800
Dec. 9	Soap in His Eyes	Comedy	184
Dec. 10	Her First Husband's Return	Drama	990
Dec. 12	In Her Father's Absence	Comedy	544
Dec. 12	The Julians	Acrobatic	387
Dec. 14	Hoboes' Xmas	Comedy	550
Dec. 14	Charlie and Kittie in Brussels	Scenic	400
Dec. 16	Little Snowdrop	Colored Fairy Tale	1,000
Dec. 17	Saved by Divine Providence,	American Drama	985
Dec. 19	Get Rich Quick	Drama	735
Dec. 19	Hunting Sea Lions in Tasmania	Scenic	266
Dec. 21	The Runaway Motor Car	American Comedy	555
Dec. 21	Max Goes Ski-ing	Comedy	430
Dec. 23	The Lucky Charm	Colored Fairy Tale	607
Dec. 23	Betty's Fireworks	Comedy	394
Dec. 24	Sunshine in Poverty Row,	American Drama	1,000

SELIG POLYSCOPE CO.

Date.	Subject.	Class.	Feet. length.
Nov. 28	The Queen of Hearts	Romantic Drama	1,000
Dec. 1	The Stepmother	Drama	1,000
Dec. 5	The Widow of Mill Creek Flat	Comedy	1,000
Dec. 8	In the Wilderness	Indian Drama	1,000
Dec. 12	A Tale of the Sea	Drama	1,000
Dec. 15	The County Fair	Comedy	1,000
Dec. 19	John Dough and the Cherub.	Comedy	1,000
Dec. 22	Overland to Fremont	Drama	1,000

URBAN-ECLIPSE.

Date.	Subject.	Class.	Feet. length.
Dec. 7	The Death of Admiral Coligny	Drama	992
Dec. 14	The Little Matchseller's Christmas	Drama	749
Dec. 14	Scenes in British India	Travelogue	253
Dec. 21	The Tyrant of Florence	Drama	676
Dec. 21	A Chamois Hunt	Sporting	332

VITAGRAPH CO.

Date.	Subject.	Class.	Feet. length.
Dec. 6	A Tin-Type Romance	Comedy	996
Dec. 9	He Who Laughs Last	Comedy	927
Dec. 10	The Color Sergeant's Horse	Drama	978
Dec. 13	The Law and the Man	Drama	1,010
Dec. 16	Playing at Divorce	Comedy-Drama	655
Dec. 16	The International Motor Boat Race	Topical	368
Dec. 17	A Dixie Mother	Drama	997
Dec. 20	The Light in the Window	Drama	997
Dec. 23	Clancy	Drama	995
Dec. 24	Jean and the Waif	Drama	989

New Announcement Slides.

The Levi Co., Inc., has just put on the market a new line of slides called "Art Announcements." To say that they are artistic is putting it mildly, as they are the most attractive announcements ever seen. Nothing on the screen receives more favorable comment than a beautiful song slide, and when the exhibitors see these new song slide announcements, they will probably agree that it is hardly possible to produce anything more classy. The photography and coloring are excellent. Out of a line of 464 announcements, they have selected for this special line the 12 best numbers that are in constant use and they feel safe in predicting for them a hearty reception.

WATERBURY, CONN, HAS NEW HOUSE.

The Scenic theatre, the latest addition to Waterbury's list of amusement houses, opened its doors last week for the first time and large audiences have been in attendance ever since. The theatre is situated next to the Buckingham building on the Bank street side and will exhibit motion pictures afternoon and evening with a complete change of pictures Monday, Wednesday, Friday and Sunday nights. Walter DeFabritis is manager of the house.

Central Hall, the first building ever erected in Asbury Park, N. J., solely for a church, has been transformed into a motion picture theatre. The cost was $7,000.

The Spring Dell Association, Rutherford, N. J., has been granted a permit to conduct a photoplay theatre on Main street.

Martin Garone is building a first-class photoplay theatre at 76 Catharine street, New York City. The house will cost in the neighborhood of $6,000.

Released Thursday, December 22d. **Length about 975 feet**

An American Count

Here's a photoplay that will be voted a winner by 100 per cent. of any audience. It is packed and crammed with absorbing interest all the way through. The plot has to do with love, but there is no end of rare fun while the young American is masquerading as a Count to win his sweetheart and cure her of infatuation at the prospect of meeting a real count. After the wedding the real Count appears. He's not an Apollo for beauty nor a Lord Chesterfield for manners, and the girl is mighty glad she is married to her old sweetheart. This is one of the very best of Lubin's high class productions. The settings are excellent, the acting of high order, the actresses have plenty of beauty and style. If you want a warm place in the hearts of your patrons, you can't afford to miss this one.

LUBIN FILMS—CLEAR AS A BELL

Released Monday, December 26th. **Length about 980 feet.**

Making a Man of Him

A drama of virile interest in which the butterfly son of a selfmade millionaire is redeemed from his gay life by means of a clever ruse conceived and carried out by his father. A story which shows that there is underlying good even in the worst characters, and that it only awaits a chance to show itself. There is solid, absorbing human interest here and it is set forth by clever stage work.

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MODEL NEW STUDIOS
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of the superiority of the BIO Carbon is found in the fact that the increase in sales of BIO Carbons exceeds that of all other makes combined.

The Verdict of the man who uses them is a final and indisputable one, and it has additional weight because **every BIO user** is drawn from the ranks of those who have tried and formerly used other brands, while those **who do not use BIO Carbons** have (nine times out of ten) **never tried them.**

BIO CARBONS

A Bit of History

Three years ago we decided, after a thorough study of the subject, that the carbons then used in America for motion picture production were far from the best that could be produced for the purpose. We believed that the ordinary arc lamp carbons were unsuited to motion picture work and that the only reason the American user had been "satisfied" was that he never had the chance to try anything better.

Our experiments showed that the carbons then used **burned like tinder** and required a very short arc, needing **careful and frequent attention** to keep the tip of the lower carbon out of the way of the light from the upper, and to prevent the lower from building up a **"teat"** and "freezing." The only virtue we found in this type of carbon was that it was so soft that it could be set in **any old position** and still get **some kind of an arc.**

In making and marketing a harder carbon, we gained these advantages:

First—Slow burning.
Second—Steadier burning.
Third—Whiter light.
Fourth—An arc requiring less attention and manipulation.

On the other hand, we had two things to contend against.

First—**The groundless prejudice** against hard carbons, due to the fact that many cheap, impure carbons, containing graphite, etc., had been placed on the market, and operators had been led to believe that the poor performance of these carbons was due to excessive hardness.

Second—The slightly greater skill necessary to use a harder carbon.

We decided that merit would win, and operators as a class would welcome any improvement by which they could secure better results. Our confidence has been well placed, and we have seen the BIO Carbon go forward by leaps and bounds to the greatest success ever achieved by any carbon.

We are especially glad to have proven groundless the fears of many of our well-meaning but pessimistic friends who assured us that the average operator **could not** be induced to **give a fair, intelligent trial to** any new article, no matter how good it might be. We have proven that any operator, under any conditions, can by a little care get better results from BIO Carbons than from any carbon on the market, and better still, we have proven that there are thousands of operators who have the **fairness, ability and willingness** to make such a trial. **HAVE YOU?**

Why not mail your check for $1.50 to our nearest office to-day for a sample 50⅝ x 6 Cored BIOS by prepaid express?

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H. F. HOFFMAN

The Film Index

"THE BAD MAN'S CHRISTMAS GIFT"
A Wild West Christmas by Essanay

Vol. VI. No. 27. NEW YORK, DECEMBER 31, 1910 Whole No. 245

PATHÉ FRÈRES FILMS

THIS WEEK

RUNNING AWAY FROM A FORTUNE

A good American comedy with a dog hero.

AMERICAN FLEET IN FRENCH WATERS

A topical subject. Right up to the minute.

THE YAQUI GIRL

The first subject received from our company on the coast. A great western picture with fine Mexican scenery.

NEXT WEEK

THE COWBOY'S INNOCENCE

Another great Western picture. Something different to what you are accustomed to see

LOVE UNDER DIFFICULTIES

One of those pretty romantic comedies which are so pleasing to all and send your audiences away happy

The Film Index

LEADING AMERICAN EXPONENT OF THE PHOTOPLAY

Published Weekly by the Films Publishing Co., at No. 1 Madison Avenue, New York City

BUDGET OF AUSTRALIAN NEWS

Written by Dr. W. H. H. Lane

I HAVE seen the plans of West's Pictures New Theatre, work on which was started October 24, and which will cost about $375,000, and will be the finest theatre on this side of the equator. This theatre is being so constructed that it can be used either for the exploitation of motion pictures, or for the production of grand opera, dramas or any purpose that a theatre is usually employed, but is primarily intended for motion pictures. The seating capacity of this theatre will be 2,400, divided as follows: The ground floor will be seated for 1,800, and the circle, 600, all the elaborate seating having been imported from the United States.

It will be fitted with all of the very latest improvements as regards the lighting, cooling and ventilating of the theatre, being so arranged that it can be cooled during the hot summer months, and heated if required, during the cool winter nights, it will also have sliding roofs and electric fans, etc., and the entrances and lobbys, crush rooms, etc., will have much marble in their fittings. No expense being spared to make it the handsomest and most up-to-date theatre beneath the southern cross. The frontage to Oxford street will be 180 feet, with four exits into this street, as well as into Dowling and Marshall streets, and can be emptied inside of three minutes if required, in case of fire, panic, etc.

This will give West's Pictures, Limited, a permanent home in this city, that in the past has been denied them, owing to having to give up at the Glaciarium for four months of the year for ice skating. All of this now will be avoided, and they will be able to provide for the vast crowds that patronize their ventures, all of which they fully deserve. Not only will they have the revenue from the theatre, but there will be six fine stores with living accommodations, and there will be a large building devoted to residential flats, with all the conveniences of the American flats, with a bit more room in them than is to be found in the average flat in New York, and where you will not have to use, as is wont to be told, folding tooth-brushes, etc., to have room to move about.

I am not so far informed as to whether they will in the future also use the Glaciarium for the usual eight months of the year, but I rather fancy that they will be too careful business people, to leave any loophole open for any one else to get in and reap the reward of the good name that they have established at this large and commodious building, and as they are also the owners and the occupiers of the Bijou theatre, a few doors from the Glaciarium, I rather fancy that they will keep this one going to shut out further opposition, but as to that I cannot say at the present time.

There cannot be the least doubt that Messrs. West occupy to-day the premier position in the motion picture world, and I do not think that there can be any sane man that would for one moment attempt to challenge that position. They have no less than 34 permanent shows in Australia, to say nothing of touring companies doing the smalls, and ten in the British Isles, and are showing to more than 250,000 people every week. They not only deserve success, but they command it as well, and there is no one who wishes them better luck than the writer of these lines. If their luck is as great as I wish them, then they will indeed be fully satisfied with this world's allowance.

The J. D. Williams Amusement Company, and The International Film Exchange.

On yesterday Mr. J. D. Williams, of the above company, concluded the deal for a bit of land in the city of Melbourne, for which he paid the sum of $125,000 on which to build his New Melbourne Colonial Theatre, and for which he has sent you direct, photos of the architect's

COLONIAL THEATRE NO. 2—OWNED BY J. D. WILLIAMS CO., SYDNEY, AUSTRALIA—MEDALIONS OF LICENSED PICTURE TRADE MARKS SHOWN ON FACADE.

design for the front, and of which I will have some more to say in a little further on in this article. They have started work with a vim on the No. 2 Colonial Theatre in this city and when completed will be a great addition to the architectural beauty of this city. This theatre will be directly opposite to the No. 1 Colonial Theatre, and will take up the overflow from that house, for it is a matter of push and shove to get into this theatre at the busy portions of the day, and at night you want to be on hand with a rush, if you contemplate getting a comfortable seat, and lucky you will then be if you do. On Sunday nights you want to come to the theatre about one and one-half hours before the doors open and get in line in the queue, and then lucky you will be, if you are not too far down the line to get a seat, and you will hear the barker calling out, "neither seating or standing room, the house is full," and when the house is full from a manager's point of view, then you have indeed got a good house, for as long as I lived in New York City, I never yet saw a street car full, but I have seen them hanging on by the skin of their teeth and that is the way with this theatre on a Sunday night, especially, but it is just as full every night in the week, as on Sunday.

The J. D. Williams' Amusement Company have now a paid up capital of $500,000, and they could just as easily have floated it into a million dollar concern and then have got double that money offered here, so great is the faith in all that Williams takes in hand, and all that he does do, he does well, and seems to "Midas" like, turn everything into gold that he touches. This company is going to build at Brisbane, Queensland, as well and they will have a lot more theatres running before the year is over.

One of the features of the designs of these new theatres, and also in the new front that is to be put in at the present theatre, is the working in the front, in a very artistic manner, the trade-marks of the Essanay, Edison, Biograph, Selig, Melies, Vitagraph, Lubin, Pathe, and Kalem films and in the center is the Coat of Arms of the United States as well as a large eagle with outstretched wings, done in burnished gold and flanked on either side by large statues holding aloft large electric arc lights, the whole ensemble making a very fine and at the same time, attractive front, as well as bold and striking as a whole.

These ideas, but in totally different arrangement, will be embodied in the Melbourne, Sydney, and Brisbane theatres, and I presume will also be embodied in the Adelaide and Berth theatres when they get on to those, which Mr. W. informs me is his intention of doing.

The International Film Exchange has at last come to a decision not to handle any makes of films but the M. P. P. Co.'s products, and at the meeting of the firms engaged in buying and importing films, Mr. Williams, who was present decided that he would have nothing to do with them, as it would put on the market too many different makes of films, and so he withdrew, and I am now informed that an association was formed, that was named the Film Buyers' and Renters' Association, but Mr. Williams is not a member of the same. There are very few of the outside makers or "Independent" products being shown, and the most that seem to be screened at the present time is the Gaumont, and the Cines and Lux, but not many others, now and then one of an odd line.

Spencer Returns.

Mr. C. Spencer has returned from the United States, and his new Lyric theatre is fast approaching completion as far as the bricklayers are concerned. and will be in the hands of the

(Continued on page 28.)

The FILM INDEX

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JAMES S. McQUADE, Representative

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FOREIGN SUBSCRIPTIONS—$2.50 per annum.
All subscriptions payable in advance.

INFORMATION FOR ADVERTISERS
ADVERTISING RATES

Whole Page	$60.00
Half "	30.00
One-Third "	20.00
Quarter "	15.00
One inch, single column	1.40

Discounts on Time Contracts—5 per cent. on three months; 10 per cent. on six months; 20 per cent. on one year

CLASSIFIED ADVERTISING — "For Sale," "Help Wanted," etc., 3c. per word; minimum, $1.00 one time. "Situations Wanted," not to exceed 4 lines, 25c. one time. Cash must accompany all orders for classified advertising.

SPECIAL NOTICE
Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

DECEMBER 31, 1910.

CASUAL COMMENT

CHRISTMAS greetings, kind friends, Christmas greetings. We are a day or so late, but the sentiment is just as strong, and along with it we wish you a Happy New Year and many of them. This is the season for turning over new leaves and making new resolutions, so it may be supposed that many of you have already planned your resolutions and will open the New Year with a vim and a determination to make the achievements of the year past look like 30 cents.

One of the best resolutions that any exhibitor can make is to improve the quality of pictures he is running or the character of show he is offering to his patrons. We believe, naturally, that the straight picture show is the only thing, and that the pictures should be the best obtainable. There is nothing gained in cheapening your service by running old film—film that has been run so long that it is worn out. Among the evils to be corrected by manufacturers and exchanges is this. The trouble now is that the demand for a cheap, or low-priced service compels the handling of film that has really exceeded its usefulness.

Another resolution that should be made by exhibitors is to be more careful of the film. It is not unusual for new film to be almost ruined upon the first run by careless handling. This is caused by worn out machines and incompetent operators. With all the information that is being printed about the proper care of machines and film there should be an improvement in this matter.

* * *

EXHIBITORS will be pleased to learn that the demand for uniform bulletins has at last been met by the licensed manufacturers. At the last meeting of the manufacturers that question was taken up and it was decided that bulletins should be of one size—practically the same as a page of The Film Index, about 10 inches wide by 13 inches long. This size lends itself well to the necessities of the manufacturer, and gives the exhibitor a sheet that will make a good display when placed in the lobby of his theatre.

Our suggestion now is that the exhibitors have permanent frames made that will hold three or more of these sheets, and attach them to the walls of their lobbies or in such other places most convenient for the public.

* * *

THE coming year promises material advancement in the picture business in every branch. Not only will there be better pictures, but there will be better theatres. The theory that any place in which a few chairs and a machine can be installed is good enough for a picture show has been found to be a mistaken one. New picture theatres are being built that will compare well with those devoted to the legitimate drama. With good houses there comes a demand—an increasing demand, for the best pictures made, which means licensed pictures.

Picture theatre managers who were stampeded to the "independent" ranks by the hue and cry about "trusts," are beginning to realize their mistake and are flocking back to licensed picture exchanges. Those who have not discovered their mistake will soon find their patrons going to the better houses and will have to shut up shop. They will have no other alternative.

* * *

TO let this issue pass without saying something about ourselves would be a serious mistake. This is not a prospectus that we propose to write, or even a guess as to what we may do during the coming year. Up to now The Film Index has rapidly improved and kept pace with the other branches of the business. It has been enlarged twice during the past year and, if circumstances require, or permit, it will continue to grow. So far we have endeavored to give the exhibitor a trade paper that would be informing and helpful to him. The calendars and tables of licensed releases, and the descriptions of those releases published every week, furnish information that every exhibitor needs if he would conduct his business intelligently.

The special articles on electricity by Mr. Hallberg continue to grow more interesting as the subject progresses. Mr. Smith's Projection Department is furnishing reliable information on questions that puzzle the operator. There is much guesswork and mis-information being circulated regarding subjects relating to the proper projection of pictures. One of the mistaken notions is properly nailed by Mr. Smith in his department this week. While it is not our intention to attempt to correct all the mistakes made by other so-called authorities on questions of projection and published in "hand-books," we shall call attention to the erroneous statements as they come to us from time to time. Operators will do well to read Mr. Smith's department closely.

Another feature that has attracted considerable attention is the series of articles on "Playing the Pictures," written by Mr. Clyde Martin, of Keokuk, Iowa. Mr. Martin has given this subject much thought and his articles indicate a close study of a question that is becoming of greater importance daily. Music is essential to the proper interpretation of a motion picture; but this does not mean that any kind of music will suit any kind of picture. It will be found, as the subject is purused to its logical end, that music must be written for the photoplay. In the meantime, Mr. Martin is teaching us to make the most of the material at hand, and, at least, not to misuse it.

More might be said upon the subject of The Film Index, but this will suffice for the time. The new features will impress themselves upon our readers as they appear. We ask only that you back us up with your subscriptions; we will do the rest.

PATENTS COMPANY ANNUAL MEETING

The third annual meeting of the Motion Picture Patents Company licensees took place on December 19, and was followed by a dinner at the Plaza Hotel in the evening. All the manufacturers were present including Mr. Thomas A. Edison. This is the only function of the kind, by the way, that Mr. Edison indulges himself in, and despite his 70 years, he enjoys the experience with the best of them.

PURELY PERSONAL

E. H. Montagu spent his Christmas in Chicago. Somehow "Monty" just can't get the Chicago bug out of his bones. He really likes the town.

A. R. Boone, formerly of the Theatre Film Service of Birmingham, Ala., but now actively engaged in promoting picture theatres, dropped in to say "how" to The Film Index, while in New York the other day. He says that business in the South is good.

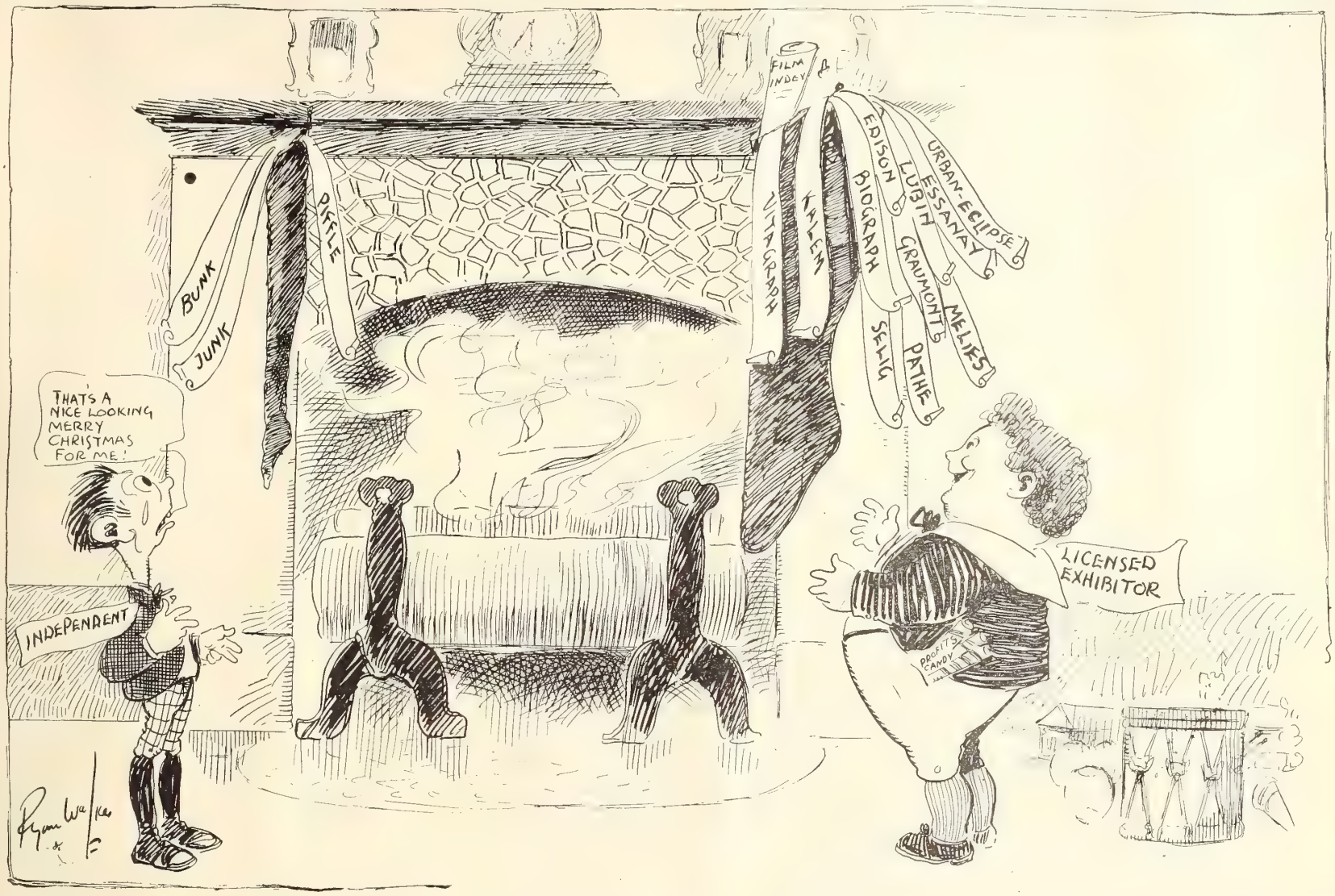
Mrs. Edna Karpeles, assistant manager of the Iris Theatre of Denver, Colo., was in New York last week getting acquainted with the picture men. She made the rounds of the Patents Company, General Film Company, Kalem, Edison and Vitagraph studios, and said that she had a most delightful time. She left New York last Saturday with the intention of visiting "Pop" Lubin in Philadelphia, and nothing further has been heard from her.

Max Katzman is having a photoplay theatre erected at 425 South street, Philadelphia. The house when completed will cost over $16,000.

It is expected that Rome, N. Y., will have a new photoplay theatre in the near future. Rome seems to be one of the upper New York State towns that is not overrun with first-class houses.

MAX SENDS COMPLIMENTS

Max Linder, King of Mirth and Comedy, known wherever Pathe pictures are shown—and that means throughout the civilized world—has fully recovered from his recent illness and sends greetings to his admirers everywhere. In the past, Max has thrown millions into convulsions of laughter by his grotesqueries; his charming manner has won for him a multitude of friends among the patrons of the photoshow. The message he sends is: "I have recovered and am again appearing in Pathe Freres films." Long may he live.



SIXTEEN YOUNGSTOWN OPERATORS PASS

Fire Chief and Building Inspector Put Men through Rigid Examination.

Sixteen motion picture operators, of Youngstown, O., passed the examination given by Fire Chief W. H. Loller and Building Inspector Charles Knox and were issued licenses Dec. 14. Only five failed to gain a passing mark. The examination was required under a recent city ordinance calculated to eliminate to a great extent the danger of fire and to prevent the employment of young boys as film operators.

Chief Loller asserted to a Telegram reporter that he had been informed that young boys were still employed as relief operators in several local theatres and that stringent action may be taken to stop this practice.

The following operators were given licenses: James W. Thomas, S. Bevan, Ole Myers, Gene Welsh, Stephen Goffey, J. J. Pyatt, Isaac Detelbaum, Oreste Olivieri, William Daley, John J. Smith, Ted Kelty, Clyde Rofh, J. Cullinan, A. J. Rochell, Meade Alexander and Homer C. Burr.

Another examination may be given in the near future for the benefit of those who failed upon the first one and for those who have not yet reported.

Chief Loller believes that the action taken by Youngstown council in forbidding the employment of persons under 18 years as film operators may result in state legislation. Other cities are following Youngstown's lead in requiring that operators be licensed.

Williamsport, Pa., has two first-class photoplay theatres, both of which have a seating capacity of 500 persons.

NO MORE CONGESTED AISLES IN LOS ANGELES.

At the last meeting of the City Fathers of Los Angeles, Cal., an ordinance was passed requiring all managers of photoplay theatres to keep the aisles of their houses free from spectators. Orders were also issued to Chief of Police Galloway to see that the new ordinance was strictly enforced and any manager allowing the aisles to become blocked shall be severely dealt with.

In the future, the managers will keep all persons unable to obtain seats outside in the lobby until seats can be found. It is claimed that on Saturday and Sunday nights the photoplay houses are crowded and the managers have considerable trouble to accommodate their patrons with seats.

MANAGER FRANK L. BROWNE RESIGNS.

Frank L. Browne, formerly manager of the Pastime and Beacon theatres, Boston, and since August, general manager of the Old South and Washington Theatres, has tendered his resignation, to take effect at once. The cause of Mr. Browne's resignation from these two theatres is laid to lack of harmony with certain stockholders of the corporation.

J. J. KLEIN WILL BUILD THEATRE.

Another motion picture show is to be installed on Euclid avenue, near East 55th street, Cleveland, O. J. J. Klein, has announced that a building on the north side of Euclid avenue, forty-four feet west of East 55th street, was being remodeled for the purpose. The theatre will be thirty-six feet wide and 175 feet deep and two stories high.

NEW MAJESTIC THEATRE OPENS

Meridian's Newest Photoplay Theatre Has Brilliant Opening—Mayor Parker One of Guests

Of the many notable theatrical events to take place in Meridian, Miss., during the season, it is probable that none will eclipse the opening of Captain W. D. Ament's new Majestic which occurred on the night of Dec. 5th. On that evening the house was packed with the most exclusive of Southern aristocracy, who enjoyed the program immensely.

After a finely rendered overture by the house orchestra, which called forth much applause, Mr. Howard Hoagland introduced Mayor Parker, who, with his family occupied one of the boxes. The mayor, in a graceful address, congratulated the manager and the city of Meridian on the beautiful theatre, and expressed the general wish for its success and prosperity.

After a few remarks from Captain Ament, the large audience was treated to some very high class vaudeville acts and some excellent pictures.

The theatre was most artistically decorated. There were hundreds of brilliantly colored electric lights everywhere, while the stage and corridors were banked with palms and other hothouse plants. In the boxes and front rows of the orchestra were seen many ladies in evening gowns and men in full dress.

It is expected that Captain Ament's new house in Corinth, Miss., will have its opening on the evening of Dec. 24th.

B. G. Wheeler has bought the Jewell photoplay theatre in Dayton, O.

Claude Sheets has sold his motion picture theatre in Escondido, Cal., to J. M. Platts.

TWO GOOD MELIES COMING

"The Crimson Scars" and "Fire, Fire, Fire" A Drama and a Comedy on One Reel

IT is a queer person who has not some time in his or her existence felt a great desire to go on the stage. In childhood days, as a rule, we have dreams of becoming a leader behind the footlights and can see ourselves as great stars, swaying the emotions of the audience from tears to laughter.

Little Alice "The Crimson Scars," is just such a natural child, who loves the stage folks and whose greatest happiness is to have a theatrical picture book before her. But she is poor, very poor. Her mother takes in washing as a means to support herself and little Alice, and Alice is the little messenger who delivers the various baskets of cleaned clothes.

On one of these excursions she stops before the town theatre and gazes longingly at photo-

SCENE FROM MELIES SUBJECT "THE CRIMSON SCARS."

graphs of the various theatre folk. While she is thus engrossed the leading lady appears at the theatre and becomes interested in little Alice. After learning Alice's love of the stage she gives the child tickets for her performance that evening.

Tickled to death, the little girl runs home with the good news to her mother, but the latter, a somewhat arrogant person, chides her daughter for having acted thusly. She takes the tickets from little Alice and invites one of her own friends to attend the performance with her.

Not to be thwarted in her determination to see the show, the girl steals away from home during her mother's absence and goes to the theatre where by stealth she gains entrance through the stage door and hides behind the scnery. A terrible fire breaks out in the theatre. All is confusion. Actors, actresses and stage hands flee in terror, many blinded by smoke or burned by the blaze. The leading lady who had befriended little Alice, rushes to her dressing room, where she is overcome by smoke and undue excitement. Not forgetful of that lady's kindness, the little girl offers her services, rushes to the window and calls for help. By her cries the firemen are attracted, who save both the leading lady and herself.

The next scene shows Alice twelve years later. She has herself become a star, under the guidance of her friend. She has become even a greater one than her teacher, and fame is heaped upon her. She is ever thankful to that teacher, but the latter had Alice to thank not only for her continued success, but for her life. Smoothing back the golden tresses from the fair young brow she kisses a scar on Alice's forehead left their by the fire of long ago; points to another scar on Alice's arm and says: "To these and to you, my dear child, I owe my life."

FIRE! FIRE! FIRE!

The local organization of Suffragettes is in session. Its motto is "Equality With Men." It passes a resolution to demand from the mayor a job in one of the city departments.

"Just in time," says the mayor, "the firemen have gone on strike, I give your organization charge of the fire department."

The Suffragettes are elated, but the firemen can only construe this latest order of the mayor as a huge joke, so if a joke is to be played, they're going to be in it too. They set fire to some brush and send in an alarm.

Now, it is well known that Suffragettes are used to many hardships, but handling a hose is not known to be exactly in their line. Consequently, great is the confusion when they arrive with the engine at the scene of the fire. As one of them later said, "We did our darndest, but there is no getting away from the fact that water is wet, and we girls feel those things terribly."

The firemen's joke worked. The Suffragettes, soaked to a woman, in their endeavor to put out the fire, were cured of the desire to have charge of a city department, and resolved to be just natural women thereafter.

PATHE PICTURES N. Y. CENTRAL EXPLOSION.

With customary enterprise Pathe Freres secured a good motion picture of the scenes at the Grand Central Station immediately following the disastrous explosion of Tuesday, December 20, which wrecked several big buildings and cost the lives of a number of people, injuring many others.

The film was 150 feet long, an excellent photograph, and was greatly appreciated by the audiences of those New York theatres whose privilege it was to exhibit it the same day.

ANSWER NEW YORK SUN'S EDITORIAL

W. H. Kitchell Claims Photoplay Shows are Growing More Every Year—No Sign of "Passing Film"

William H. Kitchell, a writer of picture plays of Newark, N. J., who claims he "was staggered" by an editorial entitled "The Passing Film," which appeared in "The New York Sun" of December 6, answered the same through the Sun's own columns:

To the Editor of The Sun—Sir: I was staggered by the editorial article in The Sun of December 6, "The Passing Film." Is there a "recent loss of interest all over the country in the moving picture shows"? I am in a position to know something of the present condition of affairs in the "photo play" world. In the United States there are about 12,000 theatres using the moving picture, or about 1,500 more than a year ago. There isn't a town in the country large enough to support a weekly newspaper which hasn't one or more houses where "canned drama" is shown. There are exceptions, Montclair, for example, where the pictures are interdicted for some mysterious reason; but the exceptions are not because of any public lack of appreciation.

Are you not a bit "off" in saying furthermore that the "loss of interest * * * has been followed by the formation of a new theatrical circuit, evidently intended to attract the public which has for the last few years supported them," the pictures? New theatrical circuits form and dissolve year in and year out, and occasion no comment in the passing. The present example may find its public, but it has nothing to do with the "photo plays." Cheap melodrama has been killed as dead as Marley's ghost, and certain theatrical interests may imagine there is a chance of a resurrection.

Is there any decline of interest in the moving picture in New York? When and where has the change in popular approval taken place? True, there may be fewer five cent exhibitors showing pictures on the East Side, and because of climatic conditions the open air shows are out of commission, but there are more people and better people looking at moving pictures today in New York than have ever been looking at moving pictures before. The cheap exhibitor is being forced out of business, but men with money and brains who can look ahead are taking his place and building better theatres where better "photo plays" are shown in lighted houses and refined surroundings to the people who appreciate the improvement.

In Newark, for instance, several of the cheaper theatres have been turned back into grocery stores and saloons. Four of this class have gone out of business during 1910. But nine new ones have replaced them, all large and well appointed theatres, devoted to the pictures or to pictures and vaudeville. For a year there has been no Sunday show in Newark, but not one of the better class picture houses has been forced out of existence. There is not only no sign of a letup in popular interest in the "photo play" in Newark, but there is every evidence that the pictures are here to stay. And why not?

Each municipality has its own method of regulating the picture shows, and conditions vary. In New York the authorities are going after the dark houses and the irresponsible machine operator with a vengeance that is working havoc among the cheap exhibitors on the East Side. This is as it should be. There is no excuse for a dark house where unmentionable evils may flourish, and there is no excuse for a ten dollar a week foreigner turning the crank of a picture machine on the ground floor of a tenement containing a hundred other excitable foreigners. These are conditions which exist in few other cities of large population, and it is time Manhattan got busy and eliminated them. But the elimination is not going to put an end to the "photo play" industry.

That the world has taken to the sway of "canned drama" is an undisputed and visible fact to every traveler. Sydney, Australia, for instance, has now eighty-four moving picture houses, with applications before the Municipal Council for eighty-one more. Johannesburg, South Africa, with a population of 70,000, has twenty-two picture shows. There are six in Bangkok, Siam. Buenos Ayres has forty-eight. Winnipeg has sixteen. The world is full of these little inch wide, thousand feet long examples of the universe in motion, and the world appears to be well satisfied with them.

Are these "flittering views" a fad? Is it "inevitable that the taste which delighted in them should ultimately be educated to a point which required something more elevated"? Come down out of the clouds. Did the writer of The Sun editorial ever see a Gaumont scenic film or a Biograph character play or a Pathe pastoral? Was he ever in a "photo play" theatre? Which needs "elevating" the most, the pictures or the obscene and inane musical comedies and "problem plays" seen on the "legitimate" stage? There are seven plays now performing on Broadway which ten years ago would not have been permitted to show for one night in Hoboken. More "elevating"!

Why not give the moving picture a little credit for the good it has done in the world? It has driven the "Nellie the Cloak Model" type of melodrama out of existence. It has provided millions of sensible, hard

working American citizens who never saw a problem play or a Salome dancer with a cheap, moral and interesting substitute for these. The evils dreamed of by industrious space writers, of boys led into crime by attending picture shows and the like, are generally dreams and nothing more. True, the posters often seen outside the cheaper grade of theatres are lurid and sensational in the extreme, but they are "drawing cards," and the plays do not come up to the expectations of the seeker of sensation. All "photo plays" are passed before release by the National Board of Censorship, of which many workers for the public good are members. The makers of the moving picture are business men who have made fortunes from the industry and who realize that stagnation means ruin and that progress usually merits a reward. They are employing better actors, making better photographs, and using every effort to obtain better material for the "photoplays." Scenarios that might have been accepted a year or more ago come back to the unlucky writers with blunt and scathing criticism. Actors who fail to make good in the "legitimate" no longer get jobs to pose in moving picture studios. Aud "picture actors" are no longer looked down upon by the "profession." It is a recognized branch of dramatic art, and the up to date dramatic periodical has its moving picture department, with criticisms of current "photo plays" and news of the trade.

If it is true that "this evolution is already complete in the moving picture public," then the "evolution" is a remarkably quiet one and not felt at its vortex of gravity. There is no wail from the manufacturers, the average exhibitor is saying nothing and coining money and the majority of theatres in the United States formerly devoted to melodrama and vaudeville are using moving pictures in the effort to keep out of bankruptcy. The "passing film" is passing, but upon the screen and not out of popularity.

WILLIAM H. KITCHELL.

Newark, N. J., December 7.

MUST NOT USE VAUDEVILLE

Should Philadelphia Picture Managers Attempt It, They Must Pay Regular Theatre Licenses

Photoplay managers in Philadelphia, Pa., who attempt to turn their houses into regular theatres that is, in seating capacity—will find out the Quaker City license department will be after them hot-footed. Already two proprietors have been dragged into the net of the law and one of the managers is now held under a bail of $500 to await investigation by the city officials.

The act under which the prosecutions are brought calls for a license fee of $21.25 where the seating capacity is less than 400 for any theatrical or operatic house. For a capacity of more than 400 the license fee is $501.25, of which the city gets $1.25. Failure to comply with this is punishable, if indicted, by a fine of not less than $100 nor more than $500, in addition to the payment of the regular license fee.

The whole question in the hearing hinged on the capacity of the house. It was testified to by clerks in the Treasurer's office that the capacity was well over 500 and that the required license fee had not been paid. It was also brought out that vaudeville and illustrated songs were among the attractions, thus putting the place in the jurisdiction of the act, as it made it a theatrical entertainment.

In cases of moving pictures being the sole attraction, the state requires no fee, the city, however, charging a fee of $100 annually.

COLONIAL PHOTOPLAY THEATRE SOLD.

The Colonial photoplay theatre at Fourth and Busseron streets, Vincennes, Ind., has been sold by Moore and Dreihaus, of Cincinnati, about six months ago to Charles & Co., of Waukegan, Ill. T. C. Charles, of this company, has been here for several days and thinks the prospects good for a big business at this theatre. Extensive repairs have been made to the front of the theatre. The opening under the new management took place Dec. 1.

The Colonial has always been a popular little theatre. Messrs. Moore and Willis expended considerable on the interior decorations and made it one of the prettiest in the city.

"THE LITTLE OLD STRANGER"

A Symbolic Picture and Quaint Character Study

A Kalem production soon to be released under the title of "The Little Old Stranger," belongs to a class of subjects considerably out of the ordinary and at once commands attention and arouses sympathy. Somewhere in folk-lore we have read a similar story. "The Little Old Stranger" is the embodiment of the kindlier attributes of human nature; he goes about among men stilling the angry passions and pointing out the way to true happiness, and, having brought peace and contentment where strife prevailed, he finally slips away into the unknown from whence he came.

The part of the Little Old Stranger in the Kalem production is taken by Robert Vignolia, and is a delightful character portrayal. Coming out of the mists of nowhere, this kind featured old man takes up his abode with a laborer's family where intemperance, poverty and strife prevail. By kindly admonition and timely interference he works a transformation. The strivings cease and love and obedience comes into that home. His task completed the Little Old Man quietly disappears as he came.

A reverent touch has been given to this subject by the very competent Southern Stock Company which makes the picture an almost living sermon.

SCENE FROM KALEM SUBJECT "THE LITTLE OLD STRANGER."

ANOTHER "GIRL SPY" PICTURE.

The work of Miss Gene Gauntier in the Kalem's "Girl Spy" series has made that young woman and the "Spy" pictures quite famous. Lovers of this series will be pleased with the forthcoming installment soon to be released under the title of "The Girl Spy Before Vicksburg," in which the Girl Spy performs some difficult and daring exploits.

As the story of the picture goes the commander of the Confederate army learns that an ammunition train belonging to the Union army is on the way to the front. It is planned to destroy the train and the Girl Spy is summoned to carry out those plans.

Disguising herself as a Union soldier, the spy joins the train and its convoy and, in an unguarded moment, blows up the wagon containing the ammunition. The explosion arouses the guard, leaving but little time for the spy to escape. A thrilling chase follows through field and forest until the spy is finally overtaken as she plunges into a stream where she sinks from exhaustion, which apparently ends the chase.

After a few moments when the pursuers have disappeared, the spy comes to the surface and makes good her escape. It is said, that in taking this scene Miss Gauntier, who is an expert swimmer, succeeded in remaining under water fully two minutes.

Lots of action, good natural scenic effects and clear photography combine to make this subject one of interest.

BIG HOUSES TO USE PICTURES ON SUNDAY.

Since the Sunday law went into effect, prohibiting the use of vaudeville acts, all the large theatres in Indianapolis, Ind., will give motion picture performances on Sunday afternoons and nights. Such first-class houses as the Grand, English and Park theatres have already given orders to have picture machines installed as soon as possible.

It is reported that Chief of Police Martin Hyland will not interfere with the motion picture performances, so long as managers allow no vaudeville acts, or singers appearing in make-up or costume. Of course, none of the houses will charge admission, but will receive contributions at the door. Part of these funds are supposed to go to charity.

William Daubert and Ira Lee, of Stroudsburg, Pa., have left their home city for Hackettstown, N. J., where they will erect a first-class photoplay theatre.

E. E. Brown, of Hackettstown, N. J., has asked the Town Council for a permit to erect a photoplay theatre in his factory on Main street.

Coming—"The Irish Honeymoon"

"MIKE THE MISER"

A Messenger Boy Comedy by Edison Players

THOSE who are skeptical regarding the existence of certain tender human sympathies in the heart of a small boy, or whether the small boy possesses a human heart, should see the Edison production soon to be released under the title of "Mike the Miser."

Mike is a telegraph messenger boy and, next to newsboys, supposed to be as near heathen as is possible for a boy to get and still have a standing in the community. But Mike has a lame sister and all boys have a tender feeling for their lame sisters, if they are unfortunate enough to possess one. Upon a visit to the hospital, he discovers that the operation necessary to cure his sister will cost him $50, which to Mike is a lot of money; but he sets about manfully to save it and it was in this process of saving that most of his troubles occurred.

There are other messenger boys in the office where Mike is employed and when Mike fails to join them in their gams of chance, or to treat when his turn comes, they become very much displeased and cap the climax of their injured feeling by tagging him with a card, upon which is written "Mike the Miser." While Mike is on his way, a friendly policeman pulls the tag from Mike's back and shows it to him. As Mike is a good sport, it hurts and he ponders over the offensive card for some time, determining to get even with the fellows that put it on him. Two of them happen along about this time and Mike sails into them, but gets the worst of the encounter by being out-numbered.

This experience does not deter him from his purpose. He now has $39.41 toward the required amount, and things look good to him despite the attitude of his fellows. At this point an unfortunate thing happens; while on an errand Mike steps off a street car and sprains his ankle. This lays him up, but out of his misfortune good fortune comes. For when Mike writes a note to the manager, explaining his trouble and requesting him to hold the job because he needs the money to send his sister to the hospital, the boys in the office get the note and quickly decide to help Mike out. The purse is made up and the four other messenger boys call on Mike to present him with the money. Mike is overcome with this expression of sympathy and there is a general hand shaking all around. As a dainty finishing touch to the scene Mike's little lame sister kisses each one of the boys.

Throughout this picture there is the genuine boyish spirit and natural awkwardness shown in all its reality. Little bits of "business" are done in real boyish fashion. It is a subject full of interest and sure to please.

Sleep, Gentle Sleep.

This rather poetic title would seem to indicate something classic in the way of a picture. It is classy, but of the farce comedy type, and is full of laughs. The trouble starts when hubby gets an invitation to join the old crowd in a little game. You see, he has been married just a year and has spent every evening at home since the great and happy event. Wifie does not take kindly to the idea of hubby going out and decides to keep him at home by hook or crook.

It was a mean trick to put sleeping powders in hubby's wine, but in this case necessity knew no law. Then hubby, looking for a fork in the sideboard, finds the powders and also has an idea—he will put his trusting young wife to sleep so that she will not miss him. She gets it in her tea. The plan works fine both ways; both hubby and wifie fall fast asleep.

While thus under the influence of the sleeping powders a burglar enters the house and makes himself at home. After making an inventory of the silver he comes across the bottle of "doped" wine on the sideboard and helps himself to liberal draughts of the beverage, with the inevitable result.

Morning comes and the servant discovers the sleeping burglar. A policeman is called and the wife and husband come out of their trance in time to give a strong finish to the incident. Throughout the picture bits of comedy are injected which serve to enliven the subject and kep the interest at a high pitch.

SCENE FROM "MIKE THE MISER."

SCENE FROM "SLEEP, GENTLE SLEEP."

ROCK ISLAND HAS A NEW HOUSE.

The Colonial theatre on Second avenue, between Eighteenth and Nineteenth street, Rock Island, Ill., was opened Saturday, Nov. 24, when the public was given its first opportunity to see the attractive little house and the introductory program. At the performances given Nov. 24 which included motion picture films and illustrated songs, besides music by a three-piece orchestra, there were 2,000 patrons. The theatre, which is owned by the Colonial Theatre company of Joliet, and managed by I. N. Martin of Bloomington, is finished in colonial mission style. It has a seating capacity of 500. The booth from which the motion pictures are shown is 138 feet from the screen. It is equipped with the latest contrivances for fire fighting and is so arranged that in case of fire the door of the booth will be closed automatically, thereby shutting off all danger from flames.

E. J. COOPER LEASES CRYSTAL

Well Known Colorado Manager Adds Another New House to List—Has Two Houses at Montrose

Edward J. Cooper, one of the best known photoplay and theatrical men in southern Colorado, has leased for a term of years, the Crystal theatre in Montrose, Colo. The house was leased from Victor Wanee, who will return to Delta, Colo., where he will operate his house in that city. With the Crystal, Mr. Cooper will have control of three commodious houses which will run licensed pictures and high class vaudeville, although it is the intention of the new manager to run first class productions in the Crystal when he can secure the proper bookings.

Soon as Mr. Cooper became manager of the Crystal, he immediately began making repairs. The front of the house is being removed and an open lobby constructed for the box office. The upstairs will be transformed into a balcony, which will have 200 seats. There will also be two tiers of boxes on either side of the stage, which will be handsomely furnished. In the picture booth will be placed the latest model of Motiograph machine.

The new house will be completed in time for its initial opening by the first of the new year. Manager Cooper has not let it become known what he will open the house with, but it is expected that some first class company will hold the boards. The other houses under Mr. Cooper's control, are the Montrose opera house at Montrose, and the Metropole theatre, at Telluride, Colo.

Mr. Cooper has made a remarkable success in the photoplay business; two years ago he same to Montrose penniless; he borrowed $50 with which to start business. Since then he has made enough to get control of three first class theatres, and is upholding the photoplay business in a manner that deserves credit in every way.

A new photoplay and vaudeville theatre is being erected in Roanoke, Va. The name of the house will be the "Electric."

Albert Whitted, of St. Petersburg, Fla., is running the picture machine in the local theatre. Mr. Whitted is said to be one of the most expert operators in the State.

Coming—"The Irish Honeymoon"

"THE COUNT AND THE COWBOYS"

A Western Comedy by Essanay

JAS. S. McQUADE

YOU can always bet your bottom dollar that when G. M. Anderson produces a western comedy picture, you will get a good run for your money. He has grown so accustomed to the ways and manners of the rough-and-ready, jovial boys of the plains and mining camps that his picture stories of these characters are just about as true to the life and as convincing as are the Bret Harte pen sketches of the far west fifty years ago. And the settings of these western pictures are selected with just such admirable judgment that one fairly lives amid the natural scenes, with all the atmosphere of customs, manners, usages and costumes added.

To the unitiated, the cowboy is ever scooting over the plain on his broncho, or shooting up something or somebody and the public, someway or other always seem to delight in seeing him thus. Mr. Anderson has studied him in other ways. He has observed him in his quieter moods, when he is at home—or all that he can call home. And in "The Count and the Cowboys" he furnishes us a refreshing, mirthful depiction of the cowboy when he gives way to boyish pranks and works a game on the latest importation from civilization.

In "The Count and the Cowboys" I was especially impressed by the subdued nature of the acting, a something not often seen in a western picture. There is scarcely the shadow of a swagger throughout, but there is an easy, natural restraint of manner that amused me by its droll humor. These big, bronzed centaurs of the plain look just like what many of them are—big, healthy boys, full of fun and frolic and intensely against anything that approaches the effeminate.

I never laughed with greater heartiness than I did over the scene where the Count (he is one of French make) is being introduced to the cowboys. As he salutes each of them with a kiss on the right and left cheek, one is fairly convulsed by the expressions on their faces. And then the mock duel scene. I vote this as being about the most mirthful ever filmed. It is just about what might be expected from a lot of care-free, fun-loving dare-devil good fellows.

I take pleasure in drawing attention to the excellent portrayal of the Count by Victor Potel and the equally clever work of Augustus Carney as the diminutive cowboy and fake Count. These picture actors are well known to Essanay picture viewers, as they are respectively the originals of Lank and Hank. Mr. Anderson only appears in a minor role, he evidently having devoted most of his time to supervision and careful detail work.

The opening scene shows Count Castelene driving up, in an old-time stage coach, to the only hostelry in a small western mining town. He is immaculately dressed, including those indispensable articles, a silk hat and gloves. He presents a letter of introduction to the hotel owner, a man of influence, which shows that he has come to look over some mining properties. The Count is welcomed and is at once conducted to the hotel bar, where he is introduced to the cowboys assembled. As previously mentioned, this scene is a big laugh-raiser.

Two of the cowboys constitute themselves a waiting guard of honor to the Count and conduct him to his bedroom. We catch sight of the nobleman's consternation as he compares his tall length with the short bed assigned him, and we see him, too, press down the bed clothes to test the softness of the mattress, only to find that he must sleep on a hard board.

Next morning the Count is seen in the saloon surrounded by his new friends. Things have, presumably, run pleasantly, for he is explaining to them the fine points of the duello and the various thrusts and counters in rapier practice. Just as all present are imitating his movements, the door opens and a new Count enters. This is none other than the diminutive cowboy, Broncho-Busting Peter, who has made a raid on the Count's bedroom and appropriated the requisite wearing apparel.

Pete stalks pompously around the room and gravely kisses his brother cowboys, leaving Count Castelene until the last. He then grabs that shocked individual around the neck and busses him roughly on the mouth. This form of salutation is a deadly affront to the Frenchman, who immediately challenges the false Count to a duel. Broncho Peter accepts, and selects guns as the weapons. In his answer to Count Castelene he informs that gentleman that he has six duels ahead of his and that the Count will be his seventh victim the following morning.

We next witness the scene of the duel. The Count awaits his turn in haughty contempt for the proceedings, keeping his back towards the supposed belligerents. Pete, the false Count, fires his revolver at intervals without either aim or intention. By collusion with his companions, a man falls after each report, and after the fourth shot the Count turns around nervously, just in time to see the fourth man fall. Another report rings out and, as the fifth man sinks to the sand, the Count flees, with the whole band—dead and alive—in pursuit.

The stage coach is just pulling out as he speeds up to the hotel, and he makes a spurt to catch it. Next we see him seated on the back platform of the coach (used for trunks) as it goes rapidly away, and that scene is followed by the mustering of the mounted cowboys and their pursuit and capture of the runaway.

SCENES FROM ESSANAY WESTERN COMEDY "THE COUNT AND THE COWBOYS."

PASTIME MANAGERS BUY THEATRE

Pettengill & Pettengill Purchase the Gem at Arcata, Cal—Will Build House at Eureka

Managers Pettengill & Pettengill of the Pastime Circuit of photoplay theatres, operating in California, have recently purchased the Gem photoplay theatre at Arcata, Cal., and have renamed it "The Arcata Pastime." No sooner had the new owners gotten possession than they closed down the house for extensive repairs. The seating capacity will be enlarged to 300 persons, and a new Motiograph picture machine will be installed. Many other changes will be made, such as refurnishing the house, both inside and out.

The Pastime Circuit managers have also purchased a plot of valuable ground in Eureka, on which they will erect another large and handsome photoplay house. This house will seat more than 500 persons, and will be one of the best equipped theatres of its kind along the Pacific Coast. All their houses use only licensed pictures.

The managers attribute their success to the high class pictures they use in their houses; they act as their own censors and do not allow any pictures that would cause comment to be thrown on the screen. They never charge more than a ten-cent admission, and boast that they cater to only the best people. At all performances one can see city officials, clergymen and the elite, together with the masses, enjoying the pictures to their heart's conent.

FOX TO BUILD NEW PHOTOPLAY THEATRE.

Franklin Fox, manager of "Foxey's" photoplay and vaudeville theatre, Goshen, Ind., is soon to erect a new picture house on the main street in that city. The plans call for a theatre of over 800 capacity and when complete it will be one of the most modern in Indiana.

The house will be absolutely fireproof and equipped with a new machine. High-class licensed pictures and vaudeville will comprise the entertainment.

Coming—"The Irish Honeymoon"

CHICAGO LETTER

By James S McQuade

IN my letter which appeared in the issue of October 22, page 26, there was a list of instructions for actors in motion pictures, said instructions being copied from a printed sheet posted in the studio of the Selig Polyscope Co., this city. Among the rules and suggestions given was the following:

"Use no profanity in the pictures—there are thousands of deaf mutes who attend the theatres and who understand every movement of your lips."

At the time, I little expected that the non-observance of the rule just requoted would have led to the appearance of a sensational newspaper article, under the scare head, "Pictures Shock Deaf in Chicago," and which appeared in the Chicago Tribune of Dec. 14. The article is so important that I give it in full here:

PICTORIAL CUSS WORDS!

This is a lip reader's impression of Chicago's majority of picture shows.

"Shocking! I am ashamed to repeat what that actor has just said! If the police could have heard that last remark of that man on the screen there they would arrest the manager of this show house."

These are only a few of the comments of an expert lip reader yesterday. The shows he was watching seemed innocent in all respects. Most of those he objected to were of the sensational type and were exhibited in districts where the lovers of that class of "drama" are most to be found.

According to the lip reader's running comment on the show the facial movements of many actors on the screen often betrayed language which went beyond innuendo and suggestion, the police censor to the contrary notwithstanding.

WOMEN ADMIRE; "SHOCKING!"

It was a moving picture drama in a Madison street theatre, and an audience of men and women admired.

"This is shocking! The actor there on the screen has just used an unprintable term."

George A. Schriver, of 3128 Lake street, an expert lip reader, was talking to the reporter for the Tribune.

A visit had been made to several nickel theatres downtown. Lip readers have protested against the use in motion picture exhibitions of language the police would stop instantly if they could hear it. The mutes see it. Watching motion pictures is their chief amusement.

The more sensational pictures, they say, are the worst. Films of this class are being reeled off daily in all except a few smaller theatres in Chicago.

Mr. Schriver interpreted the lip movements as the plays progressed. Although deaf, he can talk. He sat beside the reporter and wrote down some of the picture talk. At times he was ashamed to write it. The lip reader could not catch the full conversation. The characters did not face him always, and at times the enunciation was imperfect or made unnaturally rapid by the machine.

ANGER CALLS FORTH WORST.

But in the dramatic moments, and usually when anger was expressed, the player usually faced the audience and said his objectionable words forcibly and plainly.

At a picture show on South State street a group of moonshiners employed some strong expressions during a plot to kill a man suspected of being a revenue officer. Schriver shook his head when he saw the lip movements and wrote down the words angrily. The language was foul and its kind is barred on the legitimate stage.

On South Halsted street the pictures shown were less choice and some of them abounded in vicious "words." Schriver stuck to his task for the good of his protesting fellows.

"I have watched for this bad talk for more than a year," said Schriver, after the tour. "It does not occur so frequently at it did a year ago. The censoring of the pictures has done a good deal toward improving the talk. There is nothing bad said in the good pictures. The original actors do not seem to realize that any one can understand what they are saying and I guess they just let themselves go. People say that we don't have to watch the lips, but we just can't help it."

The actor who is obliged to resort to cuss words and obscenity in order to simulate certain conditions of mind is not far removed from an insane asylum. At any rate he is not a fit subject for the cast of a picture drama. Let him be squelched.

Picture Conditions in the Philippines.

E. E. Tait, buyer for the Exhibitors' Exchange of Manila, P. I., is now in the city. Mr. Tait left Manila Sept. 17, going direct to Paris, thence to London, and thence to New York. His mission in America is to arrange for the licensed product, and the intentions of his firm are to furnish that product to every exhibitor in the Philippine Islands.

At present exhibitors get their films direct from London, and before the formation of the Exhibitors' Exchange there was no renting establishment in Manila. F. Goulette is president of the concern, and John Maynard is general manager and acting secretary and treasurer. Mr. Tait is one of the directors.

Manila, with a population of 250,000, has twenty-three theatres. This number Mr. Tait considers too high, as the natives are poor and they form the bulk of the patronage. Americans, Chinese and the Japs follow in order.

NEVADA, MO.—PHOTOPLAY THEATRE, OWNED BY J. E. HAGGARD.

The structures are crude, being built of corrugated iron and a framework of wood, and will seat from 400 to 600, a few having a capacity of 800. Building material is very high, so that these houses cost all the way from $1,500 to $8,000. These theatres are owned and operated by Americans chiefly.

The prices of admission are 5 and 10 cents, the poorer class of theatres charging the former. In some of the better class houses reserved seats for Americans are held at 20 cents. The service generally in use affords two changes weekly, with about 3,300 feet in each. The best theatres have five-piece orchestras, the smaller a piano and violin.

Theatres in Manila are run every day in the week, in the evenings only, from 7 o'clock until 10:30 o'clock. Comedy and dramatic subjects are preferred by the natives and they show quite a liking for western pictures.

Outside of Manila there is little done in the motion picture line, as the people are both illiterate and uncivilized. There is a picture theatre down at Iloilo, on the island of Panay, and another in Cebu, on the island of the same name, both run by Americans, but they have not been successful.

Mr. Tait has been in the Philippines for two and one-half years, to which he moved from Honolulu, where he was the pioneer in motion pictures, being interested in three theatres. Honolulu became overrun with picture houses and for that reason Mr. Tait decided to sell out his interests there.

Mr. Tait is a Chicagoan by birth and will stay with his folks here for about a month, when he will depart for Manila.

Chicago Alienists Favor Pictures for Insane.

Motion pictures will be installed at the Elgin State Hospital, Dec. 28, as a permanent feature by Superintendent Sidney D. Wilgus for the benefit of insane patients. "Only such films as will amuse the patients will be exhibited," said Dr. Wilgus. "I think we shall arrange to get on a motion picture circuit and thus take the views as they come along. I myself will act as censor. What we want is something which will take the minds of the 1,400 patients we have here off their afflictions." "The idea is a fine one," declares Dr. H. I. David, superintendent of the Cook County Detention Hospital, "an excellent one. Anything which breaks the routine of the patient's days and provides distraction from his thoughts of himself and his condition will make for his improvement. I should say that travel pictures, views of simple country life and views of animal life and action would be the best."

"Boy City" Aids Reform Movement.

On Tuesday, Dec. 13, the Selig film, "Boy City," was given a private exhibition in the Princess theatre, Milwaukee, before a specially invited audience comprising municipal officials, the press, Y. M. C. A. representatives, clergymen, members of reform associations, etc. A Selig representative delivered two lectures on the film, one before the presentation and the other while the picture was being run, which made clear to the minds of all present the scope and value of the work carried on among boys by Judge Willis Brown. As there is at present a boy reform movement under way in Milwaukee, the special exhibition was especially timely and everyone commended the film and its object.

Thomas Saxe, of the Saxe Amusement Enterprises, courteously furnished the Princess, operator, lights, etc., for the occasion, and Mr. Cook, booking manager of the Saxe circuit, arranged for the following dates:

Princess, Dec. 22; Orpheum, Dec. 23; Modjeska, Dec. 24; Globe, Dec. 25; Theatorium, Dec. 26, and the Crystal, Dec. 27. Mr. Cook will deliver a lecture on "Boy City" during its presentation in each theatre.

Essanay's London Business Booms.

Robert E. Spoor, who held the position of buyer of films in London for J. D. Williams of Sydney, N. S. W., Australia, for the past three months, returned to Chicago early this month. Mr. Spoor was very successful in his London position, and gave such satisfaction to Mr. Williams that the latter most reluctantly consented to accept his resignation.

J. A. Hayden, formerly manager of the exchange in Sydney, formed by Mr. Williams, was sent over to succeed Mr. Spoor, who has had a flattering offer in this country under consideration for some time.

Robert E. Spoor is a brother of George K. Spoor, president of the Essanay Co., and also of Harry A. Spoor, the popular and successful representative of Essanay in London. He tells me that the Essanay product is high in favor throughout the United Kingdom, and that on

(Continued on page 25.)

PROJECTION DEPARTMENT

Problems of the Photoplay Operator Discussed and Questions Answered

Edited by Will C. Smith

LOCATION OF MACHINE.

L. & T. Mgr., New Bern, N. C., writes:—We are building a motion picture and vaudeville theatre here and, according to present plans, our machine booth will be located on one side of gallery, next to wall of building, and about 40 feet from the curtain. Kindly advise through your columns in The Film Index if the projection will be as good from the side of the building (at an angle) as it would be straight on a line in front of gallery.

Answer:—The projection would not be as good from the side of the gallery as from the center of the gallery (on a straight line) unless you could arrange to have your screen on the same angle as your machine. If your machine is sitting on the left hand side of the gallery your picture will be larger at one end than at the other. To remedy this you move the side of the screen nearest to you out a little so that your screen will be on same angle as machine, then your picture will be the same as if you were working directly in the center of gallery. Should you have your machine on the right hand side of gallery, then you want to bring the side of the screen nearest to you in a little, so that your screen will be on the same angle as machine, but I would suggest that if you have not built the booth for the machine on the side of the gallery, to have it put in the center of the gallery on a direct line with the screen, then when you raise and lower the screen for vaudeville it will not effect the pictures, while if you had the machine on the side of the gallery it would effect the picture as above stated, unless you could arrange to have the screen set as I suggested. All machines pertaining to projection work should be set in the center of gallery by all means, especially when the screen is raised and lowered for vaudeville, as the best results are accomplished.

* * *

DISSOLVERS.

J. B., New York, writes:—I am using an Edison double dissolving machine and do not seem to get good results with the slides; that is, the dissolvers do not cut good and clear. They do not seem to blend as I have seen some do. Can you help me out? Also, tell me how to set the dissolvers. I am using the Iris dissolvers.

Answer:—To eliminate the disagreeable effect on the screen by dissolvers not cutting clear, your dissolvers should be set perfectly, and to get perfect effect one view must dissolve into the other and can only be obtained by diminishing the illumination of one image in the same ratio as the other is increased without cutting off any part of either view until one is fully illuminated and the other has disappeared. This is accomplished instantly or slowly, depending on the rate of speed with which dissolver is worked. In setting dissolvers be sure that one is perfectly closed and the other entirely open and by moving rod attached to dissolver, up or down, closes one and opens the other, and the results are a gradual blending of one image into the other.

* * *

STORAGE BATTERY AND RHEOSTAT.

Stonington, Me., writes:—What volt rheostat could be used on special storage battery voltage? Our storage battery on open circuit (while not charging) stands at 75 to 80 volts. While in process of charging (or in other words, while dynamo is running), which will be the conditions under which pictures are being shown, the voltage is 80 to 90 (average 85). The battery (volt meter) gives reading of 90 plus (even at times 100) when at the end of a charging a bubbling of plates is produced. This settles down in a few minutes, after the generating (dynamo) current stops to 75 to 80 again.

Answer:—The rheostat that you would want to use for your special storage battery voltage is one 52-volt rheostat. Unless you have one made special you will find it rather hard to find a 52-volt rheostat, for the reason that there are only a few places that have the old 52-volt system still in existence, but by taking a 25-ampere adjustable 110-52-volt combination rheostat and connecting one line from your lamp to the outside post of rheostat (right hand side) to your switch and the other line from the lower lamp post to your switch, you will find, I think, that it will work very nicely. The outside posts on rheostat are for 100 volts. Would like to hear further of this experiment as to the results accomplished. I am quite sure this style rheostat if connected properly will give you about 35 to 40 volts across the arc.

* * *

CONDENSERS.

Morristown, N. J., writes—Would like to know the focal length of condensers. I am using an Edison model "B" machine and giving a 9 x 12 picture at 68 feet. What size condensers should I have? I have always had a fine picture and now one of my condensers has broken and I want to get the same size. How is the best way to measure condensers?

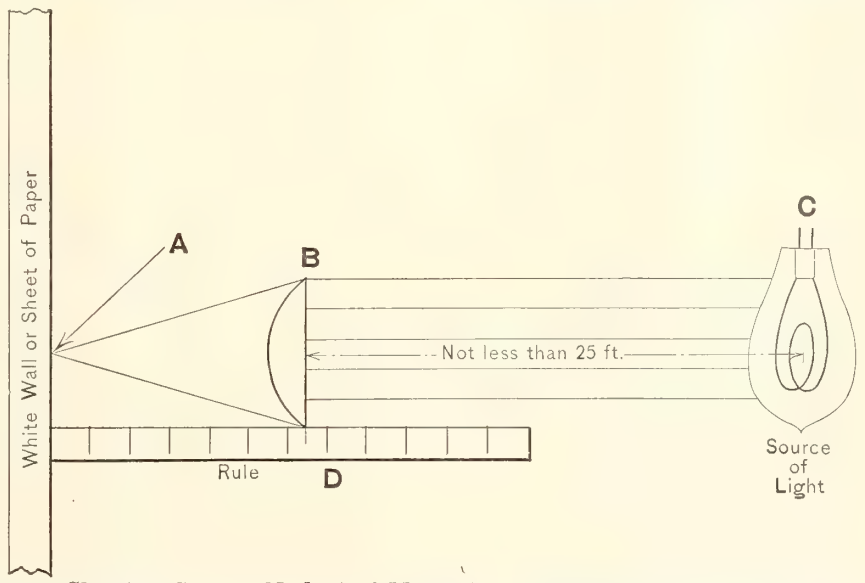


Diagram Showing Correct Method of Measuring Condensing Lens.

A—Focal point on sheet of white paper pinned on wall. B—Condensing lense with convex side toward wall. C—Source of light or object to be focused. D—Rule to measure focal length of lense.

Answer—The size condenser you would want for a picture 9 x 12 at 68 feet would be two 7½-inch focus condensers. To measure the focus of condensers you hold the condenser lens with the round or convex side up to a piece of white paper pinned to the wall (and move it in and out) being sure to hold it direct with the paper until the image is sharp and distinct on the paper; then measure from the paper on the wall to the flat side of the condenser and this will give you the focus of condenser.

We desire to call especial attention to this question of measuring the focal length of a condenser, and herewith give a diagram of the correct method. Our reason is that an incorrect method of measuring the focal length of condensers has been given publicity in a certain "hand book" recently published, which explains that the flat side of the condenser should be placed toward the wall. In a diagram of the correct method, herewith given, we show you exactly how it should be done. Set your condenser on edge, the round or convex side toward the wall, on which you have pinned a sheet of plain white paper. Lay a measuring rule running from the wall to the condenser. Use a light or window as the object to focus, placed at least 25 feet from the condenser. Move the condenser back and forth along the rule until the image on the white paper is sharp and distinct. Now note the number of inches on the rule from the wall to the flat side of the condenser: this will be the correct focal length of the condenser.

To prove to you that this is the correct method of measuring the focal length, reverse the condenser, placing the flat side to the wall. You will now discover that it is impossible to get a sharp and distinct image upon the paper.

ONLY PICTURES FOR SUNDAY THEATREGOERS.

"Nothing but motion pictures and illustrated songs hereafter, or nothing at all," will be the entertainment given in the Youngstown theatres on Sundays, are the latest orders of Mayor A. W. Craver, of Youngstown, O., and he intends to see that his orders are carried out to the letter.

According to Mayor Craver theatrical managers have been going the full limit in promoting Sunday performances, and now he intends to bring things to a sudden halt. As there is a city ordinance prohibiting managers to allow performers appearing in costume and makeup, his Honor now means to see that ordinance enforced and has served notice on all managers in Youngstown to that effect. While he does not state what the penalty will be should any manager attempt to break the law, it is said there will be something of interest going on if his orders are not complied with.

ELECTRICAL TALKS

On Electricity in Its Relation to the Motion Picture Theatre

By J. H. Hallberg

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SUMMARY OF ELECTRICAL TALKS NO. 17.—The Watt Hour Meter registers only the "actual watts" consumed.

The "apparent watts" required by any load are determined by multiplying the amperes by the voltage.

The "actual watts" are determined by multiplying the "apparent watts" by the "power factor."

The "power factor" is obtained by dividing the "actual" watts by the "apparent" watts.

Direct current devices always operate at "unity power factor."

Alternating current devices, excepting incandescent lamps, certain forms of rheostats, and heaters always operate at less than "unity power factor."

"ELECTRICAL TALK" No. 18

How to Read Your Electric Meter.

In the preceding discussion you must have gathered a very fair knowledge of the electric meter including its construction, operation and general functions. The foregoing information was given to you in order to impress upon you the fact that Electric Watt Hour Meters are reliable and efficient devices. In order that you may have a still clearer understanding of this part of your electric equipment, it is necessary that you should know how to read your electric meter. By understanding how to do

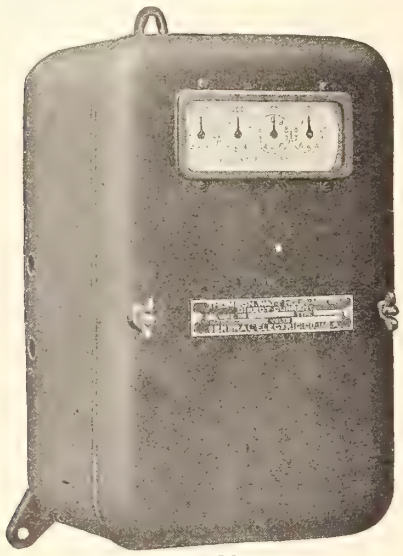

Fig. 36.

this you are not only enabled to check the meter readings at the end of each week, or month, against the readings made by the electric light company's meter reader, but you can also, at your own convenience, read a meter for

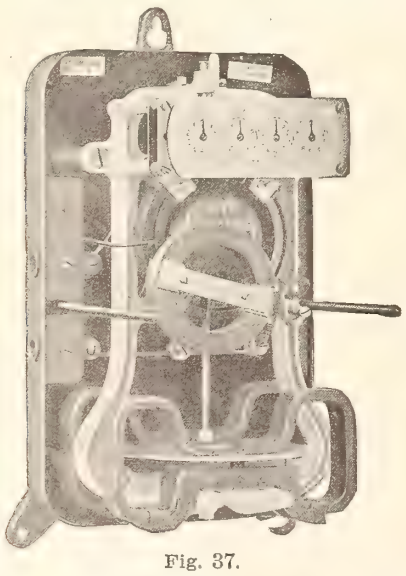

Fig. 37.

any given period during the day, or at the beginning and the end of a day, thereby determining for yourself just what it costs you to operate your electric system.

Suppose you want to find out how much it costs you to operate your M. P. lamp on a Rheostat. All you have to do, is to start the M. P. lamp at the given time, keep it operating for 10 minutes with no other lamps or loads on the meter, and, in the meantime, watch your electric meter record the current consumption. If your test is made for a period of 10 minutes, multiply the reading by 6, which will give you the current consumption for one hour; and then multiply the product thus obtained by the rate for current per kilowatt hour. This will give you the cost of operating your M. P. Lamp with rheostat for one hour.

If you wish to make a test of your M. P. lamp as controlled by an economizer, proceed in the same manner and by that method you can, within 10 minutes, determine the exact difference in current consumption with rheostat and economizer control. This test could be made in 10 or 15 minutes time, unless you wish to run a half hour or so in order to get the more correct average when no other lamps are burning. You can in that manner get an absolute record of the saving which otherwise could not be had unless you had a separate meter for that part of your installation which you want to test.

By the same method you can test any part of your installation as you can read the meter with only that portion of your installation connected to it, regarding which you want information.

Through the courtesy of the General Electric Company, I have obtained the latest instructions for reading the electric kilowatt hour or watt hour meter, which I am sure will prove interesting and instructive.

Before proceeding with the directions, I wish to call your attention to Figure 36 and Figure 37, illustrating the exterior and the interior of the Thomson Watt hour Meter.

Directions.

First—Note carefully the unit in which the dials read. On all meters made by the General Electric Company, the figures above or below the dials indicate the value of one complete revolution of the pointer, therefore one division indicates one-tenth of the amount marked above or below.

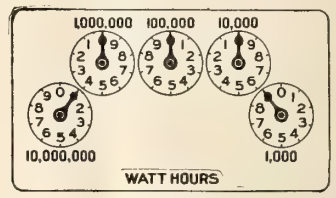

Fig. 39.

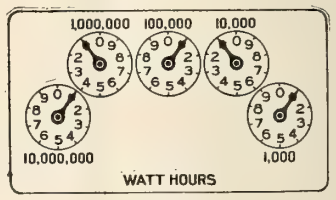

Fig. 40.

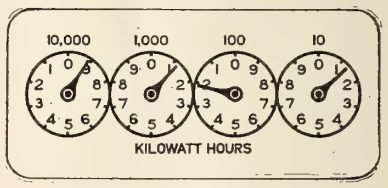

Fig. 41.

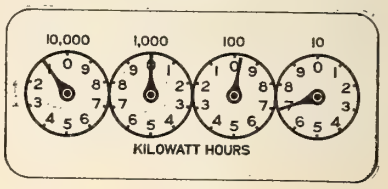

Fig. 42.

Second—Note direction of rotation of dial pointers. Counting from the right the pointers of the first, third and fifth dials of the General Electric Company's meters rotate in the direction of the hands of a watch, whereas the pointers of the second and fourth dials move in the opposite direction.

Month	Present Reading	Previous Reading	Difference
January			
February			
March			
April			
May			
June			
July			
August			
September			
October			
November			
December			

FIG. 38

Third—Read dials from right to left, setting down figures as read.

Fourth—Always read the figure on each dial which has been last passed or is just covered by the pointer.

Note carefully that each dial reading depends on the reading of the one next to it on the right. Unless the one before it has completed a revolution or passed the 0, the pointer which is being read has not completed the division upon which it may appear to rest, and still indicates the figure last passed over.

Fifth—See if the register is direct reading, i. e., has no multiplying constant.

Some registers are not direct, but require that the dial reading be multiplied by a constant in order to obtain the true reading. If the register face bears the words, "multiply by ½" "multiply by 2," etc., the actual reading should be divided by two in the first case or doubled in the second, and similarly for other constants.

Sixth—Subtract from the present reading the reading of last month, multiply the difference in kilowatt hours by the rate per kilowatt hour you are paying and you have the amount of your bill in dollars and cents. The ruled page herewith illustrated in Fig. 38 will be found convenient for keeping a permanent record of each month's meter reading.

Earlier forms of General Electric Company's meters having five pointer dials reading in watt hours. Present types have four pointer dials reading in kilowatt hours.

Examples of Difficult Meter Readings.

On this page will be found examples of difficult meter readings, which may actually occur in practice. For instance in Fig. 39, the dial on the extreme right reads 900. The second apparently indicates 0; but since the first has not completed its revolution but indicates only 9 the second cannot have completed its division; hence the second dial indicates 9 also. The same is true of the hand of the third dial; the second, being 9, has not quite completed its revolution, so the third has not completed its division; therefore we again have 9. The same holds true of the hand of the fourth dial. The last hand (the extreme left) appears to rest on 1; but since the fourth is only 9, the last has not completed its division and therefore indicates 0. Putting the figures down from right to left, the total reading is 999,900, though one might erroneously read 1,999,900, making a mistake of 1,000,000 units.

By similar reasoning the value of other difficult indications may be obtained as illustrated in Figure 40, Figure 41 and Figure 42.

Summary.

It is of considerable value and of great satisfaction to any user of electricity to be able to read his own meter; to determine the current consumption for any part of his installation and to calculate the cost, which can be readily done by following the foregoing instructions for reading the electric meter and multiplying the reading in kilowatt hours by the rate per K. W. H.

In our next "Electrical Talk," we will discuss the arrangement of Electric Circuits for Motion Picture Theatres.

BANQUET FOR BALTIMORE PICTURE MEN

150 of Them Hold Big Feast and Have Good Time —First of Its Kind in Baltimore

About 150 picture men assembled at the Rennert Hotel, Baltimore, Md., Dec. 1, to attend the first annual banquet of the Moving Picture Exhibitors' Association of Baltimore. The banquet was a success in every way and brought together many of the owners and managers of the local motion picture theatres. Following the dinner, and after the cigars had been passed, Mr. William Fait, secretary and treasurer of the association, introduced Mr. J. Spencer Clark, collector of city water rent and taxes, who spoke on the subject, "The Taxes." Mr. Clark issued the first license to a motion picture theatre shortly after the big fire of 1904, and at the beginning of the present year he issued 106 licenses.

Mr. W. E. Sherwood, counsel for the association, in a brief and interesting address, pointed out the fact that the joint motion picture theatres in this city realized over $4,500,000 per year, and that it was one of the most promising and lucrative lines of business in existence at the present time and was growing rapidly. Several other members also made addresses. The officers of the association are as follows: President, J. C. Weidman; vice president, A. C. Steen; secretary and treasurer, William Fait, and counsel, Watson E. Sherwood.

"THE OLD WATER JAR"

A Vitagraph High Art Life Portrayal

INDIAN mythology, or theology, bears a deep significance upon the salvation of the red man; his future depends upon the disposition of the Great Spirit who ever watches his destinies.

"Pau Puk's" virtues are few and his sins are many, but his natural savagery to which he has given free rein has blunted the conscience which is inherent to every normal mind. He glories in his deeds of bloodshed and selfishness and records them on the old water jar, his most conspicuous acts, with an artistic skill that has won the admiration of his tribesmen. Altogether Pau Puk is an undesirable Indian; in his old age he is shunned by everyone of his fellows and appears a sort of bug-a-boo to squaws and children.

Sad and lonely he sits beside the rippling water of the gurgling rapids, lifts up the old water jar and as he reviews the pictures of his past misdeeds they are brought vividly before him as in a vision, but they are no longer the deeds of courage or the brave. He shrinks from them and shudders as he hears the voice of the great Spirit speaking to him in denunciation and reproach.

His conscience is awakened and he begins to understand why the children avoid him, why his people loathe him and why he is sad and lonely. His sins have found him out and he sees them painted in the lurid crimson on the water jar like blood red stains of the victims of his tomahawk, scalping knife and perfidy. He tries to hide them by covering the old water jar with his blanket, but they cannot be hid.

In remorse he falls upon his knees and prays to the Great Spirit for forgiveness. His prayers are heard and filled with the inspiration of the Great Father of his race, he paints in the one vacant panel of the old water jar a picture far different from all the others, a dedication of himself into the keeping of him whose memorial he inscribes upon the jar. His soul finds peace in the contemplation of the beauty, power and love of the soul's great chief.

SCENE FROM VITAGRAPH LIFE PORTRAYAL "THE OLD WATER JAR."

A great change has come over the old man and when at last his eyes grow dim and the hand of death is laid upon him he passes away surrounded and sustained by those who once despised him, as the Great Spirit welcomes him to the Happy Hunting Ground, and the waters of the sylvan stream are singing a sweet requiem.

This is a life portrayal that out-distances in psychological significance and soulful depth anything that has ever been produced in the history of drama. It proves that motion pictures have risen to the possibilities of the highest art.

MISSIONARY MOTION PICTURE SHOW.

Motion pictures were used at the First Baptist church, Brockton, Mass., on the night of Nov. 22, to illustrate the lecture given by Sumner R. Vinton, who was for many years a missionary in the Far East. It was the first time that motion pictures have been used in this city for missionary purposes, and also, the first time in the country.

His lecture was on "Western Women in Eastern Lands," and the pictures showed how the work done by the women in America has brought about great good in the eastern countries.

Playing the Pictures

By Clyde Martin

IT has only been in the last couple of years that any strides have been made towards playing the pictures and it has been just the last few months that musicians have awakened to the fact that they have a world of opportunities before them if they can master this new profession.

Last week, while we were running the Vitagraph picture "The Statue Dog," the release of November 25, it occurred to me that it was just such a picture that got me into the notion of making a study of playing the pictures. It was about four years ago, I was playing in one of the first picture houses in Denver, and if I remember correctly the name of the film was "Crayano." It showed a cartoonist drawing sketches, I think the first sketch was that of an Irishman, and I played "The Wearing of the Green." The second sketch was that of a dog and I played "Oh Where, Oh Where Is My Little Dog Gone," and there were several other sketches where such music filled in very well. Then at the close of the picture the cartoonist made a drawing of Col. Roosevelt, and of course I was there with "Yankee Doodle," or something of that nature, and naturally the house went into hysterics when the Roosevelt picture was completed, and I took credit for half of the applause (this was four years ago), at any rate I was "mut" enough to believe that the audience was showing their appreciation of my work. Although I have learned better since, I was innocent of the fact at that time, that half of the rotten vaudeville acts and some of the manufacturers of motion pictures would unfurl the American flag at the end or climax in order to get a hand. At that, I am glad that my conscience did not hurt me at that time, for, it put me in the notion of watching for points in the pictures where I could use appropriate music, and I trust that the Vitagraph picture of "The Statue Dog" will have a tendency to start more beginners into playing the pictures.

In "The Statue Dog" several opportunities present themselves where short strains of popular tunes can be used to good advantage. When the title "A Rah Rah Boy" comes on, you can play "He's a College Boy" or "College Boys," then comes a title "2 A. M.," you can play "We Wont Go Home Until Morning," and when the title "Kelly" comes on you can play "Has Anybody Here Seen Kelly." But when the dog is shown holding the American flag, we have a subject that must be considered.

When the American flag is used in a picture, the average piano player falls into the first national air that comes into his mind, this is very well as far as your own patriotism is concerned, but if you will play something else in such a scene, and let the flag take due credit for the applause I believe you will be handling the situation in the proper way.

Of course, there are certain pictures like the Pathe picture the "Clemency of Abraham Lincoln" where national airs have been used throughout the picture that it is very appropriate to use them when the flag is shown as well. But the pictures I have reference to are such pictures as "The Statue Dog," where the producer has resorted to such unprofessional means to "pull a picture through."

I once knew of a fly-by-night vaudeville act that was so rotten it would have been hissed off the stage had it not been that they closed their act by letting down a big drop, on which was painted the American flag. When the audience saw the drop they gave it (the drop) a big hand and the vaudevillians took several bows. At the end of the week the manager, on the Saturday night show, had his carpenter put a sign on the drop reading "Three cheers for the Red, White and Blue, not the act," and I believe the performers took eighteen or twenty bows that night before they discovered the sign on their drop.

This week I received a letter from a piano player, asking foolish question No. 999 "What can you play for dramatic pictures, can you give me a list of selections that won't make the work so tiresome?" Here is my answer: "If you find the art of playing the pictures becoming tiresome to you, don't undertake a profession that means work afternoon and night. If you would really make a success at playing the pictures, your work would be a pleasure and not a burden to you. If you have some relative in politics that can get you a job in the city hall, there's where you will be a shining light, or if you have money, go to Florida for the winter and take a rest, anyone that would write such a foolish letter either needs a rest or an examination."

I have received a large number of such foolish letters, and then I have received many letters giving practical tips and asking reasonable questions, and I am glad to hear from musicians at any time and be of any service possible.

A piano player that plays the pictures knows that it means hours of hard work, but if they are heart and soul in their work and are looking forward to a future, they will find their work to be a pleasure and not a drudge. If the work is a drudge to you, you had better get off of the job and find something "easy."

I cannot see why playing the pictures would be a burden to any musician. If you are playing for vaudeville, you are obliged to play as the act wants you to, if you are doing concert work you are in a rut, the same thing week in and week out. But picture playing offers something better. You have a large field, you have quite an assortment of subjects, you have no one but yourself to fight it out with. What more can you ask I was really glad to get such a foolish letter, for I never believed there was anyone with musical ability that found their work to be a burden.

Did you ever notice that the stars on the legitimate stage usually "get a hand" at their first appearance of the evening? This is just as true with the ten, twenty and thirty-cent attractions as it is with those higher up. Each have their own class of admirers. It is just the same with the motion picture star, yet, have you ever tried to "work up" the entrance of Florence Turner, Alice Joyce, or any of the stars of the picture world? I have, and have met with success. I make it a point to "work up" the entrance of the popular stars and it never fails that the audience gives them a round of applause. It is true this is a small point, but, I believe, it makes the audience more enthusiastic in the pictures and has a tendency to make more admirers of the silent drama.

If you have any suggestions in this line, if you have discovered any new way of "working up" scenes, just drop me a line and I assure you any pointers will be appreciated by readers of The Index, as well as myself.

MANAGER GIVES BENEFIT PERFORMANCE

Vaudeville Performers Whose Clothing Was Destroyed by Fire Given Benefit at Iris Theatre

In order to help two little vaudeville performers, Misses Rogers and Dolliver, who had the misfortune to lose their wearing apparel and other belongings in a fire which occurred in their dressing rooms at the Broadway theatre, Chico, Cal., on the night of November 26, Manager Worrall of the Iris photoplay theatre, gave the proceeds of two evening performances to the unfortunate little dancers, in order to help them until they secured another engagement.

The fire in the Broadway theatre was started in the young women's dressing room by the overturning of an oil heater. It happened about 9 o'clock when the house was crowded, and just at the time the dancers were to make their appearance. When they saw what had happened Miss Dolliver very coolly went on the stage and began dancing while stage hands got busy trying to put out the blaze, which was eating its way from the dressing room to the scenery.

Miss Dolliver kept her wooden shoes busy dancing until someone on the stage announced to the audience that the stage was on fire, but there was no danger providing those in the house would walk out quietly; this put a stop to any stampede that might have been caused otherwise. When the fire was extinguished it was found that it had done about $500 damage, and, besides, had burned all the clothes the young actresses had in their dressing room.

When it became known that Miss Dolliver and her partner had lost all their clothing and were forced to go out in the street in their stage costumes, immediately the crowd began to contribute towards helping them. Manager Worrall in giving two performances for their benefit had crowded houses and was most heartily thanked by the actresses and also by the manager of the Broadway theatre for his generosity.

NEW HOUSE FOR RICHMOND.

In spite of the strict closing law in Richmond, Va., the old Southern capital seems to call for more photoplay theatres to meet the demands of the pleasure going public. The latest theatre, which will be on Broad street, between Jefferson and Adams, is to be built by M. L. Hofheimer, a well known theatrical man. The new house, will be called "The Star," and will seat over 900 persons; it will cost about $30,000. The price of admission will be ten cents, and only pictures will be used.

The Leading Motion Picture Producer of the World

SELIG — FOLLOW THE FLAG

START THE NEW YEAR RIGHT
by demanding a SELIG film

OUR RELEASE FOR JAN. 2

THE ARGONAUTS

A fascinating story of the Golden West, pure in theme and sentiment

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2—REELS—2

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ROMONA'S FATHER

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Selig Polyscope Co. — TRADE S MARK — Chicago U.S.A.

EUROPEAN OFFICES

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MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, DEC. 26, 1910—4 REELS

BIOGRAPH—Winning Back His Love, drama, 994.
LUBIN—Making a Man of Him, drama, 990.
PATHE—The Atonement, drama, 656.
The Bowling Fiend, comedy, 344.
SELIG—The Rustlers, drama, 990.

TUESDAY, DEC. 27, 1910—4 REELS

EDISON—Eldora, the Fruit Girl, drama, 1000.
ESSANAY—Girls Will Be Boys, comedy, 1000.
GAUMONT (Kleine)—The Adventuress, drama, 995.
VITAGRAPH—In Neighboring Kingdoms, comedy-drama, 995.

WEDNESDAY, DEC. 28, 1910—4 REELS

EDISON—A Family of Vegetarians, comedy, 990.
KALEM—The Girl Spy Before Vicksburg, war drama, 935.
PATHE—Running Away From a Fortune, American comedy, 540.
The American Fleet in French Waters, topical, 125.
In Full Cry, scenic, 331.
URBAN (Kleine)—A Mexican Romance, drama, 650.
Coaching in Devonshire, England, travelogue, 348.

THURSDAY, DEC. 29, 1910—4 REELS

BIOGRAPH—His Wife's Sweethearts, comedy, 682.
After the Ball, comedy, 311.
LUBIN—Blue Horse Mine, drama, 990.
MELIES—In the Tall Grass Country, drama, 980.
SELIG—Justinian and Theodora, drama, 1000.

FRIDAY, DEC. 30, 1910—4 REELS

EDISON—The Romance of Hefty Burke, drama, 1000.
KALEM—The Stranger, drama, 1005.
PATHE—Catalan, the Minstrel, colored, drama, 768.
Carnival of Japanese Firemen in Tokio, scenic, 230.
VITAGRAPH—Crazy Apples, comedy, 988.

SATURDAY, DEC. 31, 1910—4 REELS

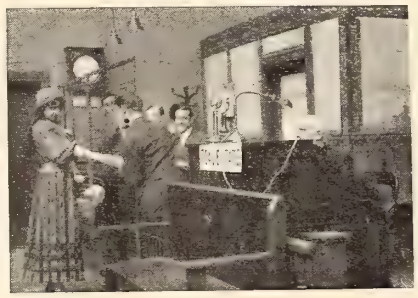
ESSANAY—A Gambler of the West, drama, 1000.
GAUMONT (Kleine)—The Doctor's Secretary, drama, 981.
PATHE—The Yaqui Girl, American Western drama, 1000.
VITAGRAPH—Where the Wind Blows, drama, 987.

EDISON MFG. CO.

"ELDORA, THE FRUIT GIRL."—This picture deals with the East Side element of New York City, and depicts a charming love story around the tenement quarters of Mulberry Bend.

John Norwood's real estate office is the opening scene in the picture, and in it we are shown little Eldora, the fruit girl, making her usual call to pay the rent. Robert, Mr. Norwood's son, a boy of about twenty years of age, has become accustomed to see little Eldora on her visits. At first it was merely a passing glance that they bestowed upon one another, but as time wore on they began to look for each other, until at last a friendship sprang up between them which soon ripened into deep love.

All this is unknown to the father, who has made other plans for his boy's future; and so deep are they that he even arranges the evening on which his son Robert is to propose to the girl of his choice. This is carried out so completely by the old folks that the young couple are left together conveniently for this very purpose, and Robert is so completely under his father's rule that he is almost on the very point of asking the momentous question of the waiting maiden, from whose lips one can easily see that the word



"yes" is but waiting for the proper moment to be uttered, but the figure of little Eldora stands between them—her great brown eyes are looking into his—he can see her in his mind—and he knows that he is doing wrong.

Ashamed of his weakness Robert leaves the house hurriedly and seeking his father confides to him the truth of his affection for Eldora. That his father becomes greatly wroth over the new turn of affairs is putting is mildly. The next day he sends for Eldora and in a strong dramatic scene shows her how little she is fit to become the wife of his son, pours into her ears all the old arguments of station, race and money until he convinces her that marriage with his son will drag the boy she loves down, that her love for him will prove a curse instead of a blessing; and so she, poor girl, proves her great love by sending for her lover, and in one of those wonderfully enacted scenes which reach the height of dramatic climax she laughs at him, makes light of his devotion to her and finally proclaims her love for another. This has the desired effect upon the boy. She has done her duty, she has kept her promise; but her little heart is broken, and Mr. Norwood never realizes how true, how noble her love is until the next day when he reads in the paper of her attempt to end her life by throwing herself in front of an automobile.

Then he realizes what he has done—that he is the guilty party and that, if she dies, he will have committed a great crime. But she shall live if money, power and the best physicians in the land can save her. Together father and son hurry to the hospital, and here the father sees two young hearts united and realizes that love is stronger than death, that position, money and power are not all that life holds after all and that love such as this is life's priceless jewel.

"A FAMILY OF VEGETARIANS."—This is the story of Mr. Brown, a vegetarian, and Mr. Jenkins, a meat eater. Mr. Brown has a marriageable daughter who rather likes meat but does not dare to express her desire. Mr. Jenkins pretends to be a vegetarian in order to win the heart and hand of the daughter. The young people marry. Returning to their homes after a brief honeymoon they are almost famished for the want of meat, each planning and scheming as to the best course to pursue in order to satisfy the craving. In trying to deceive each other regarding their true appetites comical situations arise, and a laughable climax is reached when they accidentally find themselves face to face in a restaurant, both eating meat like two hungry hunters. An understanding between them is brought about and they resume eating meat, evidently enjoying it.

The following day Mr. Brown, the staunch vegetarian, pays a visit to his newly married daughter and son-in-law. It so happens that he finds himself alone in the dining room. The odor of roast beef on the table tempts him to try just a little. He finds it so palatable that he helps himself to a goodly portion, which he devours with a ravenous appetite. The family catching him in the act makes his position rather embarrasing as well as most laughable, his lame excuses being of no avail; and now that they seem to understand each other they all agree to sit down to their first square meal.

The fun in this picture waxes fast and furious at times, making it a most enjoyable as well as a very laughable film.

"THE ROMANCE OF HEFTY BURKE."—Hefty Burke is a big-hearted, sturdy boatman of the East Side of New York City. He falls in love with Mamie Casey, and proposes to and is accepted by her at a ball given by the Sailors' Union. One "Big" Marks, a rough sort of a character who is a sailor boarding house runner, has aspirations for Mamie's hand and is extremely jealous of Hefty. He shows this when he discovers the reciprocation of Hefty's affection by Mamie at the ball.

All goes well with Hefty's love affair until one day, as he is rowing in his boat, he chances to see a girl fall from the rail of a freight steamer in the harbor and quickly dives to her rescue. This brings about an acquaintance which almost disrupts the engagement between Hefty and Mamie Casey. The day after the rescue Hefty sees fit to call at the freight boat and inquire for the health of the Senorita, who it turns

out is the daughter of an Equadorian Revolutionist who is taking a cargo of ammunition to South America to help the rebels against the government of Equador. This fact becomes known when a case which the sailors are lowering into the hatchway falls to the deck, bursts open and discloses the fact that its contents are rifles.

Hefty and the others at the boarding house, including "Big" Marks, have seen a newspaper item to the effect that a vessel then loading for South American ports is suspected of carrying contraband of war. He immediately realizes that this is the vessel in question but is too big-hearted and honest to take the five thousand dollars reward offered for giving information obtained in such a way, and pledges secrecy. The Senor, attracted by the young man, urges him to join the party in the fight for freedom, promising him high rank as an officer and perhaps the hand of his own fair daughter.

The meeting between the Senor, his daughter and Hefty is seen by "Big" Marks, and he overhears an appointment made for the next evening. This news he immediately imparts to Mamie Casey who, when her own eyes confirm the fact that Hefty and the Senorita are together, writes Marks in a fit of jealous rage how he can get the five thousand dollars reward. Hefty, however, though tempted is loyal to Mamie, and if he has allowed himself to be attracted by the dreamy eyes of the Spanish girl, he quickly pulls himself together and refuses the offer.

MELIES RELEASES

Dec. 29, 1910

In the Tall Grass Country

A picture of the highest type of melodramatic realism with the burning prairies and scenes of Western romance and nature.

Length About 980 Feet

Jan. 5, 1911

THE CRIMSON SCARS

The story of a sweet, stagestruck girl, who, through heroic action, wins a place in stardom.

FIRE! FIRE! FIRE!

A rip roaring comedy dealing with suffragettes

BOTH ON ONE REEL **Length About 980 Feet**

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

Mamie the next day, just before the time for the ship's sailing, receives a characteristically frank letter from him telling her just what has happened. Overcome by remorse she rushes to his boarding-house and tells him of the disclosure she made to Marks. There is not a moment to lose. He intercepts Marks just as he is about to inform the harbor police and forces him to accompany him to a bar room, where

he "entertains" him in such a way that Marks is unable to give the information. This hospitality is somewhat forced upon Marks—in fact it becomes necessary for Hefty to administer a knock-out blow during the entertainment; but four o'clock passes and we see the ship safely sailing. Hefty forgives Mamie and we see them good friends at the finish much to Marks discomforture.

The story is an unusual and interesting one, and the various types of characters typical of water front life are cleverly brought out.

G. MELIES.

"IN THE TALL GRASS COUNTRY."—Look before you leap—at hasty conclusions. Nell is a sweet girl and Bob is a good fellow, Nell is a typical Texas girl and Bob is a comparatively new comer from the East. Well, anyway Bob falls in love with Nell and they are engaged.

Bob's sister Helen writes Bob that she is coming to the Tall Grass Country to see him. He gets the letter at the Post-office, reads it and starts for home. At a corner of the road a woman appears, frightens Bob's horse and, in controlling it, his sister's letter signed "Yours with love, Helen" drops to the ground. The woman who so suddenly made her appearance in the road is an old fried-egged-faced gossip. She picks up the letter and hustles back to town to put Nell wise to Bob's perfidy. Nell takes the bait and Bob is "in bad." To still add to his troubles the old mischief-maker tells Nell that Bob is bringing the Eastern girl to his shack and she saw them coming down. Sure enough Nell sees Bob caressing the girl as they are driving along together.

Helen is delighted with Texas and likes to rove about its fields and prairies. One day she goes out in the tall grass and wanders a long distance away—a careless hunter shooting game sets fire to the grass and Helen is surrounded by a prairie fire. Nell sees the fire, gets her spy-glasses to bring the scene closer and recognizes Helen in the midst of the flames. Revenge is now struggling with the more noble inclination to rescue the girl who has stepped between her and Bob.

She rushes from the house and across the country until she come to Helen, half carries and half leads her to safety while she herself falls fainting at the edge of a stream. Bob gets anxious about Helen's absence, sees the smoke and flames of the burning grass, fears the worst and arouses the cowboys who all start to find the missing girl.

They find Helen, take her to her brother's cabin where they revive her. She tells about Nell and again they go back over the trail to rescue Nell. Bob dis-

covers her unconscious at the river's edge, carries her to his home where she recovers. She shrinks from Bob and tells him to declare his love for the girl from the East.

Bob begins to see the lay of things and tells Nell that she is slightly mixed in her conclusions; taking Helen by the hand, he relieves Nell's mind by introducing his sister to her. Nell is dazed, then looks foolish and saves herself from further embarrassment by throwing her arms about Bob's neck and receiving the comfort of his loving embrace.

BIOGRAPH CO.

"WINNING BACK HIS LOVE."—Heroic treatment is sometimes necessary to correct an ill, and many are the occasions that things go from bad to worse for want of courage, for it does take courage to resort to heroic treatment. Then again, none are so morally blind that they cannot be made to see in reproaching reflexibility the error of their way. Mrs. Wallace is possessed of a disturbing premonition that her husband's love is waning, and truth to say her fears are well grounded, for, although she doesn't know of anything conclusively, still there is a reason, and that reason is Vera Blair, a show girl, who, believing Frederick Wallace to be a single man, is attracted by him and successfully fascinates him. He has spent several evenings in her company and now finds her irrestible. Hence, when he receives a note asking him to accompany her to a little after-the-show supper, he hastens to comply. This note falls into the hands of the wife, who is beside herself with grief, when Bob Martin, a friend of the family, appears. Upon learning the cause of her woe, he suggests a plan to cure Fred of his folly. This remedy is to pay him back in his own coin, to-wit: visit the cafe in his company and pretend a reckless abandon, thereby putting the "shoe on the other foot." Repugnant as this procedure is to her, she is induced to consent as it will mean one thing or the other decisively. Fred has arrived at the stage door and meeting the girl he is just leaving for the cafe when the wife and the friend appear in the distance. They follow and secure the adjoining private booth to that occupied by Fred and the girl. It isn't long before Fred hears the clink of glasses and a hilarious laugh that is unmistakably his wife's. Stealthily, drawing the curtain dividing the booths aside, the sight that greets him freezes his blood, for there is his wife, with an empty wine glass in her hand, apparently in a state of mild intoxication, accompanied by their dearest friend. In an instant he is towering with rage. His wife in such a place drinking with his friend outrageous! Ah! but he doesn't yet appreciate the enormity of his own fault. Getting the girl into another room by subterfuge, he bursts in upon what he deems the guilty pair. Urged by the friend, the wife continues to play her part, though her heart is well near breaking, and almost rebels. At this point the girl returns for her gloves which she dropped and learns now that he is a married man. She scorns him with even more vehemence than his wife appears to do, and departs, the wife leaving at the same time. Left alone, he now realizes his profligacy and the value of his wife's love, which he imagines he has lost. As he sits there alone, he is in the depths of desperation when he espies on the table a water glass filled with wine—it is now clear to him. His wife did not drink, but poured the wine into this glass and pretended intoxication to show him the error of his way, which he now sees only too clearly. What a wretch he has been. What a jewel she is to suffer indignity for his sake. Jumping up from the table, he rushes home with a firm purpose of amendment bestowing upon her love and attention she hungered for.

"HIS WIFE'S SWEETHEARTS."—Little did Jenkins dream of the trouble he was cooking up for himself when he, in a spasm of generosity, bought his wife a beautiful fur-lined coat and picture hat. But such is fate. Entering with these above mentioned articles of feminine apparel, they excite the covetousness of the servants. We all know that the most serious servants question is "How do I look in Madam's clothes." Mr. Jenkins starts off on a business trip and Mrs. J. sits and dozes in a Morris chair. Fine for the housemaid, who has a date with her sweetheart. She wears the coat and hat, intending to show her beau how she looks in fine feathers. Jenkins, meanwhile, has arrived at the railroad station and finds his train an hour late. He will go back home for the time, and on the way sees what he imagines his wife in the arms of a strange man. Rushing up, he proceeds to annihilate the supposed wrecker of his home, while the coat and hat with its wearer disappear. When Jenkins enters and finds his wife asleep and the articles in place, he is mystified, satisfied in a measure, that he was mistaken. Sheepishly he exits and starts back to the railroad station, where he is this time just one second too late. Nothing to do now but go home and wait for the train. On the way back, he espies the coat and hat, the wearer in the arms of a sailor. This time it is the kitchen-maid. With a cry, "What, another " he springs at the sailor, and is effectively done up by the burly tar, the kitchen girl having "beat it." putting the coat back where it is later appropriated by the colored maid. Mrs. J. awakes and discovering the loss, gives alarm and a policeman is put on the trail. This policeman finds the missing duds in Jenkins' possession for he has caught the maid and taken them from her. Things look conclusive as to Jenkins being the thief and he is arrested, his wife notified, and through her identification is released. Jenkins' little act of generosity cost him several cases of heart failure, an arrest, a bedraggled suit of clothes and two black eyes.

"AFTER THE BALL."—Brown might have known that he took his life in his own hands when he accompanied Smith and Jones to the Masque Ball, being fully aware of the violence of his wife's temper. Having braved the situation thus far, he might have returned to his home early. But no, the fun was too fast and furious and there is something coming to him on his return, for Mrs. Brown sits waiting for him with a rolling-pin which she intends to bounce off his head. It is the wee hours of the morning and yet Brown cometh not. Mrs. Brown at length gets tired and retires. She has hardly done so when Brown

(Continued on page 18.)

VITAGRAPH.

"LIFE PORTRAYALS"

"In Neighboring Kingdoms"

TUESDAY, DECEMBER 27th

Two friendly Kings want their son and daughter to marry each other. The Prince and Princess have never met. Their fathers try to bring about an engagement between the young people, who try just as hard to avoid it. In a most unusual way they fall in love, not knowing each other. When they discover that they are the Prince and Princess of neighboring kingdoms they are very happy and so are their parents.

"CRAZY APPLES"

FRIDAY, DECEMBER 30th

A bashful and timid lover, trying to avoid his girl's father, jumps into the pig pen and lands in the trough. He endeavors to get back home without being seen. He meets an old "busybody" who thinks he is crazy and attributes his insanity to eating apples, which some people believe contain germs of lunacy. This is a comedy of long and hearty laughs.

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street
CHICAGO, 109 Randolph Street
LONDON, 25 Cecil Court
PARIS, 15 Rue Sainte-Cecile

VITAGRAPH.

"LIFE PORTRAYALS"

"Where the Wind Blows"

SATURDAY, DECEMBER 31st

Hugh goes to sea; before going he gives Nancy his pet dog. The ship on which he sails is wrecked. After months of travel, he returns to his home town. His sweetheart has moved from her old home to an obscure part of the settlement, but he finds her through meeting the dog who recognizes Hugh and leads him to Nancy's home.

NEXT WEEK

"All's Fair in Love and War" — Tuesday, January 3d

Two school kids get square with a cranky teacher who chastises one of them for a trifling breach of discipline. How they work out their plans furnishes a pleasing picture of innocent merriment and comedy.

"The Misses Finch" — Friday, January 6th

Four old maids who try their theories of how to bring up their young nephew in the way he should go, have their notions exploded by the pranks and tricks he plays on them. This is another one of those naturally funny and amusing portrayals.

"The Old Water Jar" — Saturday, January 7th

A picture of Indian tradition, showing the life and conversion of a bad Indian to a realization of his misdeeds and his forgiveness by the Great Spirit. A magnificent psychological portrayal.

KOSMIK FILMS

GAUMONT AND URBAN-ECLIPSE

"The Adventuress"
Drama. About 995 feet

Tuesday Dec. 27 1910 GAUMONT

"A Mexican Romance"
Drama. About 650 feet

"Coaching in Devonshire, England"
Travelogue. About 348 feet

Wednesday Dec. 28 1910 ECLIPSE

"The Doctor's Secretary"
Drama. About 981 feet

COMING Saturday Dec. 31 1910 GAUMONT

CURRENT RELEASES are described at length on another page.

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GEORGE KLEINE, 52 STATE STREET CHICAGO, ILLINOIS

MANUFACTURERS' BULLETINS.

(Continued from page 15.)

and his friends enter still wearing their masquerade costumes, Smith as a burglar, and Jones as a copper. The sight of the rolling-pin lying on the table arouses Brown's realization of what he may expect. In the throes of his terror a scheme which seems good if it works, occurs to him. Jones as the copper must hide, Smith as the burglar is to overpower Brown, the skirmish to awaken Mrs. B. Well did the scheme work. It did in the start out, but a false move on the part of the trio discovered them and then well we drew the curtain.

SELIG POLYSCOPE CO.

"THE RUSTLERS."—On a big ranch in the West, where great bands of horses roam the foothills, where men are wont to regard life from a far different viewpoint than their cousins of the East, Old Jim Canby had brought up his family. The eldest sister and brother were sent away to a city school and given an education. In the girl the experience was for good, but not so the boy. He has contracted expensive habits and his demand for money was insatiable.

The opening of the story shows the boy on his yearly visit to the ranch. Falling in with a rough crowd of punchers he is soon started on a career of reckless gambling and brawling. Operating in the vicinity is a band of horse rustlers, who the ranch owners are trying to run down and exterminate.

Bob is not bad at heart, but finding himself deprived of money with which to gamble, he is easily persuaded to join forces with this desperate gang. Hardly realizing the enormity of his crime, after a particularly successful raid, he is engaged with his companions in his usual pastime of gambling, when the gang is suddenly surrounded by a posse and quickly captured.

Realizing for the first time his awful position, he makes a dash for liberty, in which he is desperately wounded. The final scene at home, and the grief of his stricken parents, ends a story of intense interest, pointing a moral for good that is much stronger than any sermon.

"JUSTINIAN AND THEODORA."—Justinian's life is saved and his heart is lost to Theodora. Ursus, the gladiator, vows to devote his life to Theodora's service. The reign of Emperor Justin is a tumultuous one, as he proclaims his nephew, Justinian, heir to the throne. Prince Rechizad, who had lived and hoped in vain for both the throne and the hand of the fair Theodora, is taunted by the court fool and the Emperor's guards. He vows vengeance upon Justin and the admired Theodora. Justinian, being ordered to Rome, secretly weds; is in a short time taken prisoner by Theodoric, King of the Goths, where he is held a captive in the Gothic court. A year later he received a scroll from Theodora, saying "he must return and claim the throne, as Prince Rechizad is in open rebellion and Emperor Justin dying;" his sensational escape from the Gothic prison and request to her to "hold the throne," that Ursis will arm the gladiators and proclaim her Queen. He arrives before the emperor dies, defeats the Goths and is crowned King by his uncle Justin.

"The King is dead—
Long live the King."

VITAGRAPH CO.

"IN NEIGHBORING KINGDOMS."—Two kings of neighboring kingdoms, one has a son, the other a daughter. They want the Prince and Princess to marry each other. The Prince has never seen the Princess and she has never seen him. King Priam decides to have a miniature painted of his daughter and have her send it to Prince Philamon. King Kenwill hits upon the same idea; both hope that in this way they may bring the young people together and thus the two kingdoms will be united. The Prince doesn't like the idea; neither does the Princess, and they both try to make themselves look as homely as possible, twisting and distorting their faces while the artists are painting their portraits.

The pictures are exchanged, and both royal offspring refuses to marry when they see what each other looks like. The fathers insist upon it, and the Prince and Princess run away from home to escape the alliance.

The Princess meets a goose girl tending her geese, exchanges clothes with her and takes her place as a peasant. The Prince exchanges places with a miller, and, thus disguised, they meet and fall in love. He says that he would like to marry her, but he is of royal blood, and she says the same thing. Disgusted with their experiences, they go back to their palaces and resume their places in the royal households.

King Priam still insists that his daughter shall marry the Prince, and King Kenwill is just as determined the Prince shall marry the Princess Norma, until, seeing no way to escape it, they consent to wed.

The day for the nuptials has arrived. Priam's court is in readiness and the Prince and Princess reluctantly make each other's acquaintance, to learn that they are the same persons who met in disguise as a goose girl and miller, and they both love each other dearly, much to the joy and delight of the two kings, who give way to their happiness in unreserved and uncontrollable ecstasy.

The ceremony is performed and the wedding march is joined by all the guests, followed by the court buffoon, driving a pair of white geese, symbolic of the folly of the two young people in objecting to each other in the beginning.

"CRAZY APPLES."—Mandy makes a sneak from home and meets "Si" Hopper down by the orchard fence. The sublime moment as they stand gazing into each other's eyes is interrupted by the approach of Mandy's pa, who is slightly "spicious" of Si's attentions to his daughter. Si doesn't wait for an interview with old man Tompkins, but jumps "kaplunk" into the pig pen swill trough. Pa asks Mandy what she is doing down in the orchard, and she readily replies, "nothing." He tells her she can find something better to do at home. Can't fool the old man, although he does not see Si.

"Here's a pretty mess," says Si, as he picks himself from the trough and goes into the barn, where he changes his trousers and then tries to steal unseen back home. Fate has placed Mrs. Dubbs in his way. Just as he is passing through the orchard, he on one side of the fence and she on the other, she asks Si for an apple. He tells her they are no good, and tries to dodge behind the tree, doubling himself up and performing other strange stunts as he jumps around like a frog to hide the absence of his trousers.

These surprising antics lead Mrs. Dubbs to decide that Si has suddenly gone insane. She hurries away to spread the news, and before long there is no question as to who's looney now. Si is looked upon as a pronounced "dip," and his sympathetic friends are not satisfied until he is carted away to an asylum for the mentally disordered.

During all this confusion Mandy cannot understand it, and nobly stands up for Si. Her mind is relieved and matters cleared up when she discovers Si's trousers hanging in the pig pen. Here is the solution to all Si's queer actions before Mrs. Dubbs in the orchard. To the rescue! She tries to reach Si, without avail, and is at last drawn to the extreme of feigning insanity herself and taking a carriage ride to the insane institution, where they meet and arrange to escape. She accomplishes this by going to the orchard, sitting on the fence where Mrs. Dubbs first noticed Si's "carryings-on," and, as luck would have it, Mrs. Dubbs sees Mandy bereft, as she thinks, of her reason, and at once attributes it to the apples.

Well, as we were saying, Mandy and Si manage to escape from the funny place, and are soon home again, where they tell Mandy's pa all about things. He has been testing the "crazy apples" himself and feels greatly relieved when he learns that they are only ordinary apples. The asylum guards come after Mandy and Si, but Mr. Tompkins assures them that

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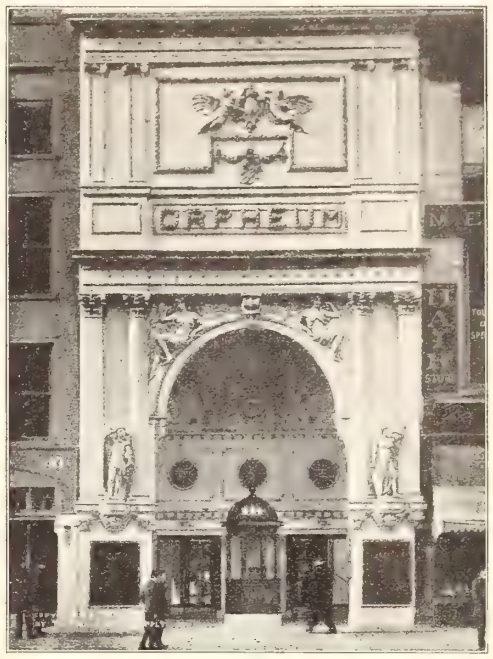

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the two youngsters are all right, and soon Mandy and Si are rapturously congratulating themselves with fervent hugs and squeezes.

"WHERE THE WIND BLOWS."—"Now that you have consented to marry me, I'm going to give you a betrothal present," saying this Hugh gives a whistle and Jean comes bouncing to him and he gives the dog to Nancy. She is delighted and Hugh goes down the bluff, leaving his sweetheart and Jean watching him.

Happily and joyously Nancy returns to her home, only to be saddened by the news that the bank in which her father had his savings has failed, and he must go back to the sea for a livelihood.

Nancy sends the news by Jean to Hugh, and Hugh loses no time in coming to the rescue by securing the father a berth on the same vessel with him. Hugh and Nancy's father sail away; the mother and daughter wave them a fond, long good-bye, while Jean tries to comfort them.

They have been gone these two months when the vessel is foundered, and the last boat is leaving the distressed vessel, with Hugh and Nancy's father still on the ship; there is room for only one more. Hugh persuades the father to save himself, while he stays behind. Hugh clings to the wreck as long as it holds, then he takes to a raft and is rescued.

Nancy and her mother leave the old home and are obliged to work for their living by digging clams, at which Jean makes herself useful and helpful. The father returns very much enfeebled, and he, too, must help to keep the household going.

Jean is a faithful and loving companion to Nancy, but poverty forces her to sell the dog to a captain whose vessel is anchored in port. Hugh gets work on the vessel, by which he was rescued, receives his pay and takes his leave, returning to Nancy's old home, to find it deserted. He wanders down to the wharves and thinks about shipping with the captain who has bought Jean. As he is talking to the captain he sees Jean, learns where the captain got the dog, and, with the captain's consent, the dog soon leads Hugh to Nancy's cabin on the seashore. The captain follows and observes them at a distance.

Soon the two lovers are brought together. Jean is jumping and barking in great delight. The captain takes in the situation; his heart goes out to the young people and he returns Jean to Nancy with his best wishes. By hard work and the combined interests of Hugh, Nancy, her mother and father, they are soon back in their old home, comfortable and happy.

LUBIN MFG. CO.

"MAKING A MAN OF HIM."—Archie Garrison's father is David Garrison, financier and multimillionaire. Archie is a butterfly young man who spends his time—and his father's money—on automobiles, yachts and the like. David Garrison having fought his way up from poverty, is grieved to see the path his son is traveling, and conceives a plan whereby he hopes to reclaim him. Archie is at a gay house-party when he receives a telegram announcing that his father's entire fortune has been swept away. He

says goodbye to his friends—including a sweet girl—and takes a train for home. Arriving there, he finds the family living in a cheap flat. His mother and sister are doing the housework. His father appears to be worn and broken down. Archie shows them that there is in him the stuff of which men are made. He tries to comfort his parents and sister. Within a few days he dons overalls and goes to work in a machine shop in a neighboring city. He works hard, lives frugally and saves his money. A short vacation gives him opportunity to go home on a visit. He arrives at the flat where he had left the family in seeming poverty. They are not there and no one can tell him what has become of them. On the street Archie meets an old friend who laughs heartily when he tells his story and advises him to call at the family mansion. Archie is puzzled, but he goes to the old home where he is amazed to find his mother and sister in the midst of a grand social function. They send him to his father for an explanation of the mystery. The outer guardian of his father's office door hardly recognizes this husky, strapping, determined young man, but he gains admittance finally. David greets his son with pride and then explains the whole scheme. Archie is angry at first, but he soon sees the wisdom of his father's action and they are reconciled. Archie has become a real man for real responsibilities.

"BLUE HORSE MINE."—Frank Woods, a young easterner, was out west with Dick Saunders, his friend and partner in the mining business. They had never struck "pay dirt" but they had plenty of hope. Frank supplied the "grub stake" and Dick did the active work. One day, while riding through the desert, Frank found an Indian dying from exhaustion. He revived him and took him to the mining camp. Shortly thereafter Frank returned east and changed his activities temporarily from gold-mining to girl-winning. The object of his affections was pretty Dorothy Daly, whose father was a wealthy banker. Frank finally won Dorothy's consent, but wasn't so fortunate with her father. He didn't object to Frank as a man, but he advised him kindly to make his fortunate first. Deeply disappointed, Frank returned to his rooms. There he found a letter from Dick containing the great news that he had struck rich ore and would need $10,000 to develop. Frank hurried to Dorothy's father, but there was "nothing doing" in the money line. He went to Dorothy for comfort and that bright girl solved the problem. She showed him a newspaper article about the international Marathon race which would be worth $20,000 to the winner. Here was a great prize and Frank was a runner with a great

record. Frank determined to enter and wired Dick that he would win the money to develop the mine. Then a man named Carr began annoying Dorothy with his attentions. On one occasion it became necessary for Frank to eject him from the house. In so doing he fell and broke him arm and it seemed to be all up

EDISON FILMS

Tuesday, Jan. 3d

In the Days of Chivalry

A sumptuous production dealing with the time of brave Knights and lovely, but hapless, maidens. Superbly acted and magnificently mounted, the love story is as enthralling as though it belonged to today instead of the past. This is a feature film in every sense.

Wednesday, Jan. 4th

Sleep, Gentle Sleep

A newly married couple. He wants to go to a smoker; she tearfully objects, and to keep him at home puts sleeping powder in his wine. He, not knowing of the trick, puts some in her tea. In the dead of night a tramp who drinks some of the wine enters. And in the morning! A laugh from start to finish.

Friday, Jan. 6th

ON ONE REEL

Fire Dept. of N. Y. City A Western Night

An Eastern girl, traveling West for a visit, spends a night in a rough Western hotel and is very much perturbed and needlessly frightened by a boisterous cowboy in the adjoining room. A very unusual and thoroughly artistic film.

The firemen of New York City in their work and training. The fire boats are included in the picture making a most spectacular display. This film will interest everyone.

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with the Blue Horse mine. When the news came to Dick Saunders out west, the Indian, Blue Horse, was there and heard it. "Ugh, me run race," was all he said. And so, in due time he arrived in the east with a letter of introduction to Frank which simply said, "Keep Blue Horse away from the whiskey." Blue Horse went into training. Carr knew that if the Indian won the race, the mine would be developed and Frank would marry Dorothy. He tried in every way to get the "fire water" into the hands of Blue Horse, but the cunning of the Red Man was equal to that of Carr. He pretended to be badly intoxicated just before the race and Carr thinking his scheme had been successful, bet large sums against the Indian representative of America. Then Blue Horse went in and won easily. He turned the prize money over to Dick and Frank and they made him full partner and named the mine for him. Of course, Dorothy became Mrs. Frank and so, was a sort of partner-in-law.

ESSANAY MFG. CO.

"GIRLS WILL BE BOYS."—Mrs. Brandon, a wealthy society woman, noted for her eccentric ways, particularly in relation to her methods of bringing up her daughters, has dressed them each since they were able to toddle in masculine attire, encouraged them in the pursuit of manly sports, and even allowed them to smoke if they chose.

At their country home, surrounded by beautiful grounds, carefully fenced in from the prying eyes of any curious man, the girls are wont to disport themselves with rod and gun, rowing, etc.

On the day our story opens Mrs. Brandon has planned a little picnic for her three daughters. It is a fine autumn day and armed with shotguns and dressed in their masculine shooting togs they find a secluded spot in the woods, frequented only by the Brandon gamekeeper.

Now it happens that three students from a university in a neighboring town blunder into the forbidden grounds, obtain a glimpse of the girls, or young men, as they suppose them to be at first, but are chased away by the gamekeeper before they learn the true identity of the young ladies. Francois, the French student, flees with the other two boys at his heels and turns up at another part of the woods, where the girls have left their luncheon. A moment later they see them returning and all hide in the brambles on the other side of the fence to await the coming of the huntresses.

Wilma, Shirley and Alberta soon appear when the boys, to their great surprise, find that instead of young men hunters, they are remarkably stunning young ladies. Young Rollins, the most courageous of the three, steps out from ambush, soon followed by the other two. There is almost a stampede at first when the girls find the men on the grounds, Alberta particularly annoyed as she recognizes in Rollins the young man who protected her in a street fight in the city a few days previou, when a ruffian, unaware of her sex, had picked a quarrel with her. In the scuffle which had followed Alberta had lost her ring, which was picked up by Rollins. Rollins soon recognizes her and there is an embarrassing moment until the young man bravely returns the ring, thus making it apparent that he knows her.

Luncheon for six soon follows, much to the discomfort of the man servant, who serves, during which Wilma slips Malcom a note asking him and Francois to meet the girls on the Brandon porch that evening. Malcolm promises to do so, but loses the note, which is later picked up by young Rollins, who sees that he had not been included in the invitation.

That night Malcolm and Francois are on the job, but get into the gymnasium instead of the conservatory. Shortly after, Mrs. Barndon, who has fallen defeated in the girls' revolt against further continuing their mannish ways, and who brings in her three handsome daughters all decked out in ribbons and lace. Mrs. Brandon sees that the boys have completely won the hearts of her daughters and pairs off two of them, selecting poor Malcolm for herself, however.

"A GAMBLER OF THE WEST."—The feature of this film is the perfect reproduction to a minute detail of the typical Western cattle town gambling dive. The story, also, is one of exceptional strength and points a moral lesson against the gambling evil which cannot fail to impress both young and old.

Albert Thomas, an old cattle man, and his daughter are in comfortable circumstances, but owing to Thomas's passion for gambling their funds have run low.

The story opens showing Frank Halsted, proprietor of the "Three-Star Gambling Palace,' opening up his place for business. Halsted is a fine type of the young Westerner, care-free, conscience-clear. In the West, overflowing with the riff-raff of restless humanity, Halsted fits his role that of the philosophy of live while life's worth living.

The gambling tables are arranged for the night, the old wheel of fortune oiled at its axis, the faro dealer takes his place at the table and business begins.

The scene changes to Thomas's home. He and his daughter Alice are together when the old man, meditating over what may be doing at the Three-Star, covertly reaches into his pocket, finds that he has a little change and rising, turns to leave, promising Alice faithfully not to go to the Three-Star.

However, the temptation is too great and despite the entreaties of conscience he is unable to resist. Shortly after he has entered the gambling house, taken his seat at the faro table and lost all his money. His gun and watch follow, and stripped of all valuables, he sighs and turns to leave. Bitterly cursing his luck he finally resolves to stake all in an effort to make a winning and soon turns back to present the faro dealer with a note for $500 with his ranch properties as security.

This is also lost and Stewart staggers to his feet when Alice enters. There is a short altercation between father and daughter, then Alice turns to the

KALEM FILMS

THE BOLTED DOOR

RELEASED WEDNESDAY, JAN. 4 **LENGTH 975 FEET**

"The Bolted Door" is a stirring heart interest story of every-day life. It is a story of a beautiful young girl, who married an elderly admirer rather than wait for the poor young man of her heart's choice. In a few years she learned, too late, that she had lost her life's happiness, and could not regain it —the door was bolted and locked forever against her.

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THE RUNAWAY ENGINE

RELEASED FRIDAY, JAN. 6 **LENGTH 955 FEET**

Allan Peters, the son of a railroad president, determines to learn the business from the bottom, and starts as a fireman. He falls in love with the engineer's pretty daughter, but his father objects. By accident an engine gets away from the round house and is rushing down the track on which the president's special is speeding. The girl, who is a telegraph operator, learns of the danger, and failing to find her father, takes out his engine alone, speeds ahead of the special, and when her engine approaches the runaway, makes a leap for life, and allows the two engines to crash together, thus saving the special.

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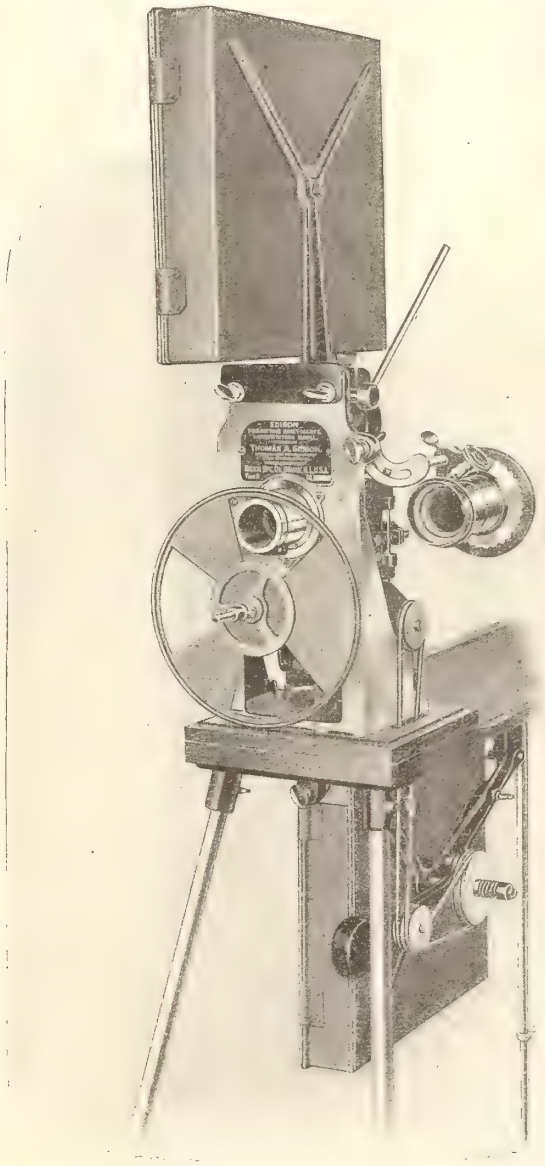

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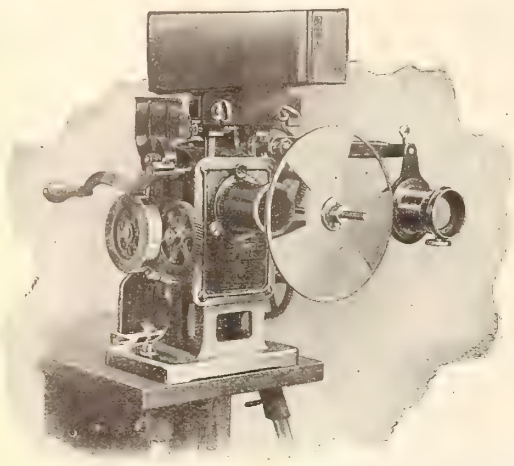
POWER'S CAMERAGRAPH No. 6



The Perfect Motion Picture Machine

is used by the most particular exhibitors all over the world. The following are only a few of the reasons why:

The pictures projected by it are flickerless, steady and brilliant.

It has no pinwheel and star wheel, thus eliminating parts which are very delicate and subject to much wear.

Built to stand a hard grind, it has wide, spiral gears, thick spindles, wide bearings and a most substantial intermittent movement.

All parts are on the outside of the mechanism where they are accessible, easy to keep clean and well oiled.

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Send at once for catalog E describing all models.

NICHOLAS POWER COMPANY 115-117 Nassau St. NEW YORK

For thirteen years the leading makers of Motion Picture Machines

faro-dealer enraged. Halsted steps over to quiet the row and is so impressed by the girl's good looks that he makes the faro-dealer return the old man's money and valuables, and also destroying the note, under the pretense that the faro-dealer cheated.

Some time later the Thomas's, who have disposed of a herd of cattle, are on their feet again. However, when the old man sees the gold the gambling fever returns, and when Alice is out, slips out of the house and to the "Three-Star." Here Halsted refuses to allow him to play and sends him away.

Alice has missed her father and suspecting his whereabouts saddles a horse and rides to the "Three Star" only to be informed that her father has left with the intention of visiting another house where he can play.

The girl begs Halsted to do something to save her father and he, after faithfully promising to do his best, mounts a horse and rides away.

He follows Thomas's trail and finally quietly passes him; then dismounts, puts on a mask and waits for Thomas. The old man is held up, his gold taken away from him by the supposed highwayman and told to "beat it."

Later Halsted rides up to the Thomas ranch house, enters, and presents the money to Alice. As he turns to leave Alice calls him, and Halstead goes to her, arms outstretched, after destroying a pack of cards and promising to reform. The father enters, explanations follow and he gives them his blessing.

KALEM CO.

"THE GIRL SPY BEFORE VICKSBURG."—This is another of the ever popular Kalem war stories made in the South, with the proper environments and containing the intensity of interest that has been found in all of the Kalem subjects of this nature.

The opening scene of our story shows a Union powder wagon making its way down the road, convoyed by a company of mounted Union soldiers. The route of this wagon is reported to Confederate headquarters by one of its spies. Nan, a high-spirited Southern girl, frequently employed by this department of the Confederate army, is called to headquarters and instructed to secure the destruction of the enemy's ammunition train just reported. Nan is fitted out with a Union uniform, mounted on a fast horse and sent on her journey. Previously provided with a forged order supposedly signed by a Union general which authorizes her to pass through the lines, Nan succeeds in getting through the Union lines and quickly locates the ammunition train and takes up the march with it. When night arrives the convoy goes into camp, posts its sentinels with no especial fear of danger, as they are well within the Union lines. Nan, however, watching her opportunity, slips up behind the lone sentry placed over the ammunition wagon, and having rendered him unconscious, drags him away from the wagon and takes his place. Watching her chance Nan plants a dynamite cartridge under the wagon, lights a fuse and makes a quick run out of the danger zone. Suddenly there is a loud explosion and all there is left of the ammunition wagon is a heap of charred embers. Attention is drawn to Nan while she is attempting to escape, owing to a crash in the underbrush caused by tripping her foot and falling. A pursuing party is sent out after the running spy, who has had the hardihood to perform such a daring deed. Closely pursued by Union soldiers Nan rushes through the underbrush on foot, finally reaching a nearby river, where she plunges in, diving under water, and remains there until the Union soldiers had retired from the scene. Coming up to the surface she quickly swims ashore and takes her way rapidly to the army headquarters, where she reports the successful ending of her mission, then on to her home to relieve her mother's anxiety.

This is perhaps the most hazardous feat of the plucky girl whose daring has been so admired in other Kalem Girl Spy pictures. This is positively the climax of reckless, nervy action.

"THE STRANGER."—A symbolic drama in which "Happiness," symbolized by the "Old Stranger," comes into a home of discontent and works a miracle.

An old white haired man comes walking along the dusty road. Over his back he carries a bundle slung on a cane. The back is slightly bent, but the eyes bright and kindly. The face bears a benign smile. He approaches the home of a typical Cracker family, untidy children playing on the floor, while the mother bends over the wash tub. Careless disorder and discontent permeates the entire place. The husband, just about to leave for his day's work, picks up his dinner pail, his face showing discontent in every line. His wife approaching him demands he bring home his wages in full that night. He gives a surly reply and she answers in kind. Just at this time the old stranger pauses at the open doorway, speaks cheerily to the woman within. She goes to the door as she answers him sharply, then her face softens at sight of the kindly old man, who asks if he may sit and rest awhile. Picking up a child he begins to play with it, she watching him from over her washing, pausing to look with a puzzled expression and a smile hovering over her face. The mother, impressed by the old wanderer's wonderful influence, invites him to remain and visit them. That night the husband returns slightly under the influence of liquor. His wife demands his weekly wages and is handed only a couple of dollars. This angers her and she strikes them from his hand. He, ugly from the influence of drink, raises his hand to strike. The Old Stranger appears at the door with his cheerful smile and the hand of the husband drops slowly. Both he and his wife turn to the beautiful face of the stranger, who tells the husband that his wife has been so kind as to invite him to supper. The husband asks "Who are you, old man?" to which the stranger replies, "I am only an old wanderer, taking the path where I am most needed." The Old Stranger becomes an accepted member of the family and through his influence leads the husband from his evil ways, bringing contentment to the household. When his labors are finished the little old man passes down the road on up the hill top. He looks back at the cottage containing the happy household which has been his home for a few weeks. With pleasure suffusing his face he raises his hands in a blessing and a benediction on its people, then passes on into the night.

GAUMONT.
(George Kleine.)

"THE ADVENTURESS."—A rich gentleman farmer, Mr. North by name, is discovered dictating letters to his secretary at the opening of the story. In a short time he starts on a tour of inspection about the ranch. Upon his departure we become aware that his secretary is not only devoted to him, but, in fact, loves him.

During his morning's ride North sees beside the road a motor car overturned and a lady lying, apparently senseless, beside it. He immediately returns to the farm to secure help. During his absence the lady secures a revolver and a flask of poison from her accomplice, who is hidden in a nearby wood.

North, on his return, orders the men to take her to the ranch house, where she is cared for, though the secretary seems very suspicious of her. While enjoying the hospitality of the ranch the lady does her best to gain North's love, and as she is very attractive, meets with easy success. As one feature of her plan she obtains a letter reading:

"Dear Madam—I hope you are better, and allow an old friend of the family to scold you. Accidents of the kind you have suffered have been a natural result of your going about alone and free."

This letter she hurries to show to the ranch owner in order to excite his jealousy. After some weeks have passed she receives a letter from her accomplice stating: "This evening motor place arranged; decision indispensable; must reach bank before then."

This letter she tears to bits and throws upon the ground, where it is found by the secertary, who puts the pieces together and conceives the idea that immediate action will be taken to secure money from her master. Without stating her suspicions to North, the secretary examines the baggage of the adventuress, where she finds the revolver, from which she removes the cartridges and the bottle of poison, which she empties and fills with water.

The wisdom of her action is shown that night, for during the day North receives a check for several thousand dollars drawn on the bearer. The adventuress steals the check and makes her escape upon one of the ranch horses. Timely warning from the secretary and immediate action on the part of the ranch hands makes it possible to overtake the adventuress just as she is about to enter the motor car, which has been driven to a pre-understood meeting place by her accomplice.

We can well imagine the chagrin of the plotters when they find that their only weapon has been made ineffective and they are forced to yield without an opportunity for defense. The check is recovered and the thankless woman sent on her way.

"THE DOCTOR'S SECRETARY."—The nephew, who has acted as secretary to his uncle, a man past middle life, is called away on government business which will keep him absent for some time. The old doctor employs a beautiful girl to take his place and forthwith falls in love with her. Although she cannot but appreciate the old gentleman's kindness and must needs admire him for his intellect, he makes no progress toward the winning of her affections.

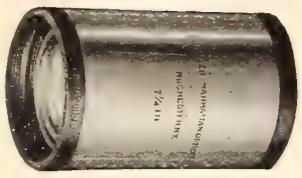
Several months pass, during which he grows more and more to appreciate the companionship of his amanuensis and continues his efforts to win her love by all honorable means. On the return of the nephew he and the girl fall in love and soon marry. The uncle's heart is broken, but realizing that old age must give way to youth in the battle for a heart, contents himself by having the happy young couple live near him in his declining years.

URBAN-ECLIPSE.
(George Kleine.)

"A MEXICAN ROMANCE."—The pathos of a father's rebellion against fate which in this case takes the form of the love of a man for a maid—the maid being the old man's daughter—is tenderly portrayed in this story.

The dawn of love comes when the young Mexican finds a girl whose horse has thrown her, lying by a stream, her leg broken. He bears her home and the old father is full of gratitude, for since her mother's death Marguerite is all in all to him. Raymond is a welcome guest, but his frequent visits have the expected ending, and the old man surprises the two in a loving embrace. An unreasoning anger blazes up against the man who would come between him and his daughter, and Raymond is forbidden to enter the house again.

The girl pines for her lover, and the will to get well being absent, her injury grows worse. The family



Three Important Announcements About

GUNDLACH PROJECTION LENSES

A complete stock is now carried by Nicholas Power Company, 115-117 Nassau Street, New York, and they will fill orders as promptly and carefully as ourselves. We are furnishing all the special lenses used by the Rothapfel Photoplane system of daylight projection now being installed in Keith's entire circuit of theatres.

Our lenses may be ordered from all the branches of the General Film Company, and every leading Film Exchange.

We guarantee absolute satisfaction

GUNDLACH-MANHATTAN OPTICAL COMPANY

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doctor, shrewd and kindly, soon probes to the cause of this stubborn illness, and by a few wise words brings the father to reason. He recalls Raymond, who was on the point of coming at all costs, having dreamed that his love lay dead. The two young people embrace, and love proves to be an excellent physician.

"COACHING IN DEVONSHIRE, ENGLAND."—A trip through the beautiful county of Devon in the southwestern part of England.

Devonshire is the third county in size in England and in form is very irregular, but sends out one long promontory to the south. The coast is exceedingly irregular and nearly the whole area is uneven and hilly.

We make our trip through the region near Lynmouth Harbor and Leigh Bay in a coach of the old romantic style. The horses driven by liveried grooms, and our advent announced by a pompous footman, we stop at various typical English inns to change horses and partake of refreshments.

We are impressed particularly in our trip across the country with the seeming absence of manufactories of any kind, the entire district seeming to be covered with small farms or estates, which seem arranged for beauty, pleasure and comfort. Scattered over the country are numerous large hill castles and camps, all of rough works and apparently of early English origin. The various churches which we pass prove of no small interest, not only from a historical standpoint, but from an artistic view.

When our coaching party is finished we make a short journey along the Cliffs Railway at Lynmouth, gaining a bird's eye view of the city and the bay.

PATHE FRERES.

"THE ATONEMENT."—A chemist leaving his wife to entertain one of his friends retires to his laboratory to continue with an experiment. Returning to the parlor for a second, he finds his wife resisting the

enforced attentions of this so-called friend. In a minute he has turned him out of the house, but on returning to continue his work he is so flustered as to make a mistake which causes an explosion that blinds him. From that day poverty and trouble are his lot. Things get worse and worse, until at last the sheriff takes possession. This last blow occurs while the blind man is out, and almost at the same time his wife receives a letter from the friend offering to place his wealth at their disposal. He follows up the letter with a call, and for the sake of her husband the wife consents. The sheriff leaves the house encountering the blind man as he goes out. Instinct warns the poor afflicted fellow that something unusual is afoot. He asks his wife and gets only an evasive reply. His child, however, enters and runs forward to greet the old friend, calling him by name. His father, however, quickly snatches him up and then bids the other man begone, but in stretching out his arm his hand encounters the letter on the table. Picking it up he tells the child to read it, and the young-

ster spells it out slowly. The father listens silently, and at the finish of the letter rises and offers his hand to his friend in token of forgiveness.

"THE BOWLING FIEND."—Alfred, who has just taken to bowling, becomes a regular fiend for the game and wishes to practice on every available opportunity; in fact, he is tempted to knock over all and every upright object that may come in his path, using for this purpose any handy spherical object. Thus he seizes a ball which a youngster is using in his play, knocks over the wares of an Italian statuette dealer, a cyclist and a house decorator. Turnips and enormous pumpkins are also ravaged from stores by him, and with these projectiles he overturns a small squad of soldiers and numerous other victims. He is, however, soon suffering himself at the hands of those whom he has tormented, and they teach the enthusiast that it would be well to confine his operations in future to the bowling alley.

"THE AMERICAN IN FRENCH WATERS."—A timely view of the U. S. Squadron now in Europe steaming up the English channel. The steam launches take the sailors ashore at Cherbourg and we see officers and men placing their feet on land for the first time for many days.

"IN FULL CRY."—According to an old custom in France, an early-morning Mass precedes the meet. The ceremony over, the huntsmen and huntswomen leave the church and a general move is made to the meet. Accompanied by carriages, cyclists and onlookers on foot, they wend their way through beautiful leafy lanes. We see the meet and before long the dogs are in full cry after a fine stag, and the hunt begins in earnest. Through a big stretch of wooded country the stag bounds along, and the pack sweeps after the animal in a tightly wedged mass until the quarry takes to water. The dogs follow and finally catch up with their victim. The dead stag is then towed back and then we see the return of the hunting party to one of the fairest castles in France.

"RUNNING AWAY FROM A FORTUNE."—It is a country lawyer's office, and the lawyer has just received from his New York correspondents a copy of the will of Michael Hollihan, which leaves $10,000 to his nephew Denny, who can be identified by a cross tattooed on his wrist. The lawyer is requested to ascertain Denny's whereabouts. Placing the will in his pocket, he goes to visit the owner of a stone quarry. He finds him in charge of some blasting operations, and, unknown to the lawyer, the will drops into a box of dynamite when he takes some papers from his pockets. Meantime Denny, who is down and out, has been teaching his dog Fido to fetch and carry, and shortly after the lawyer leaves applies at the stone quarry for a job. While talking to the owner, Fido snatches what looks like a stick of dynamite from the box and starts to jump up at Denny with it. He is frightened and runs away. Fido runs after him. In turn they knock over various persons, introducing some very good comedy. Meantime the lawyer has discovered the loss of the will and has gone back to the quarry. An employee saw him drop something in the box of dynamite and tells him he thinks the dog ran off with it. The lawyer offers one hundred dollars to anyone who will catch the dog or his master. They all run to catch Denny and the dog. Finally, on tripping up, Denny is caught up

by Fido, who lays the will, which was rolled up like a stick of dynamite, at his feet. The crowd of pursuers run up and Denny gets some rough handling as each try to claim the reward. Denny tells the lawyer that he saw his name on the sheet of paper. The lawyer looks and sees the cross tattooed on Denny's wrist. All now overwhelm him with cangratulations.

"CATALAN, THE MINSTREL."—The fame of Catalan, the famous minstrel of Queen Beatrice of Savoy, was known far and wide. King Phillip of France, desiring to hear him, asked his fair cousin if she would send him to his court for a short while. Beatrice acceded to the desire of Phillip and despatched

Catalan, entrusting to his care some rare Eastern perfumes as a present for the king. At the approach to Paris, Catalan ascertained from a peasant girl, Juliette, the spot where the archers who were to meet him were located. Desirous of obtaining the perfumes, the archers provoked a quarrel with Catalan and killed him. They returned to Paris and told the King that they had not met his guest. Left dying in the woods, the minstrel was found by Juliette, and he with his last breath begged her to carry to the King,

Trade Mark.

BIOGRAPH FILMS

Trade Mark.

RELEASED DECEMBER 26, 1910.

WINNING BACK HIS LOVE

One Way of Curing An Indifferent Husband

WINNING BACK HIS LOVE

Most women in the same position with Mrs. Wallace would have resorted to just the opposite methods adopted by her when she found her husband's love waning. Still it was not through her own volition, but the advice of a friend. The husband is paying too much attention to a show girl of the city theatre, and when the wife learns of this attachment she is heartbroken. A friend of the family suggests to apparently pay him back in his own coin, they occupying an adjoining table in a cafe to which the husband has escorted the girl. This proves to be a reflex of his own perfidy, awakening him to a full realization of the value of his wife's love and curing him of his weakness for all time. Approximate length, 994 feet.

RELEASED DECEMBER 29, 1910.

HIS WIFE'S SWEETHEARTS

This is a very funny comedy in which the generosity of a husband proved disastrous. He presents his wife with a handsome hat and coat. These are surreptitiously worn by the maid-servants while walking with their beaux. Hubby, of course, thinks the wearer of the clothes his wife, and as there were three maids he has a lot of trouble doled out to him. Approximate length, 682 feet.

HIS WIFE'S SWEETHEARTS

AFTER THE BALL

Brown's wife is waiting for his return home with a rolling pin. He at length returns with two friends, each in their masquerade costumes—one as a policeman, the other a burglar. Brown anticipates trouble and resorts to a clever subterfuge, which with care might have worked, but fell down at the finish. Approximate length, 311 feet.

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Queen Beatrice's written message. The king, at the girl's earnest request, gave her audience and learned of his archers' treachery. He immediately confronted his archers and accused them of the death of the bard.

They denied their guilt, forgetting that the perfumes they had spread on their hair and garments irrefutably proclaimed them as the assasins. The King ordered swift punishment to be meted out to them and had a cross erected over the spot where the famous minstrel had been so cruelly slain. Juliette, who had been struck by the minstrel's handsome appearance, mourned him more than any and came frequently to the cross to pray.

"CARNIVAL OF JAPANESE FIREMEN IN TOKIO."—An excellent picture of interest inasmuch as it shows how different are the customs of the Orient to those we ourselves are acquainted with.

"THE YAQUI GIRL."—A Mexican troubador, Pedro, and his sister are singing and playing in the streets for a livelihood. An Indian girl of the Yaqui tribe, by name Silver Arrow, is fascinated by the handsome Mexican. She follows him when he goes to play in front of the old convent, and is delighted when he exchanges a few words with her. Passing a flower seller, she buys a bunch of roses, and proceeding to the cottage where the handsome Pedro is sitting in the garden, she watches her opportunity when he goes in-

side for a minute, to lay the flowers, tied with a band taken from her hair, on his chair. Watching from behind a wall, she sees him take a rose and pin it on his coat. She then sees his sweetheart Marguerita come up and kiss him, and seeing the flower, she accuses him of deceiving her. She soon forgives Pedro and vents her jealousy by trampling on the flowers. Silver Arrow is morose, and seeing that she is not preferred to Marguerita, swears vengeance. A few days later the Indian maid is up in a tree recovering a bird she has shot with her arrow, when Pedro comes along disguised as a cowboy. Keeping quiet, she sees him hold up the express messenger as he rides along, and taking the booty, hide it among some shrubs. Stealing up to the cottage, she is about to stab Marguerita with a dagger when Pedro in the nick of time shoots it out of her hand. She denounces Pedro as a bandit and goes on her way. Marguerita ascertains from Pedro that the Yaqui girl's words are true, and insists that they must prevent the girl from informing the authorities. They follow after her, and

soon catching up, overpower her and bind her flat on the back of a large white horse without bridle or saddle. They send him with his burden towards the boundless prairie. An Indian on a hill sees the horse and rushes to a nearby camp and obtains the aid of the cowboys, who are celebrating a roundup. They all mount and after a long chase one of the boys managers to lasso the white horse. Unbound, Silver Arrow tells her story and they all proceed to the Mexican's cottage. He sees them coming, led by the Indian girl, and knows that all is up. Shots are exchanged, but with so many against him, Pedro is soon riddled with bullets. Marguerita falls and weeps over his body and as she turns and sees Silver Arrow, says: "This is your work; see what you have done." But the Indian girl, satisfied at her revenge, without a tremor replies: "I swore if I no have him, you no have him."

B. G. Buffington and J. Neibert and their families, of Columbus Junction, Ia., have left for Eldon, Ia., where they will engage in the photoplay business.

E. M. Mansell, of Keyport, N. J., will move his photoplay theatre from the Conover building to the Front street pavilion.

The old town hall, at North avenue and Eastman street, Elizabeth, N. J., has been rented by a motion picture concern.

CHICAGO LETTER

(Continued from page 8.)

the Continent, wherever shown, it is received with acclaim.

Harry A. Spoor is a big favorite with film men, and the Essanay office in London is made the headquarters for people interested in the licensed film industry from all quarters of the globe. He is as busy as the proverbial nailer, so Robert says, and has all the business that he can attend to.

Great Work Done by "Red Cross Seal."

The opening exhibitions of the "Red Cross Seal" in Chicago theatres have created intense interest in the country-wide campaign waged against tuberculosis. Dr. Evans, of the city health department, and Frank E. Wing and M. L. Dorr, of the Chicago Tuberculosis Institute, have been straining every nerve to make the exhibitions valuable to those in attendance.

Dr. Evans has even gone so far as to arrange with the managers of theatres where the film is scheduled to be shown for the delivery of a short lecture by some physician whom he has specially detailed for that purpose.

Messrs. Wing and Dorr have done all in their power to give the film and the dates of its presentations in various theatres as wide publicity as possible. They are more than gratified by the prompt and generous manner in which the picture theatre public has responded to the appeal made for support, by purchasing Red Cross Seal Christmas stamps. The theatre managers have aided in every way and have permitted the sale of stamps in the auditoriums.

Through the courtesy of Aaron Jones, of the Orpheum theatre, two Red Cross nurses sold $125 worth of stamps on the date of presentation there. At the Ideal, on North avenue, George Gilmore, manager, $25 was taken in; at the Glamour, Sixty-third street and Wentworth avenue, John Miller, manager, $20 was taken in, and an equal amount at the Washington theatre, Forty-third street and Cottage Grove ave., through the co-operation of Manager Whelan.

In outside cities, where the film is booked for the near future, unusual preparations are being made to produce a lasting impression on the minds of all who view it in connection with the war on the "white plague."

Oil King Is Largest Red Cross Seal Buyer.

John D. Rockefeller is the largest purchaser of Red Cross seals in the United States. His order, filled by the New York Red Cross Society, was for 50,000, which will be pasted on mail matter sent out by the Standard Oil Company.

"Dreamland" Car Travels "Rocky Road."

The Dreamland picture touring car, making its way and paying its way from Kewanee, Ill., to Amarillo, Tex., was having considerable trouble when last heard of in the Ozark mountains, Mo. The rocky roads are very hard on the tires and the party has to progress very slowly.

At Rolla, Mo., the party showed two nights in the opera house to packed audiences. At this point they met with their greatest success since leaving Kewanee. Up to the present time the travelers have been able to cover all expenses of the trip. After spending several weeks more in Missouri they will go into Arkansas, then on into Texas, where they will have completed their journey. It will be more than a month before they return to Kewanee. The party consists of Mrs. Chris. Taylor and son, Walter, William Wind and William Avery.

Chicago Brevities.

The new Star theatre, Lincoln, Ill., was opened by Eiler Jones on Dec. 10, to overflowing audiences. Many favorable comments were made on the neat and tasteful interior decorations and on the attractive and comfortable surroundings. A fine program furnished by the American branch of the G. F. Co. gave great satisfaction.

W. G. Krouse, of Wyoming, Ia., called at the American branch of the G. F. Co., 77 S. Clark street, last week, and arranged for licensed service. He also purchased a machine and supplies. Mr. Krouse is at present constructing a new theatre, the name of which is not yet known, and will open it New Year's eve.

Thomas Wienig, manager and owner of the Electric theatre, Thirty-first street and Lowe avenue, this city, who gave the "independent" product a trial for two weeks, returned a very much chastened man to the General Film Co., at 77 S. Clark street, to arrange for a licensed service.

E. Pretchold and L. Hartman, of the Pastime Amusement Co., Milwaukee, opened their new theatre, the Pastime, Saturday, December 17, to capacity business. The Pastime cost $10,000. Messrs. Pretchold and Bartman are getting their service from the General Film Co., at 77 S. Clark street.

Charles Lynch, of Spring Valley, Ill., opened a new picture theatre in that town recently, and contracted for service with the G. F. Co., at 77 S. Clark street.

Ben Snyder, manager and owner of the Grand theatre, Blue Island, Ill., threw the "independent" product overboard Monday, December 19, and arranged to get his bookings from the G. F. Co., at 77 S. Clark street. Ben says that the "independent" film has too many spectators in the pictures and no actors. He thinks that such pictures could be taken any day in the week on the sidewalks of any country town.

A. L. Svendson, manager of the Empire theatre, Fort Madison, Ia., saw the Bio advertisement on the last page of The Film Index of the issue of Dec. 24, and immediately wired for 1000 Bio carbons to the G. F. Co., 85 Dearborn street. Manager F. C. Aiken of the G. F. Co. tells me that Mr. Svendson is one of the oldest and most reliable exhibitors in the Middle West.

J. C. Cerny, manager of the Victoria theatre, 2811 W. Twenty-second street, this city, who for two years was a stanch supporter and user of "independent" film, took on service at 85 Dearborn street, Monday, December 19. Manager Cerny concluded in the long run that his box-office receipts will be best conserved by licensed service.

The Greenland theatre, 3022 W. Madison street, E. T. Hess, manager, found it necessary to change from "independent" to the licens-

ESSANAY PHOTOPLAYS

GIRLS WILL BE BOYS

ESSANAY PHOTOPLAYS

A Farce Comedy by the Essanay Eastern Players

Released Tuesday, December 27th **Length, approximate, 1000 feet**

Girls Will Be Boys

The Essanay Eastern players present here a decided novelty in farce comedy. Mother brings her girls up as boys and all goes well until they meet three horrid men. The film is replete with most amusing situations and the climax is a scream.

A GAMBLER OF THE WEST

(A Western Drama)

Released Saturday, December 31st **Length, approximate, 1000 feet**

A Western drama which points a moral and develops a stirring story of love and adventure. Story, photography and acting exceptionally fine, the cast including Clara Williams, G. M. Anderson, Arthur Mackley, Franklin Hall, and others.

A Gambler of the West

Essanay Film Mfg. Co.

435 N. Clark Street, CHICAGO, ILL.

LONDON: 5 Wardour St. W. BERLIN: 35 Friederich Str.

NOTE:—On or about January 1st, the city offices of the Essanay Company will be removed to

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Easily Adjusted for Variable Voltage Without Disturbing the Arc

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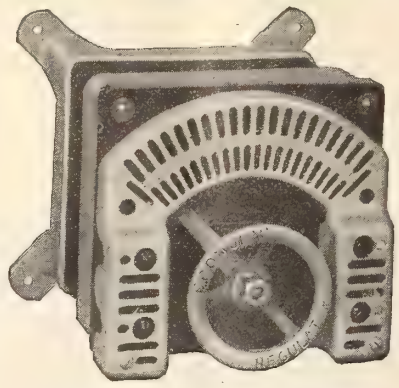

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WEIGHT, 75 LBS. BOXED

FOOLPROOF

Noise at the Arc or in the Regulator Reduced to a Minimum

Will Not Throw Ghosts or Dark Spots on Screen

No Filing of Carbon Points

For Sale by All First Class Film Exchanges

CHICAGO
SAN FRANCISCO

ELECTRIC APPLIANCE COMPANY

DALLAS
NEW ORLEANS

ed service in order to save their business. The Greenland has been using the "independent" product for several months and business has been gradually dwindling. Manager Hess took on service with the G. F. Co., 85 Dearborn street, Monday, December 19.

Mr. Kanowsky, manager of the Fifty-first street theatre, was enticed a short time ago by wily "independent" agents to take on that service. After two weeks he found that he required a restoring tonic and immediately arranged for a good quality service with the G. F. Co., at 85 Dearborn street.

A. M. Dallas, manager of the Royal theatre, 1321 Milwaukee avenue, and of the Jefferson theatre, Forty-third street and Jefferson avenue, has severed his connection with the "independents," and is now a booster for the service of the G. F. Co., at 85 Dearborn street. Manager Dallas had two first runs daily of the "independent" product, but his patrons scoffed at the display and demanded a better program. Manager Dallas is considered one of the most enterprising and wide-awake exhibitors in the city. His coming out so decisively in favor of the licensed product should convince many of the wavering ones of the vast superiority of licensed film.

Eric Morrison, general manager of the American Picture Machine Co., New York City, which manufactures the Standard projecting machine, was in the city last week on business.

R. E. Garber, owner and manager of the Victoria theatre, 6902 Wentworth avenue, is now being furnished with service by the Spoor branch of the G. F. Co. Mr. Garber formerly took service from the H. & H. Co., "independent." He started the licensed booking Tuesday, December 20.

G. W. Burnside, manager of the Idle Hour theatre, Neenah, Wis., who formerly got his service from the Western Film Exchange, Milwaukee, an "independent" concern, started service with the Spoor branch of the G. F. Co., Sunday, December 18. He also arranged for the Lyric, Appleton, Wis., another house owned by him. The "independent" service did not please patrons and a change was necessary to keep the houses open.

G. W. Ley, manager of the Empire theatre, South Bend, Ind., called at the Spoor branch of the G. F. Co., one day last week and arranged for service for the reopening of his house, after remodeling.

George Friedman, manager of the Electric theatre, 1302 S. Halsted street, this city, contracted with the Spoor branch of the G. F. Co., Monday, December 19, for a first run service costing $125 weekly.

The Nugent Bros., of Kaukauna, Wis., formerly clients of the Western Film Exchange, Milwaukee, have arranged to take service from the Spoor branch of the G. F. Co., on December 25. This is another case where the "independent" film failed to give satisfaction.

H. A. Templeton, manager of the Vaudette theatre, St. Joe, Mich., started service with the Spoor branch of the G. F. Co. on December 20. Mr. Templeton was getting his service from Laemmle, but it lasted only three weeks.

Theodore C. Eichenbaum, owner of the splendid new Oak theatre, on Armitage and Western avenues, and who was receiving his service from the Laemmle exchange, severed his connections Thursday, December 15, and is now getting service from the Spoor branch of the G. F. Co., at 435 N. Clark street, this city. The Oak theatre seats 1,500 people and is considered one of the finest on the West Side.

George H. Nestles, formerly owner of the Bon Ton theatre, Thirty-first street and Indiana avenue, contemplates re-entering the exhibiting business in the early spring. Mr. Nestles has always been a strong supporter of the licensed product.

W. H. Bell, manager of the Spoor branch of the G. F. Co., this city, was all smiles the other day when I called. In front of him was placed a handsome eight-day clock in attractive dome brass case, the Christmas gift of the employees in that office. W. H. Bomb, assistant manager, made a neat presentation speech, to which Mr. Bell replied in happy vein.

I have been much struck by the neat and timely envelope gotten up by the head of the Essanay advertising department for Christmas time. The envelope referred to is of the size used to mail bulletins of film subjects. It cannot fail to attract attention, and will bring out strongly the Essanay Christmas film subject, "A Bad Man's Christmas."

HOW THE NATIONAL THEATORIUM, LONG BEACH, CAL., LOOKED WHEN ITS PROPRIETOR, G. O. POST, RETURNED FROM HIS WEDDING TOUR.

NEW CORPORATIONS.

The Monroe Theatre Company, Rochester, N. Y.—Capital stock, $4,000. Directors: W. C. Hubbard, Selma M. Hubbard, Carl W. Storandt and Ward L. Vaughan.

Buffalo Bill and Pawnee Bill Film Co., New York City.—To manufacture and deal in all kinds of moving picture films, projecting machines and other apparatus for amusement purposes; to purchase and lease theatres and maintain a theatrical booking agency. Capital, $100,000. Directors: Pliny P. Craft, Thomas W. Evans, 111 East Fourteenth street; James S. Watson, 248 West Firty-third street, New York City.

Hoyt Manufacturing Company, New York City.—General advertising, bill-posting, and to manufacture and deal in mechanical changing pictures. Capital, $10,000. Directors: William T. Timmerman, Thomas T. Timmerman, 72 West 181st street; H. Edgar Utley, 1660 White Plains road, New York City.

Articles of incorporation of the Montana Amusement Securities company, which purposes engaging in the moving picture business at Butte, Mont., were filed with Secretary Yoder recently by F. F. Bailey, G. G. Bailey and William Cutts. The company has an authorized capital of $200,000.

The Star Theatre company, Union City, Ind.—Capital stock, $5,000. To conduct motion pictures and vaudeville theatres. Directors: Harry Platt, Sam D. Smith and J. J. Downing.

Knickerbocker Distributing Company, New York City.—To operate theatres, concert halls, moving picture shows; capital, $50,000. Directors: Bartholomew McDonald, 500 Ninth avenue; Henry Hess, 220 West 107th street; Nathan Moss, 325 West Thirty-eighth street, New York City.

Motion Picture Theatre Co., Denver, Colo.—To operate motion picture shows; capital, $200,000. Incorporators: G. L. Rice, P. H. Blegal and A. W. Hamilton.

St. Louis Motion Picture Company.—Anthony C. Wagner and J. N. Arens, 100 shares each; O. E. Goebel, 650 shares. To manufacture and deal in motion pictures. Capital stock, fully paid, $85,000.

Rex Theatre Co., Provo, Utah.—To operate all kinds of amusements, including photoplay shows. Capital, $15,000. Directors: John B. Ashton, E. J. Rhoad, C. F. Stanley, F. R. Crone and Nellie Ashton.

AT LIBERTY.

Moving picture machine operator. Four years experience. Address LESLIE PEEK, Box 3, Fowlerville, Mich.

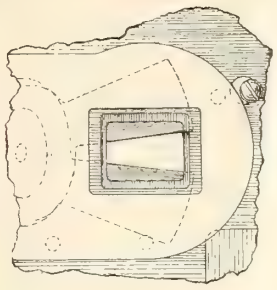
FOR SALE.

Twenty beautiful colored sketches on bamboo frames, imported from Italy. Each 5x11 feet, in good condition. Make attractive interior decorations. Cost $25 each; will sell for $5.00 each.
PALACE THEATRE, Morristown, N. J.

FOR SALE.

Moving picture parlor, first class condition, in Pennsylvania town of 8,000. Doing a good business with very moderate expenses. Located midway between Harrisburg and Wilkes-Barre. Fine opportunity. Address "WONDERFUL," care THE FILM INDEX.

Coming—"The Irish Honeymoon"



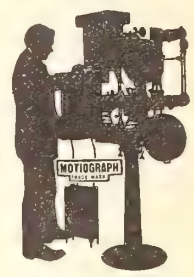
THE REASON WHY

THE MOTIOGRAPH

Projects a much better picture than other machines is because it is the only one with a

PATENTED DOUBLE CONE SHUTTER

This shutter does what others will not do, because it shortens the time by two-thirds on both the opening and closing of the aperture.
The result is a much more brilliant picture and no flicker to tire the eyes.



NO OTHER MACHINE HAS THE DOUBLE CONE SHUTTER **IT IS PATENTED AND BELONGS TO THE MOTIOGRAPH EXCLUSIVELY**

Remember the Motiograph has proved that it will outwear other machines. Send for our catalog

Manufactured and Jobbed by
J. H. HALLBERG, Agt.
36 E. 23d Street, New York City

ENTERPRISE OPTICAL MFG. CO., 562 W. Randolph St., Chicago, U. S. A.

EDW. H. KEMP, Agt.
833 Market Street, San Francisco, Cal.

J. F. BROCKLISS, Agt.
London, Paris and Berlin

HOME-MADE ANNOUNCEMENT SLIDES.

The making of slides for announcing feature reels is but little work if one is able to use the camera. The camera to be used should be provided with sufficient draw of bellows to be able to copy full size or nearly so. Personally I use my 8x10 camera fitted with my 3¼x4¼ Kodak lense. The plate holders is kitted so as to take a regular lantern slide plate 3¼x4.

Having arranged your camera for the work at hand the matter for the slide is your next consideration. The advertisements of the various film makers appearing in The Film Index can by judicious use of the shears and paste pot be arranged to make fine copy for slides. The advertisements as whole are well displayed and the headlines are in fine bold type, which make them especially desirable, producing very distinct slides. In many instances the advertisement is so well arranged and displayed all that has to be done is to add the date the picture is to be featured. This you can do with a pen or brush or better still use the smallest gummed letters made by the Tablet and Ticket Company. Don't try to put too much on the slide, as you get better results with little matter well arranged.

Having fixed your copy for the slide according to your fancy, fasten it on a board that has been lined off in inch squares so that you can center the copy and thus avoid trouble when you focus the camera. The board should be placed square and centered with the camera. Mark off on the ground glass the exact size of a lantern plate and make a cross in the center with a lead pencil. This will be found of great convenience to properly center the copy on the slide. Before making exposure see that copy is evenly lighted. Place near a window and use a piece of white paper or card board to reflect light on the shadow side or the part farthest from the light. Make normal exposure for the white or the background of the copy. Develop as hard as possible so as to get a good, crisp negative.

I find in making these slides that, as a rule, they are not as dense as I would like. I then intensify the slide by bleaching it in a solution of Bichloride of Mercury and then washing. A few drops of strong Ammonia is added to a little water and the slide placed in this until it turns very black. The plate is thoroughly washed and then dried. This gives you a negative slide of your copy, that is to say, that the white parts of the copy is now black and the black parts or letter is clear glass. You will find that this makes a more desirable slide than if you go to the additional trouble and expense to make a positive from the negative by contact.

As a rule only one slide is needed, so the negative will fill the bill. Of course, if you should copy a portrait or a picture you would then be required to make a positive slide by contact. If you wish to make the negative slide still more attractive you can get a ten-cent package of Japanese transparent water colors and apply whatever color you fancy to the clear parts or the wording and get fine results. This does not require particular care, as it does not make any difference if the color goes into the black, as it will not show on the screen.

After the slide is dry take a binding strip that can be obtained from any photo supply house and matt or mark out the part of the parts of the slide not to be shown. One strip usually answers. Place a clean cover glass over the matted part of the slide and bind together. It is not necessary to bind the slide all around, as the slide is only used for a few days, when it has served its purpose. After it is of no further use you can put it into water to soak and then be cleaned easily, then used as cover glass for other slides. A slide of this kind if developer is saved from time to time should not cost more than five or six cents. The developer will keep well if put in small bottles and filled to the top and if you lack a little developer to fill the bottle use a little water.

WILLIAM P. HERBST,
Washington, D. C.

PATHE WESTERN DRAMA

"The Yaqui Girl." Full of Action and Sensations

A WESTERN drama with plenty of thrilling and sensational right A La Mazeppa is released this week, under the title of "Yaqui Girl," by Pathe Freres. This is a product of Pathe's California company, and from this sample of the work being done by that company some excellent pictures may be looked for from the same source in the future.

The story is of an Indian girl of the Yaqui tribe, who becomes enamored of a Mexican troubadour. The Mexican has a sweetheart, but this does not stop him from flirting with the Indian girl, and when the latter discovers the other woman she attempts to stab her, but Pedro saves his sweetheart's life by shooting the dagger out of the Indian girl's hand.

It happens that the Mexican, Pedro, is a highwayman. He holds up and robs the mail carrier. The Indian girl sees him and afterwards announces him as a bandit before his sweetheart. After the Indian girl leaves, Pedro and his sweetheart decide that they must prevent her informing the authorities, and catch her and then tie her to the back of a horse. The horse and his burden is turned loose upon the prairie. The spectacle of the horse dashing across the prairie with a girl tied to his back is quite thrilling and as realistic as could be desired. An Indian discovers the girl on the horse and securing aid from a nearby camp of cowboys, a thrilling chase and capture follows. When the Indian girl tells her story the party goes after the Mexican bandit and a gun fight occurs in which the bandit is killed. Real Indians and cowboys amid real western scenes strengthen the realism of this subject.

SCENE FROM PATHE'S AMERICAN SUBJECT "THE YAQUI GIRL."

Hallberg Economizer

Saves Two-Thirds on Your Electric Bill

Gives 50% Better Light Than Rheostat or Other Current Savers

I CARRY IN STOCK FOR IMMEDIATE SHIPMENT

ALL MAKES MOTION PICTURE MACHINES

Come, let us get together. I can save you money, and give you a 50% better light in the bargain. If you already have a current saver, I will make a liberal allowance for it in trade for a **"Hallberg"** Economizer.

Besides the wonderful "HALLBERG" Economizer, I make 4000 Candle Power Flaming Arc Lamps, and Economizers for incandescent lighting, and sell **all high grade motion picture machines** which I will gladly demonstrate; opera chairs, lenses and all kinds of supplies. Send $1.50 for a set of "HALLBERG" Terminal Connectors, they stop burning out of lamp leads. My "Spec-Oil" at 35c. a can by mail, postpaid, saves 25 per cent. on the wear of your machine and over one half on oil bill.

I make an allowance for your old M. P. Machine in trade for a new machine of any make.

"ELECTRA" Pink Label Carbons. Send for FREE catalogue No. 5 F. **"EXCELLO" Flaming Arc Carbons.**

J. H. HALLBERG, Phone 5617 Gramercy, **36 East 23d Street, New York**

AUSTRALIAN LETTER

(Continued from page 1.)

finishing trades in the course of a few days. It will present a very fine front to George street, and when completed I will give the readers of The Film Index a full description of this new addition to our theatres that is to be devoted exclusively to the exploitation of motion pictures. There are at the present time rumors in circulation as regards Mr. Spencer building a studio for the manufacture of locally made films, and the senior morning paper of this city gave an elaborate account of the artists and the wonderful things that were in store for the Australians at the hands of Mr. Spencer, but so far that is all that I have heard, and as soon as I get anything authentic I will advise your readers, but I think on the whole it has so far been more "hot air" than anything definite being done.

There is a company in Sydney that is building a studio, but that is not Mr. Spencer's or they are in no wise connected with him, in the making of original films, and I presume will "dupe" a good film now and then, if there is a shortage of films, but then they may not do so, and just as soon as their products are on the market I will report on them both from the artistic and photographic point of view. There is no reason why there should not be good work done out here, as the atmosphere for photographic work has no superior in any part of the world, and reminds me of the light of California which is considered the finest in the world, but I do not think that it is one whit better than this part of the world. This is surely a land of sunshine all right, and too much so to suit the writer, for out here you can boil, roast or bake, for fully eight months of the year, and the other four months are hot enough for me at the very coldest.

I have not seen Mr. Spencer since he came back from the States, but that is my fault and not his, as I have not been down to his theatre for some months, as I can see all that I wish without getting down so far in the city, and both he and West's people show pretty much the same pictures each week, fully seven-eighths are exactly thesa me subjects, and as I live not very far from West's, it is much easier to drop in there, which I do religiously once a week and see what there is that is new and interesting, and then I have a very great weakness for the music at West's, which is of the very best and nothing approachinfi it is to be heard in any other show in the city.

The New Kings theatre was opened a few weeks ago by Mr. A. A. Elisdon, who is in the film business, and the managing director of "Elisdon's Limited" but the films that they handle are some of the outside lines and they are seldom or never seen on the screens of the other theatres. He seems to be running a lot of the Powers company's films and he is running his show on the continuous line from eleven to eleven. He has a fine theatre, but to my mind very badly planned, and I must say that the one who is responsible for the planning of it evidently had no experience in theatrical work, and I am sorry to say, that some of the theatres in this country are laid out with no regard to what is called the line of vision, and I have yet to learn that light travels any way but in straight lines, and that you cannot see round corners.

The writer who has been experimenting on the lines of stereoscopic work in the motion picture business, has succeeded far beyond his most sanguine expectations, and am now ready to apply for patents in the United States, England, France and also Germany, Canada and Australia, and I hope to add my name to those that have made the motion picture the source of delight and pleasure to millions and millions of people that not only have derived pleasure, but education as well; and when they see the figures stand out like in real life, then they will derive much more interest and pleasure in them, and a new lease of life will be added to the business.

This I can do, and this I have got very nearly perfect, and which will not add as far as the cost of manufacture is concerned, much to the cost of making of the machine do this work.

AUSTRALIAN NOTES.

(From Another Correspondent.)

During the current month the general state elections and climate changes in the weather have in no way retarded the picture business generally which now has become such an education and amusement for the public, that it is like unto a rock, that weathers all storms, which time or period cannot change or deteriorate.

"Spencer's are on the top rung of the ladder, and who can get higher?" they say in their advertisement, and it is quite apropos. The Lyceum is frequented by all classes, from the Governor General to the humblest citizen and his usually large family.

Coming away from the popular Lyceum one evening, I heard a flattering remark from the vast audience who were leaving the building. Nothing but praise—and deservedly so. The program—an excellent one, is as follows: "The Arnst-Barry Boat Race," "Heart Rose," "The Stolen Submarine," "Family Fued," "An Arcadian Maid," "Little Mother at the Baby Show," "Out of the Night," "Italian Artillery," "A Trip Through Berlin," "Troublesome Adventure," "Foolshead in the Lion's Cage," "Mercy of the Dust," are pictures treated with fine orchestral music and scenic effects, that in many instances, life is portrayed on the screen with such fidelity that it almost speaks, although it is silent.

In the program there was included a local subject, the combined opening of the Prince Albert Yacht and Sydney Sailing Clubs. These are governed by the bon-ton of Australian society, and on the occasion, every available craft in its holiday colors is brought into service. Mr. Spencer's experts succeeded in capturing a magnificent series on one of the brightest of our bright sunny days. This film was of great interest, and met with an ovation at its presentation.

Mr. Spencer is now landing, so I am informed, some of his many purchases made on his recent tour of the world. They embrace novelties for the picture trade, which will keep his staff extra busy for some time to come, supplying his large clientele.

West's pictures continue their marked success at the Glacarium. I paid them a visit, and must say, their show is a "ripping one." The program was as follows: "Tontolini Somersaults," "Nantes and Its Surroundings," "Italian Artillery," "Transport in India," and many others. The fine orchestra is the great attraction. They report good business in all their branches.

The Bijou, under the West management, is doing a good business. I havent' had time to look them up, but reports speak favorably.

There are other shows in the city and suburbs, I believe, and all are on the right side of the ledger.

West's contemplate building a new picture palace in the Eastern Suburb. The position may be thought a good one, but it's not to my fancy. It is said that it will accommodate 2,400 and be up-to-date.

Spencer's Lyric is growing, and from what I saw the other day, it will be a fine building, with all modern improvements. The no post system is a grand one. When completed I shall send you a full description of the house.

New Castle.

New Castle and outlying districts report good business. This is generally. Spencer's Olympia, Melbourne, and West's building are doing capacity business, their large halls, being crowded nightly.

Queensland.

Birch & Carroll, Cook all give the same news, things O. K.

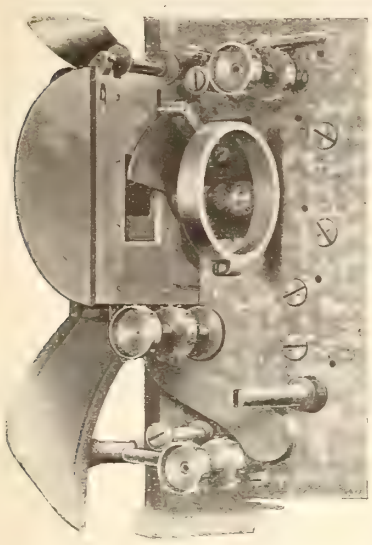
Just as I am closing my notes, Lennon, Hyman and Lennon wire me, crowded houses nightly. Spencer supplies us every film up-to-date and satisfactorily.

POLO, ILL., HAS A PHOTOPLAY THEATRE.

George Robertson and Joseph Galvin, of Dixon, Ill., have opened a photoplay theatre at Polo, where they report of doing an excellent business. Polo is a hustling little town, which had no amusements whatever until Messrs. Robertson and Galvin came there.

If business continues to improve, it is expected that the young managers will build a theatre of their own in the near future.

Coming—"The Irish Honeymoon"



THE EDENGRAPH 1911 MODEL

Pat. Dec. 1, 1903

FEW PARTS
FINE ADJUSTMENT
FAULTLESS OPERATION
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ECONOMICAL
ENDURING
EASILY CARED FOR
ENTIRELY DUSTPROOF

CATALOGUE WILL BE MAILED ON REQUEST

EDENGRAPH MANUFACTURING CO.

GEORGE KLEINE, Pres. 135 W. 3rd STREET, NEW YORK, N. Y.

Selling Agents: Kleine Optical Co. - 52 State Street, Chicago, Ill. General Film Co. - - - - - - All Offices
C. B. Kleine, 19 East 21st Street, New York, N. Y. Clune Film Exchange, 727 So. Main St., Los Angeles, Cal.

Record of Weekly Licensed Film Releases

(Week of Dec. 24 to Dec. 31, 1910)

Exchange No.	Title	Maker	Class	Length Feet	Date Released	When Run
.....	Winning Back His Love.....	Biograph	Drama	994	12-26-10	.....
.....	Making a Man of Him.....	Lubin	Drama	990	12-26-10	.....
.....	The Atonement.....	Pathe	Drama	656	12-26-10	.....
.....	The Bowling Fiend.....	Pathe	Comedy	344	12-26-10	.....
.....	The Rustlers.....	Selig	Drama	990	12-26-10	.....
.....	Eldora, the Fruit Girl.....	Edison	Drama	1000	12-27-10	.....
.....	Girls Will Be Boys.....	Essanay	Comedy	1000	12-27-10	.....
.....	The Adventuress.....	Gaumont	Drama	995	12-27-10	.....
.....	In Neighboring Kingdoms.....	Vitagraph	Drama	995	12-27-10	.....
.....	A Family of Vegetarians.....	Edison	Comedy	990	12-28-10	.....
.....	The Girl Spy Before Vicksburg.....	Kalem	Drama	935	12-28-10	.....
.....	Running Away From a Fortune.....	Pathe	Comedy	540	12-28-10	.....
.....	The American Fleet in French Waters.....	Pathe	Topical	125	12-28-10	.....
.....	In Full Cry.....	Pathe	Scenic	331	12-28-10	.....
.....	A Mexican Romance.....	Urban	Drama	650	12-28-10	.....
.....	Coaching in Devonshire, England.....	Urban	Travelog	348	12-28-10	.....
.....	His Wife's Sweethearts.....	Biograph	Comedy	682	12-29-10	.....
.....	After the Ball.....	Biograph	Comedy	311	12-29-10	.....
.....	Blue Horse Mine	Lubin	Drama	990	12-29-10	.....
.....	In the Tall Grass Country.....	Melies	Drama	980	12-29-10	.....
.....	Justinian and Theodora.....	Selig	Drama	1000	12-29-10	.....
.....	The Romance of Hefty Burke.....	Edison	Drama	1000	12-30-10	.....
.....	The Little Old Stranger.....	Kalem	Drama	1005	12-30-10	.....
.....	Catalan, the Minstrel.....	Pathe	Drama	768	12-30-10	.....
.....	Carnival of Japanese in Tokio.....	Pathe	Scenic	230	12-30-10	.....
.....	Crazy Apples.....	Vitagraph	Comedy	988	12-30-10	.....
.....	A Gambler of the West.....	Essanay	Drama	1000	12-31-10	.....
.....	The Doctor's Secretary.....	Gaumont	Drama	981	12-31-10	.....
.....	The Yaqui Girl.....	Pathe	Drama	1000	12-31-10	.....
.....	Where the Wind Blows.....	Vitagraph	Drama	987	12-31-10	.....

Replying to the many inquiries, The Film Index wishes to make the fact plain that the above table is a permanent feature and will appear every week, giving all the licensed releases for the week, with the current song slide releases on the back of the sheet. This page may be cut out and placed in a permanent file.

The Slides the audience look and wait for are made by

De Witt C. Wheeler, Inc.

120 West 31st St. New York City

The Slides that Bring Applause

Scott & Van Altena's

59 Pearl Street, New York City

SONG SLIDE RELEASES

Synopsis of Productions by the Leading Song Slide Manufacturers

RELEASED THIS WEEK.

Scott & Van Altena.

"DREAMS, JUST DREAMS."—By Irving Berlin & Ted Snyder; published by Ted Snyder Co., New York. There are many "dream" songs on the market just now, but when the above authors set their names to a selection, we can expect something entirely out of the ordinary. The fact that the publishers are pushing it more than the ordinary song would indicate that they recognize in it a decided hit. The slides are all novelties of the usual high order of Scott & Van Altena, and combine charming grace of pose and resplendent coloring.

"WHEN YOU'RE IN WRONG WITH THE RIGHT GIRL."—Lyric by Gus Kahn; music by Grace Le Boy; published by the Kedzie Music Co., Chicago. The very title of this song appeals to one's sense of humor. Who hasn't experienced just such a situation? Slides by Scott & Van Altena characteristically portray originality and beauty in every detail. Photography and coloring are good. To be in right, get this set.

"STAR OF MY DREAMS, SHINE ON!"—Lyric by Arthur J. Lamb; music by John T. Hall; published by Chas. K. Harris, New York. This song, already a hit, is heard wherever one goes. Its success is not problematical, but proven. As for slides, what better guarantee than that Scott & Van Altena are their sponsors? Their exceptional skill is noticeable in every slide.

The following songs released last week by Scott & Van Altena were published by mistake among the releases of De Witt C. Wheeler:

"GLIDING O'ER THE SNOW."—Words by W. L. Werden; melody by K. V. Bowers and published by the Harold Rossiter Music Co., of Chicago. A very appropriate song for this time of the year. A tuneful melody treating of the joys of sleigh riding. The pictures are exceedingly pretty and the models exceptional ones. Novelties, too, as usual, adorn the set, making in all a set far from the ordinary.

"I NEVER KNEW TILL NOW."—By Chas. K. Harris and published by him. A descriptive ballad by that well known writer and publisher, whose songs always sell well. The slides for this song are exceptionally fine, there being some entirely new ideas in pictorial effect—while new, still beautiful—not merely freaks—a fine set.

"SHOW ME THE WAY TO FRISCO."—Words by Jack Mahoney; music by Theo. Morse; published by Theodore Morse Music Co. A cow boy song with snappy tuneful music, illustrated with breezy pictures, with fine western settings. The atmosphere of the great West is surely well portrayed in this fine and novel set of slides.

De Witt C. Wheeler.

"I'M A MARRIED MAN."—Words by Ballard Macdonald; music by Harry Carroll; published by Jos. W. Stern & Co. A purely comic song both in lyrics and melody—up to the standard in every way. If you have any false ideas of the joys of married life get this set and they will soon be shattered. This married man had to hold the baby, wash the dishes, stay home evenings and other things equally obnoxious to a self-respecting man. If you're in the same boat, you'll sympathize with him; if you're a free lance, you'll have the laugh on an unfortunate brother; if you're betrothed you may see what you are coming to. At any rate, see this set.

"I'LL BE RIGHT HERE IN THE SAME OLD PLACE."—Words and music by Billy Kent; published by Shapiro. A song on a new theme, which is more than welcome in this era of new ideas. The slides are in every way masterpieces of their kind. They illustrate perfectly the lyrics and show the originality and degree of perfection attained by this firm in the manufacture of song slides. The color effects in this set are especially commendable.

Alfred T. Simpson.

"TIPPERARY TWIRL."—Words by Jack Drislane; music by Geo. W. Meyer; published by F. B. Haviland Pub. Co., N. Y. This is a clever song with good clean humor, such as is demanded by all the picture theatres. Simpson has posed his stock company models to great effect in a clever series of situations.

"SKIPPER SUSIE GREENE."—Written and composed by the celebrated author, Don Ramsay, author of "Some Day When Dreams Come True," "You Look Just Like a Girl I Used to Know," "The Star of Love is Burning in My Heart for You"; published by Walter Jacobs, Boston, Mass. A pretty story is told in this tuneful little melody. The children sailing their toy boat gave a great chance for artistic pictures and exquisite coloring. The second verse shows the return of the sailor to his home by the sea—some marine scenes that are very worthy. This is considered by Simpson to be one of the best sets of slides he has ever made.

Levi Company, Inc.

"THAT'S GOING SOME FOR YOU."—Words by Al Bryan; music by Fred Fisher; published by Shapiro. A great novelty song with an exceptional lyric. Some of the little things this hero would do for his girl—conquer tigers, elephants, lions, whales, and then sit upon a carpet tack and ride around the world and back. That "zoo" business is all right, but that "carpet tack" thing—"That's going some." Just imagine the slide possibilities of this song and see the set Levi Co. turned out and you'll be agreeably surprised.

"I'M LOOKING FOR A DEAR OLD LADY."—Words by Edgar Selden; music by Tom Kelly. This is another one of Shapiro's that has made good. As an illustrated song it is in a class by itself. The title, the subject, and the beautiful pictures make it a big attraction everywhere.

Excelsior Slide Co.

"LUCKY BOY."—Words and music by Kendis and Paley; published by Kendis & Paley, New York. A Western song posed in typical cowboy costume. The set contains many beautiful western prairie scenes and is colored vividly and true to nature.

"HAS ANYBODY GOT A KISS TO SPARE."—Words by Gus Kahn; music by Grace Le Boy; published by Will Rossiter, Chicago. It concerns the adventures of a young man who is looking for a kiss. Does he get it? Yes, and many of them, as is portrayed in this set of slides.

RECENT RELEASES.

Scott & Van Altena.

"ROSEBUD."—Lyric by Marvin Lee; music by Donald Bestor; published by Will Rossiter, Chicago, Ill.

"ALL ABOARD FOR BLANKET BAY."—Words by Andrew B. Sterling; music by Harry Von Tilzer; published by Harry Von Tilzer, New York.

"DON'T YOU MIND IT, HONEY."—Words and music by Car Romo; published by the Temple Music Co., New York.

"LOVE ME WITH YOUR BIG BLUE EYES."—Words and music by Kendis and Paley; published by Kendis & Paley, New York.

"KISS ME, MY HONEY, KISS ME."—Words by Irving Berlin; music by Ted Snyder; published by Ted Snyder Co., New York.

"YOU CAN WIN ME—IF YOU'LL WOO ME—WHILE WE WALTZ."—Words by Sylvester Maguire; music by Alfred Solomon; published by Jos. W. Stern & Co., New York.

De Witt C. Wheeler.

"DOUGHERTY."—Words by William Jerome; music by Jean Schwartz; published by Jerome H. Remick, New York.

"THE VALE OF DREAMS."—Lyrics by Chas. E. Baer; music by Johann C. Schmid; published by Jerome H. Remick, New York.

"I'D GIVE THE WORLD TO CALL YOU MINE. —Words and music by Sadie Koninsky; published by the Koninsky Music Co., Troy, N. Y.

"THEY'VE WON EVERY NATION'S BATTLES BUT THEIR OWN."—A novelty march song by Ren Shields, John Nestor and Geo. Christie; published by M. Witmark & Son.

"GET A GIRL TO LOVE YOU."—Words by Alfred Bryan; music by Albert Gumble; published by Jerome H. Remick & Co.

"IN MY DREAMS OF YOU."—Words and music by Clare Kummer; published by Jerome H. Remick & Co.

Alfred T. Simpson.

"PLAY THAT BARBER SHOP CHORD."—Words by William Tracey.. music by Lewis F. Muir; published by J. Fred Helf Publishing Co.

"COME AND SPEND CHRISTMAS WITH ME."—Words by Allan Mitchell; music by J. Fred Helf; published by Helf & Hager.

"IN THE GLOAMING."—By Meta Orred and Annie F. Harrison.

"THE STAR SPANGLED BANNER."—The National Anthem.

"THEN YOU'LL REMEMBER ME."—By H. Engelmann. (From "The Bohemian Girl.")

"ALL THAT I ASK OF YOU IS LOVE."—By Edgar Selden and Herbert H. Ingraham; published by Shapiro, New York.

"KELLY'S GONE TO KINGDOM COME."—Words by Sax Rohmer; music by T. W. Thurban; published by Will Rossiter.

Levi Company, Inc.

"CRISTO COLOMBO."—Words by Thomas J. Gray and music by Fred Fisher.

"TURN THOSE EYES AWAY."—Words and music by Billy Brent; published by Shapiro.

"COME, JOSEPHINE, IN MY FLYING MACHINE."—Published by Shapiro.

"LET ME SPEAK THE LONGING IN MY HEART."—Lyrics by E. S. S. Huntington; music by Arthur H. Gutman; published by Seymour Furth Music Publishing Co., New York.

"WAITING FOR A LITTLE GIRLIE."—Words by Stanley Murphy: music by Benjamin Hapgood Burt; published by Shapiro.

"DON'T WAKE ME UP, I'M DREAMING."—Words by Beth Slater Whitson; music by Herbert Ingraham; Shapiro is the publisher.

"DIXIE ROSE."—Words and music by Dave Reed; published by Shapiro.

Excelsior Slide Co.

"SWEET ANNA LIZE."—Words by Bartley Costello; music by Henry I. Marshall; published by Ted Snyder.

"DER DEUTSCHE RAG."—Words by Sam M. Lewis, music by B. O. Bennet; published by the music house of Laemmle.

"ALL OVER TOWN."—Words by Al. Thahern; music by Percy Wenrich; published by F. A. Mills, New York.

"SPRINGTIME BRINGS ROSES AND YOU."—Words and music by Kendis & Paley, and published by them.

"THAT LOVIN' LAZY RAG."—By Billy Gaston and Edgar Selden; published by Shapiro.

"EVERY CORNER OF THE WORLD HOLDS YOU."—Words by Arthur J. Lamb; music by Felix Brandon; published by the music house of Laemmle.

Coming—"The Irish Honeymoon"

Announcement

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Price 50c. each. Regardless of amount of wording on slide. We are making announcement and advertising slides for over 500 Picture and Vaudeville Theatres in the West and South. Mail us your orders, which will be executed same day received.

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Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

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cannot touch the prices of the

Excelsior Slides

We are now selling a new lot of song slides, originally worth **$5.00** per set and up, for only **$1.75** per set.

It would pay you to drop us a postal to get our lists, and incidentally get on our mailing list, and we will keep you in touch with the latest hits in the song slide world.

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Lucky Boy

Has Anybody Got a Kiss to Spare

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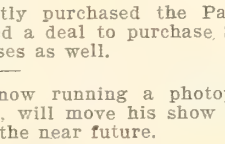

FOR SALE

1,000 ft. reels film, $5 to $25; Edison, Power's, Lubin new machines, $100. Several theatres for sale. Model B. and Edison gas outfits, $25; song sets, $1; odd slides, 5c. For Rent, 12000 ft. late film, one shipment, $12. Will buy, film, Passion Play machines, show goods.

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84 Wabash Avenue Chicago

VITAGRAPH NOTES.

"The Tale of Two Cities" is progressing marvellously. The first reel has been completed, the second is now under way, and we can look for the early release of this remarkable dramatic and magnificent production of Dicken's great story of love and self-sacrifice, the subjection of the masses and the elevation of the aristocracy. The amount of care given to the picture is wonderful. The old coach used is an antique, over a hundred years old, with the earmarks of the eighteenth century and historical associations, imported from Europe, used by Presidents Washington, Lincoln and many of the nobility who have visited this country.

"Vitagraph Nights" have become so extremely fashionable that it is impossible to suplpy the demand for the feature stars, Miss Florence E. Turner and Mr. Maurice Costello. They are limited in the number of nights that can be given to these special evenings. All these must be arranged directly with the Vitagraph Company.

During the past month Miss Turner and Mr. Costello gave four nights each, crowding the theatres to an overflow, and in every instance the reception given and the courtesies and appreciation shown by the audience and the managers were liberal and sincere.

Chris. C. Taylor, of the Dreamland Theatre, Keewanee, Ill., is starting a company of seven people in his seven passenger touring car for the great Southwest. They expect to stop at convenient points and show Vitagraph films only on this tour, closing the trip, barring accident, at Amarillo, Texas.

"Uncle Tom's Cabin" will be their feature; "The Children's Revolt" and "A Double Elopement" and other Vitagraphs of the same kind, on a wager of $700. This company agrees to start from the Dreamland Theatre in Keewanee and make this trip, using no money only what they can make en route. The company start out with enough gasoline and oil to last them one hundred miles. They have a right to stop where they please and show wherever they can get a date.

This is banking on Life Portrayals with the assured confidence of success, and if we are any sort of prophet they will win the wager and a nice little surplus besides. There is no question as to the Vitagraph popularity and their success.

A Merry Christmas and a Happy New York to all will be "Clancy," on Friday, Dec. 23, and "Jean and the Waif," on Saturday, Dec. 24. "Clancy" is so natural and so in touch with us that we are in sympathy with his Christmas experience and follow him through it with the keenest interest, and when it is all over we have a higher estimation of our bluecoated defenders and the whole police department. Exposures and dangers come to them on Christmas Day as well as other days, but Clancy manages to live through it and has a Happy New Year.

"Jean and the Waif" is going to please everyone on Christmas, particularly the youngsters. The acting dog, "Jean," and the child, who is the wonder of motion pictures, add to the sentiment and the beauty of this Christmas Life Portrayal.

At the rehearsal of one of the scenes of "The Tale of Two Cities," a young boy who was visiting the Vitagraph studios said very confidentially to one of the players of thirty years' experience: "Say, mister, that was fine; you ought to be an actor."

AMONG THE EXHIBITORS.

Martin Garone is to be the proprietor of the new motion picture theatre at 76 Catherine street, New York City. The new house cost $6,000.

Plans are being prepared by Architect Frank Beall for a motion picture place at 1940 and 1942 West Pratt street, Baltimore, Md. The building is to be erected as soon as the plans are completed, and the improvements, it is said, will cost about $8,000.

The Idylhour photoplay theatre, Pekin, Ill., is undergoing interior repairs.

Walter G. Watson opened a high-class photoplay theatre in Greenwood, B. C., last week.

Weekly exhibitions of motion pictures have been installed by the wardens at the federal prison, Leavenworth, Kan.

The Idle Hour theatre, of Rome, N. Y., is now back under the management of Thomas Bove.

F. S. Story, of Lyndonville, Vt., has purchased a new picture machine for his Star photoplay theatre.

A motion picture theatre has been put in the Auditorium at Keansburg, N. J.

An application for a six months' license to run a motion picture show in the Gale Clubhouse, Westfield, O., has been granted to P. G. Smith and S. C. Cook.

F. W. McCartney, of Philadelphia, Pa., is having plans made for the erection of a $15,000 photoplay theatre at 1420 Point Breeze avenue.

Al Trahern has sub-leased the Auditorium, at Greenport, N. Y., for six months, in which he will run motion pictures.

Gus Hobrock has purchased the Casino on Calhoun street, Fort Wayne, Ind.

August Miedke and Lee Woodyatt have leased the property on Sixth street, between the John F. Rose building and the Model Printing Co., and will erect a photoplay theatre on the site.

Ezra Rhodes, who recently purchased the Palace theatre here, has just closed a deal to purchase Star and Crescent photoplay houses as well.

E. M. Mansell, who is now running a photoplay theatre at Red Bank, N. J., will move his show into the Beach Park pavilion in the near future.

A new motion picture machine has been installed in the Star theatre, Middleboro, Mass. The Star now has two first class machines.

Manager L. B. Bassett is planning to build a motion picture theatre at Norwalk, N. Y. The house will be started some time in April.

Motion pictures will be shown every night in the skating rink at Clayton, N. J.

Nelson Fiebott, of Whitingville, Mass., is having the interior of his photoplay theatre redecorated. The house will be closed for a couple of days.

A well known picture man at Fairbury, Neb., is planning to erect a photoplay theatre on the main street.

Charles Hubbard has opened a photoplay theatre in Dedham, Mass. The name of the house is "The Premier."

John W. Sprague has rented the ground floor of the Nestor building, Sussex, N. J., and will put in a photoplay theatre.

Harold E. Brady, editor of the Forest Republican, Crandon, Wis., is erecting a $5,000 photoplay theatre which he will conduct himself.

The photoplay theatre, which was built by the Hagerman-Fitzsimmons Co., of St. Louis, Mo., opened Nov. 28. Reports say the house is doing a good business.

The Eureka Amusement Co., of Baltimore, Md., have given out a contract for the erection of a photoplay theatre at 1433 and 1435 West Lafayette avenue. The contract calls for a two-story brick and stone building.

It was reported Tuesday, Nov. 23, that the Spragg Amusement company, of Wheeling, W. Va., which controls a number of play houses and one in Bellaire, had taken over the lease of the Pastime theatre of Wheeling.

William Duhne, of West New York, has opened a photoplay theatre at Union, N. J.

V. F. Sexton of Ft. Plain, N. Y., has sold the Acme photoplay theatre to Miss Harriet Shaper of Canajoharie. The entire staff has been retained by Miss Shaper.

W. E. Tiffany, of Camden, N. Y., is remodeling a store on Main street, for the purpose of a photoplay theatre.

A. K. Ware, of Medford, Ore., is planning to open a photoplay house in Northfield, Minn.

Manager Dill, who operates a motion picture theatre in Grange Hall, Newport, N. H., has purchased a new machine.

$1,000 FOR HALLBERG ECONOMIZER.

Among the many gratifying letters of recommendation which Hallberg, "The Economizer Man," is daily receiving with reference to his Standard Economizer for Moving Picture Theatres, the following is a unique sample:

Cumberland, Md., Dec. 17, 1910.

Dear Sir: The Economizer was duly received, and to say it is giving satisfaction would be expressing it mildly. It is worth its price for improvement on light alone. Would not take $1,000 for it today if I could not replace it. Your truly,

(Signed) JOHN J. KIRK.

Give Yourself a Free Xmas Present

Do you want to play to capacity all day, every day?

Will you spend two cents to find out how?

The system is absolutely free, and costs practically nothing to put into effect.

It was given to us by a man who has worked it successfully in eleven theatres one after the other.

It has been worth hundreds to those who have tried it.

We offer it to you free, just to get acquainted.

Some day you **may** want something that we have to sell.

Mail us this coupon today and we will send you full particulars by return mail.

Charles L. Kiewert Co., 41 Cortlandt St., New York:

Sirs—Please send me your Continuous Housefilling System. I understand that it is to cost me ***nothing, now nor at any other time.***

..... My exchange is.....

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Last 4 Weeks' Productions of Licensed Film Makers—Dec. 31

BIOGRAPH CO.

Date.	Subject.	Class.	Feet. length.
Dec. 12	The Golden Supper	Drama	998
Dec. 15	His Sister-in-Law	Drama	998
Dec. 19	The Lesson	Drama	994
Dec. 22	White Roses	Comedy	588
Dec. 22	The Cecreation of an Heiress,	Comedy-Drama	410
Dec. 26	Winning back His Love	Drama	994
Dec. 29	His wife's Sweethearts	Comedy	682
Dec. 29	After the Ball	Comedy	311

EDISON CO.

Date.	Subject.	Class.	Feet. length.
Dec. 13	An Old Silver Mine	Industrial	250
Dec. 13	A Mountain Maid	Comedy-Drama	750
Dec. 14	Pigs Is Pigs	Comedy	1,000
Dec. 16	The Red Cross Seal	Drama	1,000
Dec. 20	The Police of New York City	Education	995
Dec. 21	The Joke They Played on Bumptious,	Comedy	990
Dec. 23	A Christmas Carol	Drama	1,000
Dec. 27	Eldora, the Fruit Girl	Drama	1,000
Dec. 28	A Family of Vegetarians	Comedy	990
Dec. 30	The Romance of Hefty Burke	Drama	1,000

ESSANAY CO.

Date.	Subject.	Class.	Feet. length.
Dec. 13	A Tangled Masquerade	Comedy	1,000
Dec. 17	The Tenderfoot Messenger	Com.-Drama	997
Dec. 20	Hank and Lank	Comedy	265
Dec. 20	The Greater Call	Drama	730
Dec. 21	The Bad Man's Christmas Gift	Drama	975
Dec. 27	Girls Will Be Boys	Comedy	1,000
Dec. 31	A Gambler of the West	Drama	1,000

GAUMONT.

Date.	Subject.	Class.	Feet. length.
Dec. 17	Herod and the New Born King	Drama	925
Dec. 20.	His Cinderella Girl	Drama	769
Dec. 20	The Kingdom of Flowers	Botanical	220
Dec. 24	The Old Home	Drama	732
Dec. 24	Cain and Abel	Biblical Drama	279
Dec. 27	The Adventuress	Drama	995
Dec. 31	The Doctor's Secretary	Drama	981

KALEM CO.

Date.	Subject.	Class.	Feet. length.
Dec. 9	The Rescue of Molly Finney	Drama	1,007
Dec. 14	Seth's Temptation	Drama	955
Dec. 16	Her Indian Mother	Indian Drama	995
Dec. 21	The Little Spreewald Maiden	Comedy	985
Dec.23	When Lovers' Part	Drama	963
Dec. 28	The Girl Spy Before Vicksburg.	War Drama	935
Dec. 30	The Stranger	Drama	1,005

LUBIN MFG. CO.

Date.	Subject.	Class.	Feet. length.
Dec. 5	On the Mexican Border	Drama	990
Dec. 8	Reggie's Engagement	Comedy	990
Dec. 12	An Exile's Love	Drama	990
Dec. 15	The Musical Ranch	Comedy	988
Dec. 19	The Dead Letter	Drama	998
Dec. 22	An American Count	Comedy	975
Dec. 26	Making a Man of Him	Drama	990
Dec. 29	Blue Horse Mine	Drama	990

MELIES.

Date.	Subject.	Class.	Feet. length.
Dec. 1	Pals	Western Drama	950
Dec. 8	What Great Bear Learned	Drama	950
Dec. 15	Old Norris' Gal	Drama	980
Dec. 22	A Western Welcome	Comedy	980
Dec. 29	In the Tall Grass Country	Drama	980

PATHE FRERES.

Date.	Subject.	Class.	Feet. length.
Dec. 12	The Julians	Acrobatic	387
Dec. 14	Hoboes' Xmas	Comedy	550
Dec. 14	Charlie and Kittie in Brussels	Scenic	400
Dec. 16	Little Snowdrop	Colored Fairy Tale	1,000
Dec. 17	Saved by Divine Providence,	American Drama	985
Dec. 19	Get Rich Quick	Drama	735
Dec. 19	Hunting Sea Lions in Tasmania	Scenic	266
Dec. 21	The Runaway Motor Car.	American Comedy	555
Dec. 21	Max Goes Ski-ing	Comedy	430
Dec. 23	The Lucky Charm	Colored Fairy Tale	607
Dec. 23	Betty's Fireworks	Comedy	394
Dec. 24	Sunshine in Poverty Row,	American Drama	1,000
Dec. 26	The Atonement	Drama	656
Dec. 26	The Bowling Fiend	Comedy	344
Dec. 28	Running Away From a Fortune,	American Comedy	540
Dec. 28	The American Fleet in French Waters,	Topical	125
Dec. 28	In Full Cry	Scenic	331
Dec. 30	Catalan, the Minstrel	Drama	768
Dec. 30	Carnival of Japanese Firemen in Tokio,	Scenic	230
Dec. 31	The Yaqui Girl	Drama	1,000

SELIG POLYSCOPE CO.

Date.	Subject.	Class.	Feet. length.
Dec. 5	The Widow of Mill Creek Flat	Comedy	1,000
Dec. 8	In the Wilderness	Indian Drama	1,000
Dec. 12	A Tale of the Sea	Drama	1,000
Dec. 15	The County Fair	Comedy	1,000
Dec. 19	John Dough and the Cherub.	Comedy	1,000
Dec. 22	Overland to Fremont	Drama	1,000
Dec. 26	The Rustlers	Drama	990
Dec. 29	Justinian and Theodora	Drama	1,000

URBAN-ECLIPSE.

Date.	Subject.	Class.	Feet. length.
Dec. 14	Scenes in British India	Travelogue	253
Dec. 21	The Tyrant of Florence	Drama	676
Dec. 21	A Chamois Hunt	Sporting	332
Dec. 28	A Mexican Romance	Drama	650
Dec. 28	Coaching in Devonshire, England.	Travelogue	348

VITAGRAPH CO.

Date.	Subject.	Class.	Feet. length.
Dec. 13	The Law and the Man	Drama	1,010
Dec. 16	Playing at Divorce	Comedy-Drama	655
Dec. 16	The International Motor Boat Race.	Topical	368
Dec. 17	A Dixie Mother	Drama	997
Dec. 20	The Light in the Window	Drama	997
Dec. 23	Clancy	Drama	995
Dec. 24	Jean and the Waif	Drama	989
Dec. 27	In Neighboring Kingdoms	Drama	995
Dec. 30	Crazy Apples	Comedy	988
Dec. 31	Where the Wind Blows	Drama	987

Released Thursday, December 29 **Length about 990 feet**

BLUE HORSE MINE

The throb of strenuous effort that overcomes obstacles runs through this virile tale and marks it for splendid success with any audience. A grateful Indian, two men, a girl, a mine and a Marathon race figure in the absorbing plot. The Indian wins the race and turns the prize money over to the white man to develop the mine and thereby win the consent of the girl's father to their marriage.

THE LUBIN BELL MEANS THE BEST

Released Monday, January 2. **Length about 950 feet.**

ART and the LEGACY

Rarely do you see humor and love interest so charmingly combined as in this pretty story of two artists—a young man and woman—who thought they were "wedded to art" but found out their mistake and became wedded to each other. Of course, neither could paint worth a continental, but they both thought they could and they were never, never going to marry. Cupid, however, won out against the two of them without much effort and in a very novel way, as the story shows. "The Film Index" contained an interesting article on this film last week.

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